The Film Standard
PEAKS OF NATIONAL APPROVAL!

ENORMOUSLY IMPRESSIVE .... PROVIDING GOOD SHOWMEN WITH PLENTY OF OPPORTUNITY IN THE WAY OF PUTTING IT OVER. 

"The Cinema"

THE PEAK OF MOUNTAINEERING FILMS ... SHOWMEN SHOULD MAKE BIG MONEY WITH IT.

"Film Renter"

A PANORAMA OF STUPENDOUS GRANDEUR

"Sunday Times"

A STUPENDOUS FILM IT IS STARK. IT GETS DOWN TO BED ROCK. IT IS ALMOST PRIMEVAL

"Bristol Evening Times"

HUMAN ENDEAVOUR AT ITS INSPIRING BEST

"Glasgow Herald"

ONE OF THE OUTSTANDING PRODUCTIONS OF THE SEASON

"Evening Standard"

A MARVELLOUS SCREEN RECORD

"Daily Telegraph"

ABSORBING INTEREST ..... CAMERA WORK SUPERS

" Bioscope"

AN OUTSTANDING OFFERING

"Kinematograph Weekly"

MADE A BIG IMPRESSION

"Newcastle Journal"

FASCINATING... MAGNIFICENT... HOW SUCH PICTURES COULD HAVE BEEN MADE PASSES COMPREHENSION

"Nottingham Journal"

LIKELY TO BE REGARDED AS AN EPIC OF THE SCREEN

"Nottingham Guardian"

INTENSELY INTERESTING RECORD

"Glasgow Bulletin"

AWE-INSPIRING GRANDEUR

"Bristol Evening Times"

9 MARKS

C.E.A

WILL MAKE MONEY FOR THE SHOWMAN!
Butcher's Film Service Ltd. presents -

The Great Gay Road

Butcher's Empire Production

Directed by Sinclair Hill
A Racing Drama that will hold you spellbound with its thoroughbred beauty & speed.

HERBERT MARSHALL & EDNA BEST in

The Calendar

with GORDON HARKER

A GAINSBOROUGH-BRITISH LION PICTURE
PRODUCED AT THE
BRITISH LION STUDIOS, BEACONSFIELD, ENGLAND
FROM THE PLAY BY
EDGAR WALLACE

Direction: — T. HAYES HUNTER.

SPECIAL PRESENTATION
CAPITOL, MON. OCT. 19
AT 8:30 P.M.
ALL SEATS RESERVED.
Columbia Pictures present

"THE VIRTUOUS WIFE"

Adapted from ARIZONA
The play by Augustus Thomas

WITH

LAURA LA PLANTE
JOHN WAYNE & JUNE CLYDE
AND ALL STAR CAST.

A vivid drama of army life & beautiful women — The call of Youth and the hunger of Love.

LONDON RELEASE
7th March, 1932.

TRADE SHOW
Phoenix Theatre
Charing Cross Road, W.C.

THURSDAY,
8th October, 1931,
at 3 p.m.

Directed by GEORGE B. SEITZ.
PARAMOUNT PRESENTS
MURDER BY

RELEASED APRIL 4
1932
EVERY MINUTE IN MYSTERY THRILLER

THE CLOCK

with

WILLIAM BOYD, LILIYAN TASHMAN, REGIS TOOMEY AND IRVING PICHTEL

Directed by EDWARD SLOMAN

A Paramount Picture

Distributed by Paramount Film Service Ltd.

From the story by RUFUS KING
and the play by CHARLES BEAHAN

One of Paramount’s Mighty 3rd Quarter Releases

Now gripping full houses at the PLAZA,

SEE OVERLEAF FOR FULL LIST OF MARCH AND APRIL RELEASES
WHAT A FEAST FOR
MAY RELEASES COMING RIGHT UP!
SAMPLES AND'S HOT
REALLY
SPLENDID
PARAMOUNT'S PICTURES
SOUND NEWS

CLIVE BROOK
SYLVIA SIDNEY
RICHARD ARLEN
NANCY CARROLL
MITZI GREEN
PHILLIPS HOLMES
NORMAN FOSTER

MARCH AND A
PARAMOUNT'S WON
(Releasing Year)
MARCH
MONKEY BUSINESS
SECRET CALL
FORBIDDEN ADVENTURE
THE MAGNIFICENT LIE
STAMBoul
HER DILEMMA

Release Date
MARCH 7
1932
MARCH 14
1932
MARCH 17
1932
MARCH 21
1932
MARCH 28
1932
MARCH 31
1932

APRIL
MAN OF MAYFAIR
MURDER BY THE CLOCK
THE NIGHT ANGEL
HONEYMOON LANE
SILENCE
TABU

Release Date
MARCH 7
1932
MARCH 4
1932
MARCH 11
1932
MARCH 14
1932
MARCH 18
1932
MARCH 25
1932
APRIL 4
1932
APRIL 11
1932
APRIL 14
1932
APRIL 18
1932
APRIL 25
1932

PRIL RELEASES
DERFUL 3rd QUARTER
S e p t . 1 9 3 1 - 3 2 )

PEGGY SHANNON
FREDRIC MARCH
JACK BUCHANAN
RUTH CHATTERTON
LILYAN TASHMAN
EDDIE DOWLING

FOUR MARX BROTHERS
THESE JOURNALS will assist you to market your products economically and effectively. They put you in direct contact with current trade developments and problems in the industries they represent, and offer expert and technical information to all their subscribers—a service which alone is worth many times the cost of the subscription. The address of any paper in this list will be furnished on request.

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Brewers' Journal & Hop & Malt Trades Review.
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British Baker.
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Electrical Industries & Investments.
Electrical Review.
Electrical Times.
Electrical Trading & Electricity.
Electrics.
Electric Vehicle & Batteries.
Empire Mail & Overseas Trade.
Engineer (The) Engineering & Boiler House Review.
Experimental Wireless.
Export Trader.
Fertiliser, Feeding Stuffs & Farm Supplies' Journal.
Footwear Organiser.
Freemason & Masonic Illustrated.
Fruit, Flower & Vegetable Trades' Journal.
Furnishing Trades' Organiser.
Gas Engineer.
Grocer & Oil Trade Review.
Grocers' Gazette & Provision Trades' News.
Grocery.
Hotel Review (The) Ice & Cold Storage.
Indian & Eastern Engineer.
Indian & Eastern Motors.
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Locomotive, Railway Carriage & Wagon Review.
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Mechanical World & Engineering Record.
Men's Wear Organiser.
Mining Journal, Railway & Commercial Gazette.
Model Engineering & Practical Electrician.
Motor.
Motor Body Building.
Motor Cycle.
Motor Cycling.
Motor Transport.
Outfitter.
Packing, Packaging & Conveying Gazette.
Paper Box & Bag Maker, Paper Container.
Paper Market.
Photographic Dealer.
Plumbing Trade Journal.
Rural Electrification & Electro-Farming.
Sheet Metal Industries.
Specification.
Textile Manufacturer.
Textile Weekly.
Tobacco Trade Review.
Tobacco World.
Unit.
Waste Trade World.
Wine Trade Review.
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Official Handbook, giving particulars of over 500 papers, post free 1/-. 
October 7, 1931

THE BIOSCOPE

"MURDER AT MIDNIGHT"

Featuring AILEEN PRINGLE & HALE HAMILTON
A GAUMONT-TIFFANY PRODUCTION Directed by STUART PATON

TRADE SHOW: New Gallery, Tues., Oct. 13th, 11 a.m.
"Mark "The Unholy Garden" down on your memo pad to see—it's one of those highly romantic, terribly exciting combination mystery-adventure films that will thoroughly entertain."

—Los Angeles Evening Express
Where else can you get pictures so powerful, so big, so truly great as...
There's money and you save both

New hand operated model now available

The best business goes to the house that studies its clients. Lose their minutes and you lose their money. No need to do this—even though your capacity does not justify an electrically operated ticket installation, you can deal speedily and efficiently with your longest queues by means of the new hand operated Automatick

The only ALL-BRITISH wide distribution. BUY AUTOMATICK

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Telephone: GERRARD 1020.
in minutes—when you instal an automatic ticket

The new hand operated Automatic ticket gives single or multiple ticket issue in one operation with speed, security and accuracy.

It is very economical to instal—a practical proposition even for the smallest house, and it performs the same functions as the electrically operated model but with a great saving of cost. It is neatly designed and compactly built; fits snugly into the counter and handles heavy bookings like clock-work—just at the touch of the hand.

*BRITISH and BEST from:*

**ET LIMITED,**
EET, LONDON, W.1

Telegrams: "TRADEGO, LONDON."
THE BIOSCOPE

October 7, 1931

More Fox Winners

"SKYLINE"
Thomas Meighan, Hardie Albright, Maureen O'Sullivan.

"THE CISCO KID"

"BUSINESS AND PLEASURE"
Will Rogers.

"RIDERS OF THE PURPLE SAGE"
George O'Brien, Noah Beery.

Elissa Landi
in
WICKED
with
Victor McLaglen

Una Merkel • Allan Dinehart
Directed by Allan DwAN

NEW SEASON
FOX
NEW HITS
Reviewing "Bioscope" Film Reviews

THE change of form in Bioscope Film Reviews adopted last week has aroused spontaneous interest among exhibitors in every part of the country. Among the large number of "opinions" expressed—of which those appearing on pages 28 and 29 form only a few—the majority are entirely unsolicited. They represent in the aggregate a strong confession of faith on the part of independent exhibitors in The Bioscope Film Review Service, and provide a test of the large number of non-combine theatre owners relying upon the judgment of Bioscope critics to assist them in booking their films.

The comment so far received from exhibitors has varied considerably—from rapturous commendation to pointed criticism. Some applaud our Percentage System; others condemn it; and opinions are still arriving as we go to press.

The Bioscope organisation appreciates the spirit in which these criticisms have been put forward. Such a revolutionary change as that just undertaken cannot be effected and perfected with one single issue. Alterations will be made until we are satisfied that points raised by our exhibitor readers are met and the majority is catered for to the utmost limit within our power.

The Bioscope recognises that by serving the interests of its exhibitor readers it will ultimately serve the best interests of the whole film industry.

One strong point made by a large number of readers urges the inclusion as a vital factor in our Percentage Analysis of that almost indefinable something in a film which is called "box-office appeal"—"entertainment quality," or, as we prefer to style it, "General Appeal."

At times this depends upon star value, at others on the public interest in a writer, a book or a play. It may sometimes arise through a note of topicality in a picture or through nationalistic or localised interests and sympathies. No one can say what exactly it is. But that the trained critic can recognise it instantly we do not doubt.

We shall, therefore, provide in our Percentage Analysis an item of 20 per cent. maximum for General Appeal, allowing 20 per cent. only for Story and Dialogue together, and 20 per cent. for Recording and Photography together, Direction 20 per cent. and Acting 20 per cent. completing the maximum 100 per cent.

We cannot stress too strongly that the percentage analysis should be taken factor by factor, and that total percentages should not be read as offering effective comparisons between one film and another.

Large numbers of readers desire us to emphasise in a few words the particular audience suitability of each film. This we shall do, commencing next week.

In pursuance of our desire to evolve the 100 per cent. Film Review Service, we shall continue to modify and improve our System. And to this end all constructive suggestions will be considered with an avidity equal only to that with which we shall reject all destructive ones.
E. T. Concessions—Be Thankful for Small Mercies

Successful Parliamentary Efforts by C.E.A.

On the axiom, well digested by exhibitors of late, that it is well to be "thankful for small mercies," there will be general trade satisfaction that C.E.A. pressure in the House of Commons has resulted in small concessions in extra Entertainments Tax imposed by Snowden's Crisis Budget.

All seats under 2d. will now be exempt: the tax on 6d. seats will be 1d., instead of 1½d. as at first proposed, and that on prices between 6d. and 7½d. will be 1d.

Thus seats up to and including 9d. are brought more into line with those sold at higher prices.

In the House of Commons on Thursday, during the Committee stage of the Bill, Major Elliot moved a Government amendment, the effect of which was to exempt from Entertainments Tax seats the price of which did not exceed 1½d.

James Welsh (Lab., Paisley) asked the Chancellor to extend the concession and exempt 3½d. seats from tax.

Mr. Snowden pointed out that 3½d. was a popular price, and a large number of tickets were sold at that price. He was told that it was very likely that if he exempted 3½d. seats it would involve a very considerable loss of revenue.

He had no enthusiasm in recommending a tax of 1d. on admission, but he would have been very glad if he could have concided more than he was doing, but he could hold out no hope of reconsidering the matter.

The amendment was carried.

Two further Government amendments were agreed to, one fixing the duty at 1½d., where the payment of admission exceeds 2½d., and the other fixing the duty at 1½d., where the payment for admission exceeds 6d. and does not exceed 7½d.

The Schedule as amended was carried by 230 to 130.

"Bioscope" Warning of A Sequel

Bogus Canvasser Detained

Astuteness on the part of Geoffrey C. Bourne, chief projectionist at the Grand Cinema, Mansfield, North Nottinghamshire, in the detection of a man on suspicion of having obtained, without payment to an individual, subscriptions to The Bioscope and other journals. Last week The Bioscope warned exhibitors against paying money to an individual representing himself as our special canvasser, Mr. Bourne happened to be temporizing in charge of the Grand, Mansfield, when a canvasser presented himself. His suspicions were aroused by the fact that the man did not appear to know the Editor of The Bioscope. Later, on the return of W. S. Gant, the manager, his suspicions were confirmed. Mr. Gant, with commendable promptitude, reported the presence of the canvasser to other local theatre managers, with the result that when the caller appeared at the Empire, Mansfield, he was detained by the manager, Mr. Deacon, and interrogated by the police, who had been summoned by Mr. Gant.

Mansfield police discovered that a warrant for the detention of the man was held by the Halifax Borough Police, to whom they handed the man over.

A sequel arose at the Halifax Police Court on Monday, when a man giving the name of Thomas Barker, with an address in Penketh, near Warrington, was remanded in custody for a week on a charge of receiving money under false pretences.

The Bioscope has received information from exhibitors in Batley, Leeds, Sheffield, Castleford and Huyland concerning money paid to be had on the understanding that The Bioscope was being offered at a special subscription rate. Some receipts were given with a signature of E. W. Manson, and others were signed E. Rickworth.

The Bioscope emphasizes that no reduced subscription rate is, or will be, in force, nor do we offer fountain pens or other cheap inducements to those likely to subscribe. The Bioscope sells at 10s. 6d. per annum, and is widely held throughout the trade as a sound investment as a journal without any prizes or accessories.

It is a significant fact that although publicity had been previously given on several occasions in another film trade journal, no arrest had resulted, but that within three days of a warning published in The Bioscope the man was challenged as a direct result of that Bioscope publicity.

Ministry of Agriculture Films

In the House of Commons on Monday, Sir John Gilmour, answering Harry Day, said 1,825 15s. 2d. had been spent by the Ministry of Agriculture on the production of 10 films in the six years ended July last. Since then two further films have been completed at a cost of £319 14s. 2d. The subjects covered include poultry education and research and the poultry industry, the destruction of foodstuffs by rats, and improvement in marketing methods. No further films are in preparation.

C.E.A. Committee Decision

PUBLIC MUST PAY E.T.

The Special Entertainments Tax Committee of the C.E.A. met yesterday (Tuesday) afternoon and discussed the new scale of Entertainments Tax.

Great appreciation was expressed with the action of the Chancellor of the Exchequer in adjusting the scale to meet the serious difficulties that would have been caused to the industry by the original Crisis Budget scale.

It was fully realised that the Tax was one imposed by the Government upon the public, and therefore the Committee had no hesitation in recommending Exhibitors to add the increases in the Tax to present Prices of Admission.

Late Sol Levy’s Daughter Married In Birmingham

Yesterday (Tuesday) an interesting trade wedding took place when Miss Gwenda Levy, daughter of Mr. L. Levy, of Hayleg Road, Edgbaston, Birmingham, and the late Sol Levy, one of the pioneer builders of modern cinemas in this country, was married to John M. Hollander, son of a well-known Birmingham citizen, E. W. Hollander, J.P. Councillor Alfred Levy, of Liverpool, uncle of the bride, took the place of her late father at the ceremony. There were hosts of congratulations, including those from film trade executives all over the country.

Schlesinger’s New Venture

Capitol, Pretoria

An addition to the chain of African Theatres, Ltd., of which I. W. Schlesinger is chairman, was opened on September 5th, when a brilliant ceremony took place at the Capitol, Pretoria. The house was declared opened by the Prime Minister, General J. B. M. Hertzog, who received a golden key at the hands of Mr. Schlesinger, others on the platform including the Administrator, the Hon. J. S. Smut, the Mayor of Pretoria and P. Rogers, local architect.

The Prime Minister, who spoke in Afrikaans, paid a deep tribute to Mr. Schlesinger, the Administrator, the Mayor according his remarks. In the opening programme an organ solo by Max Bruce had a prominent place, the feature film being "City of Song."
The Sunday Opening of Bill Passed

The Sunday Opening Bill passed its Third Reading in the House of Commons last (Tuesday) evening by a vote of 182 to 47. The Prime Minister had previously appealed to the House to let the Bill go through, an appeal necessitated by the sudden and unexpected mobilisation of Sabbatarian antagonism against the Bill, which, it had been understood, was likely to be agreed to by both sides.

In the House of Commons yesterday (Tuesday), after the Premier had announced the date of the Dissolution of Parliament, Arthur Robert Hopkins asked whether, seeing the controversial nature of the Sunday Performances Bill, the Prime Minister would drop this measure.

Major Stanley, Under-Secretary for the Home Office, moved the second reading of the Sunday Performances (Temporary Regulation) Bill.

The new Bill made no attempt to deal with the fundamental question, as yet merely stabilised conditions for a brief period.

He pointed out that there was no area in Wales where the Sunday opening of cinemas had ever been permitted. So far as Wales was concerned, therefore, the Bill would only legalise Sunday concerts.

Mr. Shipley (Lab., Wednesbury) said he was not impressed by the plea of urgency for this measure. Major Stanley told the House that if the Bill was not passed the cinemas would be closed down, and had he been told so by those who ran the cinemas? He thought as a General Election was approaching the Bill might have waited until some Government more fitted to deal with it was formed.

R. Hopkins Morris (Lib., Cardigan) moved the rejection of the Bill. He described the Prime Minister's statement as a remarkable one and demanded to know what relation the Bill had with the crisis facing the country for which the new Government were called into being.

We were told that we wanted to save money and that we should refrain from buying foreign goods as much as possible, and yet at this last moment in the life of the National Government they were asked to vote for a Bill which would enable four millions of money to go out of the country to American interests.

Mr. Muggeridge (Lab., Romford) supported the Bill. The status quo, he said, was good enough for the ordinary layman. The narrow view as to Sunday observance and the inhibitions proposed on rational enjoyment were calculated to give a setback to religion.

Sir Charles Oman (C., Oxford University) said that a questionnaire addressed to Birmingham children by University professors as to the images they derived from cinemas had elicited interesting replies.

Amongst other impressions received and recorded by the children were: "How very easy it is to deceive policemen"; "How the idle rich live"; "How very easy it is to deceive policemen"; and "What a very good time a girl can have." He had cordial sympathy with the boy who said "There is a great deal too much in all films of silly love stuff."

Sir G. Rentoul (C., Lowestoft) said many people who worked in slum areas were strongly of opinion that it would be much to be regretted if the cinemas were shut on Sunday evenings.

Mr. Haycock (Lab., Salford) said there was not a member of that House who did not indulge in his own kind of recreation on Sunday.

As for four millions going to Hollywood, there was a much greater argument for stopping tobacco, because we sent large sums of money to Virginia.

How dare they interfere with the leisure of the other fellow who had earned it? The opposition to the Bill was a dog-in-the-manger attitude.

Rev. R. Kedward (Lib., Ashford) said this was the worst measure ever introduced by any Government. What was to be a virtue in one place was to be a vice in another.

J. W. Brown (Lab., Wolverhampton) said he wished the Bill had a wider scope, but he should support it as a protest against rigid sabbatarianism which was the worst enemy of real religion. The finicking pennywitted arguments against the Bill, if carried to their logical conclusion, would stop full life altogether.

The Attorney-General said if the Bill was not passed those responsible for the administration of the law would see to it there were no more Sunday cinemas or concerts, or it might be political meetings and processions.

The Second Reading was carried by 157 to 44.

Third Reading

The Bill was passed through the committee stage without discussion.

On the Third Reading, Mr. Hopkins Morris (Lib., Cardigan), moving the rejection of the Bill, said it was suggested by the Prime Minister that where there were a large number of law breakers and they united together to demand legislation, legislation must be introduced to do exactly what they thought ought to be done. That was a new doctrine from the Prime Minister. He protested against the Bill being introduced at this time. There was no state of emergency at all. The question could have been submitted to the electorate at the forthcoming election and decided then, and then the new Government could have dealt with it.

Mr. E. Evans (L., University of Wales), seconding, said if the House passed the Bill it might be completely null from year to year. This was a Bill to legalise something which the Courts had declared to be illegal.

At the Attorney-General said the Bill set out the limits of what, in the Government's view, ought to be done with regard to cinemas. The Third Reading was carried by 182 to 47.

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Want "A" Ban Retained

New Turn to Liverpool Controversy

Liverpool Justices' ban on the exhibition of "A" films to persons under 16 years of age, which exhibitors are hoping will be modified at the annual licensing sessions, has resulted in a change of heart. Various local organisations are pooling their resources in a petition, asking for continuance of the ban.

While the petitioners recognise that certain "A" films may be suitable for juveniles, it is argued that broadly speaking the "A" films as a class are, at any rate in the opinion of the Board of Film Censors, definitely unsuitable for them.

Kinema Chain Addition

Plaza, Johannesburg, Opens

The new Plaza Cinama, Johannesburg, the latest adder to be added to the growing chain operated by Kinemas, Ltd., in South Africa, was opened on Thursday last and created great excitement. A large force of extra police had to take charge of the terrorised crowds which gathered around the theatre, and the packed audience included several ministers of the crown and leading society people in South Africa. Sidney Hayden, the British resident director of Kinemas, Ltd., who remained in Johannesburg for the opening, is to be congratulated on the very considerable interest which his company's new theatre has aroused among the South African Press. The South African Star devoted six composite pages to the event, the Rand Daily Mail gives it three pages, the Sunday Times embalms the story on four pages, and Cape Town Argus also ran a one-page feature. Throughout the country particular enthusiasm has been aroused by the ultra-modern architecture and furnishings featured in this latest Kinema theatre which represents a complete change from the severe period styles adopted in previous building schemes.

Jack Gilbert With Warners

From New York to London

Jack R. Gilbert, formerly of the New York office of Warner Brothers Pictures, has returned to his home in England after an absence of 11 years, and has joined the Warner organisation here.

He left for Canada in October, 1920, and joined the New York office of Warner Brothers in January, 1924.

Mr. Gilbert helped to form the Warner Club, which is composed of 1,000 officers and employees of Warner Brothers Pictures, Inc., New York. He was elected first President of this Club in 1928, and re-elected for the years 1929 and 1930.
ETC.—Renters and Hard Hit Exhibitors—Politics and British Industry—Those Rich Dead Men—Rasber-erets—Below-the-Belt Publicity—Mixed Foursome at Kit-Cat

Thanks to the E.T. Committee

The Department's Tax Committee of the C.E.A. has earned the appreciation of the whole trade for the very fine manner in which it has handled the case for tax concessions, and for the results—however trifling they may appear—which their efforts have achieved. The concessions secured, while not sufficient to meet the situation, do mean a real deal to those exhibitors who are most up against difficulties; in industrial areas where the public parsed is dreadfully lean and where even Jd. on a seat may mean the difference between profit and loss. The Committee had a difficult task, for although it could neither produce nor produce at the case, the principal one expected, one must not overlook the fact that psychologically they could not have struck a less favourable time in which to argue about a subject as insignificant as an isolated unit as the Jd. The Committee consists of R. V. Crow (another stroke in an amazingly active year of office) Joseph E. Geary, Thos. Ormiston, Major A. J. Gale, Eld. A. Toonson, H. Victor Davis, C. A. Mathes, Alex., B. King and W. Gavazzi King. Valuable assistance in the House was given by the film trade's own M. P., Jimmie Welsh. You should all drop them a card; give a little press and Hans. in the next issue. It is doubly unfair that you don't get many such opportunities.

Relief For Hard-Pressed Exhibitors

Another feather in the cap of the C.E.A. President is the agreement reached informally, but none the less certainly, through the K.R.S., that special consideration be given by individual renters to the small exhibitors whose cases have been considered recently, and in which the renters are satisfied that specially meritorious rental terms are not only justified in the literal sense, but in continued existence. The art of pleading poverty is not a natural trait in the British character, and I like to think that unless an exhibitor is really in need of special consideration he will not go through the unpleasant formality of proving his case to the renters. As the matter stands it is thought that the K.R.S. officially being unable to interfere in the trading methods of its members, arrangements will have to be made with individual renters in separate cases. But a general formula will, it is expected, be adopted modificaed by all the renters recognizing the arrangement. It is to be hoped so nothing could be more distasteful than that independent exhibitors (the term in its highest literal sense) should be expected to go all up and down Wardour Street can in hand. What it will mean in actual relief to the exhibitors we must wait and see.

American Hold on British Market

Buttiholed in Wardour Street the other day, I was begged by a well-known British executive to tell him exactly how I mean underlining the news in THE BIOSCOPE last week that whatever the result of the Cotton Inquiry is almost certain to be arranged into the extent of America's hold on the British film industry. I had to tell him that the exhibitors must not sign any but happened to represent a true reading of present indications inside the political arena. Political leaders of all parties are resolved to bring pressure to bear upon the next President of the Board of Trade, who as I see it, will have a warm time unless he at once faces the issues. Inside and outside of the House of Commons, the situation is to be held on the immediate urgency of securing something from America in return for the 10 millions a year which our country takes from us in film revenue.

Powerful Influence From All Parties

The unprecedented nature of this agitation grows upon you when you appreciate that this by no means a platitudinous repudiation of the old Conservative Party war cry for protection. It springs more fresh and with new vigour from sources as widely separated as the Labour Party and the Conservative Clubs, the F.R.I. and the London Trades Council.

London Trades Council Moves

Realising that the time may soon be ripe, A. M. Wall, of the Trades Council, has prepared a scheme for submission to the President of the Board of Trade. This will go to Whitehall as soon as the General Election is over! by that time Mr. Wall will know to whom it should be addressed! I need not go into details; his suggestion briefly that a number of three constant persons entirely independent of the film industry and drawn from various classes shall be formed to examine the situation and report. You may ask why the Government should be moved by Mr. Wall's ideas. You may doubt whether anything will be done. I can only say that the array of arguments for a move in this direction and the non-party and widely varied interests urging Government action can hardly fail—unless it is to the contrary—to be as much as Mr. Wall says: "It is not a question of anti-Americanism; it is a matter of good business, and I as an internationalist believe that in creating a more Americanized world business may come to benefit.

English Analysed

Production in the film trade sense means the execution of an idea. Ah! how often it means just that!

Dead Or Alive

Just imagine, if by a curious coincidence Win. Fox, Joseph Schenck, Jesse Lasky and Harry M. Warner departed this life altogether, the American insurance world would be the poorer by nearly 15 million dollars—upwards of $1,000,000 at present rates of exchange! This fact is revealed by Film Mechanics, which also tells us that Roxy Rothafel (at present in Europe) is insured for $2,400,000, that John Barrymore is valued by the policy of $2,000,000, and that Cecil B. de Mille and Albert Warner are insured at $1,750,000 and $1,500,000 respectively. Buster Keaton's last smile will cost some one a million dollars, and for a chance company (not yet with any hope) $1,250,000 of the best, and the same with Norma Talmadge, while Douglas Fairbanks, Mary Pickford, Will Rogers, B. P. Schulberg, Constance Talmadge, Eric Von Stroheim, Walter Wanger, Gloria Swanson and Jack Warner are each worth $1,000,000 in the morgue. Gruesome paragraph this! Most of them are worth far more alive, though in the days that are soon their commercial brains may wander into calculations as to how much better off they'd be in heaven than in Hollywood.

British Films

Antidote for Hard Times

From a well-informed correspondent in Australia I get most depressing news of trade and general conditions there. "We in Australia," says my correspondent, "are passing through a period of terrific stress. The film industry is suffering in a manner which was never previously thought possible. Cinema attendances are poor with rare exceptions both in the cities and suburbs and in the country. Our winter has been very severe, and with spring upon us things should begin to look up. British films, I am glad to say, have been doing very nicely, and on frequent occasions in Sydney they have comprised full double feature bills. The leading theatres have had several long run seasons. B.F.I.'s 'The Woman Between' and the British & Dominions film, 'The Speckled Band,' are both for the Lyceum, and A.S.F.I.'s 'The City of Song' and the Erik Hakim picture, 'The Outsider,' are being nationally publicised as British pictures of outstanding merit. Both have been fixed for extended seasons in Sydney and Melbourne."

Referring to the situation affecting Sunday theatres in this country, my correspondent points out that in Australia Sunday is, and always has been, a closed day for all forms of entertainment, and, apart from occasional trade shows on the Sabbath, he says theatres look like being dark for a long time yet.

Paramount Theatre

Adverts. Count

A few days ago I ran into John Armstrong, whose work you will often find in the Bioscope, and in the print he had been nationally publicised as for the Paramoun Theatres. If you happen to be playing in 'opposition' to any of the Astorias you will probably agree that...
his is an influence to count. What you may not realise so readily is that John Armstrong is himself a Count. His trade name hides the identity of Count Stanislaus Ostorro, member of an old family among Continental aristocracy. The fact is that this young man is completely convinced that it is the advertising that counts, and not the Count. That is why, as Director of Advertising for R.W. Rothafel Theatres, he is just plain John Armstrong, with a strong determination to put out a long and powerful appeal through the Press and from the boardings to “pull them in” past the Paramount box-office.

Rasp-Berets!

An American film star on a visit to Europe is билет в Count. His trade name hides the identity of Count Stanislaus Ostorro, member of an old family among Continental aristocracy. The fact is that this young man is completely convinced that it is the advertising that counts, and not the Count. That is why, as Director of Advertising for R.W. Rothafel Theatres, he is just plain John Armstrong, with a strong determination to put out a long and powerful appeal through the Press and from the boardings to “pull them in” past the Paramount box-office.

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Deep Dene, Surrey, once the home of the Duchess of Marlborough and now a country hotel, was used for locations in the Mutual Pictures production, "Lloyd of the C.I.D."

Mutual Unit Starts at Stoll's

With a presentation scheduled for the New York Roxy early next January, the production of Mutual Film's "Lloyd of the C.I.D.", under Henry MacRae's direction, goes on apace. Mr. MacRae, who has come over especially from Universal City, and who directed that company's successful serial, "The Friars Are Coming," is finishing locations at Dorking and transferring his unit to the Stoll Studios to-day (Wednesday). If enthusiasm counts for anything, we can look for something good in this, the first British serial. The cast includes Jack Lloyd, Muriel Angelus, Janice Adair, Kenneth McLaglen, Emily Fitroy, Shayle Gardner, Gibb McLaughlin and Wallace Geoffrey.

Scotland Yard Co-operate With Mutual

For the filming of "Lloyd of the C.I.D.", exterior shots of which are now being taken at Deepdene, Dorking, under the direction of Henry MacRae, Mutual Pictures have obtained the close co-operation of Scotland Yard in order that the picture, when completed, will give a true representation of the activities of the London Police Force.

The closest attention is being paid to every small detail in order to make this picture a success, and permission has been given Mutual Pictures to take interior and exterior shots of Scotland Yard itself, whilst assistance is being given by a number of police officials.

Film Shots in the Temple

The usual Sunday calm of the Temple—sequestered spot of silence just off noisy Fleet Street—was broken when exterior scenes for "Jack O' Lantern," the current Twickenham, W. 8, production were shot there by courtesy of the Treasurers and Benchers of the Inner and Middle Temple, during the afternoon and evening a large number of spectators watched the actors, who included Arthur Wontner, Edmund Gwenn and Gordon Harker, at work, and Walter Forde expressed himself well satisfied.

The scenes taken included the porch of the Temple Church, Lamb Building, the Cloisters, the passage between Pig Tree Court and Pump Court, and Middle Temple Lane. I think this is the first time authentic shots of the Temple have been included in a film, and if the placid atmosphere of the place can be conveyed as a contrast to the traffic maestros of Ludgate Hill, Blackfriars, Fleet Street and the Strand in which the Temple is engulfed, it should provide a most impressive sidelight of London life.

George King's "Two Way Street"

With Sari Maritza as the heroine, George King commences work on his new production, "Two Way Street," at the Nettsfield studios this week. The story is adapted from an original by Charles Bennett and will have Hampstead Heath on Bank Holiday, a dog-dealer's and a West End home as backgrounds.

This film will be distributed by United Artists—the company responsible for the distribution of Chaplin's pictures, in the next of which it is rumoured Sari Maritza would appear.

Elizabeth Allan with Leslie Howard

Elizabeth Allan has been cast to play opposite Leslie Howard in Paramount's screen version of "The Head Waiter," now being directed at Elstree by Alexander Korda. Elizabeth Allan started her career at the Old Vic, where she played Shake-spearean parts. Later, she appeared in several stage productions, including "The Ringing," "77 Park Lane," and "Michael and Mary." Later, while playing in "Oh, Daddy," she was signed up by Julius Hagen to play her first picture part in "Allah." Since then she has been cast in "The Rosary," "Black Coffee," "Chin Chin Chinnaman," "Many Waters" and "Michael and Mary." In "Head Waiter" she is said to have her best part yet. Others in the cast include Hilda Hume, Maritza Hunt and Gilbert Davis.

Fire Scenes at Beaconsfield

The first week's shooting on the current British Lion production, "The Old Man," adapted from the Edgar Wallace thriller, was confined to the exciting fire sequence at the Arranways mansion, and the artists and the studio staff were working each day, during the rehearsals, in smoke masks. The actual burning of the mansion took place on Saturday night, and work went on until five o'clock on Sunday morning.

A spacious set was erected in the grounds, over 50 feet in height, and when the flames were hottest the blaze could be seen for miles around. Many local residents mistook it for a fire at the studios. Maisie Gay and Frank Stanmore have the comedy roles, with Finley Currey as the American ex-chief of police.

Wodehouse & Hackett for B. & D.

Herbert Wilcox, of British & Dominions, announces that his company has purchased the rights of "Summer Lightning," by P. G. Wodehouse, and "Sorry You've Been Troubled," by Walter Hackett. British & Dominions can claim to have the services of the finest team of comedy authors in the whole of the British film industry, for they already have Ben Travers and Frederick Lonsdale material for production.

Negotiations are proceeding for further subjects from Mr. Wodehouse and Mr. Hackett, and the services of Mr. Wodehouse for active help on the scenarios and production of his work. Following the completion of "Mischief," shooting will start on a new musical play, entitled "Good-Night, Vienna," specially written for the screen and radio by Holt Marvell and George Posford. The publishing rights have already been purchased by British & Dominions and will be taken up soon.

A beautiful shot of Renate Muiler, to star in a number of Gaumont-British films. Her first is "Sunshine Suite," "Gainsborough-Gammon production, for release through Ideal Films.
First Soviet "Talkie"
In Film Society's 1931-32 Programme

The Sixth Annual Report of the Film Society is giving details that include figures resulting for the season show an excess of income over expenditure of £115 4s. 2d. in spite of additional expenditure entailed by the showing of a larger number of sound films in the Society's programmes. The presentation expenses were once again relatively low and are for the most part a simple matter of fellows who kindly lent pictures, and of the management of the Tivoli, who loaned the theatre free of charge, being repeated.

£201 was passed on to the Council as a contribution for import duty on films and £319 for Entertainments Duty.

The Council notes with satisfaction that during this season interest in the Society on the part of those engaged in production in this country has been maintained, the performances being very generally attended by directors, cameramen and other technicians. The movement is also reported to be growing rapidly in the Province of Normandy.

The prospects of the 1931-32 season are distinctly attractive according to the report. The Council is continuing its efforts to secure experimental sound films of interest, and hopes to be able to show, among others, the first Russian sound picture, "Enthusiasm," or "The Symphony of the Basin," by Dziga Vertov. In connection with this it is hoped to arrange a lecture by Mr. Vertov on his theories of cinema projection.

Among other films from which a final selection will be made are:
- "Germany, Westfront, 1918," by G. W. Palts;
- "Mother Krausen's Trip to Heaven.

Fox Sydney Studio Opens
Feature Production the Eventual Goal

(The Australian Correspondent, Lindsay Ewendin)

Just how long it will be before a start is made is obscure, but it will have to be soon if there is a desire to cash in on the present fashion, for the Thirties are at present working on a version of "On Our Selection," in Sydney, while Effie have put in something of the order of a £2500 first-class shooting "The Sentimental Bloke" at their Melbourne studios. Several other less ambitious units are also on the job, and Harry Southwell, who claims English and Continental studio experience, is here as the advance representative of Anglo-Australasian Productions, Franken and Ankersmit.

Southwell, who has produced silents here some years ago, told me his company had big capital behind it, one of the moving spirits in the idea, the Vincents of Falkland, being expected to arrive here shortly. Southwell said England was hungry for typically Australian subjects and that is exactly what he was out to supply. His plans call for several films, but the first would be "Gold," dealing with the early gold rush period of our history. Harry does not seem in any hurry, either, twelve months being his anticipated period of work on the subject.

Educational and Talk

In the House of Commons Harry Day asked the President of the Board of Education whether the experiments made for the use of sound educational films had proved satisfactory; and did the Government propose to extend those facilities.

Sir Kingsley Wood: "I understand that no report has yet been issued by the school for the experiments to which the hon. member refers. No special Government money is available for the making of experiments of this nature."
Can Authors Afford to Write For British Films?

The answer to this is another question: Can British films command an American showing? Because if not, any English author whose work is of the right sort to capture an American audience would be criminally insane to lose the opportunity of doing so; and I think that the question of not being able to secure the works of those writers and playwrights whose work has such a general appeal that they can command an even more enthusiastic audience on Broadway than they can in London, is a vital one for British film firms, because it means they have not the financial resources to buy the best.

So much has been said about stars, so little about stories. It is true, it is a factor that produces the star and even "produces" the producer, in much the same way as the egg produces the chicken. I think it is safe to say that no producer and no star has ever achieved fame without the vehicle of a magnificent human story. Consider a moment what Rudolph Valentino would have been without "The Sheik" or the "Four Horsemen"; Ramon Novarro without "Ben Hur"; Ronald Colman without "Raffles," all being noted stories derived from novels or plays which have achieved fame before they have been screen stuff.

Therefore authors of these stories were not to command sums which only American producers can afford to give—someday in the region of $15,000 to $20,000, which is about the utmost limit that the English film firms can afford to spend on the whole film, including story, production, studios, stars and salaries. It should also be remembered that this huge price accrues to the author of such stories after he has received the rich rewards of novel and stage productions.

The Americans in the last twenty years have in the past largely ignored part of the world's best plot and dialogue writers, be they novelists or dramatists, and these, past produced but still living, great stories, most of which were by British writers, are as much lost to us as the masterpieces of art which are exiled in the costly keeping of the Metropolitan Museum in New York and the private houses of American millionaires.

British Chances on Broadway

Therefore the British film firms have only such plays and stories as did not find favour in their original form with any other than the British public, and the new and original work of British authors and playwrights. And my contention is that unless they can refine these for themselves they cannot hope to vie with, or even equal, the American film firms who are producing in our midst and can get a showing for their films on Broadway, and at the same time use them to fill their British quota.

Do the British film firms realise that immediately the British author finds a London management hardly enough to produce a new play, he insists on acquiring also the American and the film rights, because to play a success in London no New York management will accept it for Broadway unless the film rights are intact, to command the big price that will ensue if it is a success there?

The film rights are the only form of insurance for that very risky experiment of play production, and I do not think anyone could expect London managements to forgo these. Neither can the author, on the possible chance of gaining a Broadway success, afford to lose the benefits thereof.

Writing for Big U.S. Money

A London play success should command a payment in advance of royalty of at least 10 per cent. A legitimate play in New York plays to from between 20,000 to 30,000 dollars a week, i.e., £4,000 to £5,000. Taking it at the lower figure a straight 10 per cent. would mean a royalty of £400 per week to be divided between the author and the English management, and if the play is even a moderate success it should run a whole season, for example on the Chicago Circuit, equalling about the forty weeks of a theatrical year—and forty times £400 is £16,000, to be divided between the author and publisher. This not counting the enormously profitable touring and stock rights and the certainty of a film price of anything from £10,000 to £30,000.

Now comes the question: Can British authors write for American films? The answer, I am afraid, must be given that nowadays very few of them can, because their outlook is too entirely British.

We used to be told to think realistically, and we learnt to do it. Now the film kings of America are telling us that we have got to think internationally or we are of no use to them. That is to say, we have got to find in our stories some Great Common Measure of the humanities, which will make a universal appeal. Every year there are fewer and fewer British successes on Broadway, because every year the audience becomes faster and further from its original American ancestry.

English authors who have not been in America seem to consider that America is populated with the descendents of the Mayflower, whereas it is now largely inhabited by people who have no traditional interest in England and care nothing whatever about it.

Britain Gets the "Go-By"

And I say unhesitatingly that the greatest blow to British authors was when the great American liners ceased to call at Liverpool, and thereby ensured that all American tourists should at least pass through London on their way to Paris.

You have only to return from America in one of the great liners to find that two thirds of the passengers of all classes disembark at Cherbourg and have not the slightest wish or intention of visiting England, and to realise something of the fact that another enormous line of Italian vessels has been inaugurated to bring back emigrants, not only Italians to their native Italy, but disembarke at Naples, but a vast throng who land at Genoa and disperse to their middle European countries without even visiting France, to understand dimly that for these classes the work of the average British author dealing with the average British life will make absolutely no appeal.

I remember the scenes of bicker that greeted my confused brain on arriving at the great Hotel Pennsylvania, New York, with its 35 floors and 2,000 bedrooms, and the polyglot multitude assembled in the vast hall lounge, in which a motor show can be held. Without my manager, William Harris, asked me if I thought I could please a New York audience, I replied that I might not. It is not easy to please a man who did it because my story of the cripple girl wanting to be cured the man she loved belongs to all times and nations.

There are no Jews, Greeks, Germans, Polish, Gallicians,—highly intellectual and highly emotional, and on both counts the most critical and appreciative audience in the world. One third of the ten million Irish-Americans, almost all emigrants from Ireland in the bad old days, the 300,000 of England that England has ever known; six hundred thousand Italians, sexual, passionate and tempestuous; a large and increasing colony of Greek and Armenians, in the night, have captured the entire fruit monopoly of the United States, and the huge colony of highly educated and highly cultured negroes.

I say again that to reach this audience as it can be reached by Somerset Maugham, Frederick Lonsdale and John Galsworthy one has got to write, not of the petty England of country life, the affair of the hunting squire and the village gossip, treated parochially, but of the big, elemental forces of human nature that are common to all.

Harry Warner, of Warner Brothers, told me that the films he wanted were, first, the films of mother love; second, the films of father love; and third, the films of lover love; and it is easy to see why mother love, the most elemental and animal love, in that it is shared not only by human beings but in all the higher orders of the brute creation, should be placed first.

Counting the Tricks

Moreover, as in counting up one's hand at bridge, one must count not only the tricks one is going to make, but the tricks one is bound to lose, so I find it most helpful in estimating the tastes of my average audience to remember that there will be missing both British phlegm and French cynicism. Americans like Paris, but it is the deliberate, unloving, and unappreciative cynicism by the cynical appreciation of its cash value by the avante French. The hardboiled American requires something far more passionately brutal than the Englishman to move him, but he can be moved to an extent that an Englishman will never allow himself to be.

[In her next " Bioscope " article Miss Brandon will discuss the differences between American and British screen authors.]
latest News About Pictures— in Pictures

BIOSCOPE ART · · · ·
SECTION :: STILLS ::
FROM FORTHCOMING BOOKINGS.
A New Jack Holt

A Columbia Picture.

"FIFTY FATHOMS DEEP."

To be trade shown by United Artists at the Phoenix Theatre on Friday at 3.
Famous West End Play

"STREET SCENE."

United Artists.

A Sam Goldwyn production, to be trade shown at the Phoenix Theatre next Wednesday at 3.
A Couple from Fox

"WICKED"

ELISSA LANDI and VICTOR MACLAGLEN lead in "Wicked," just arrived here, while MAUREEN O'SULLIVAN, THOMAS MEIGHAN and HARDIE ALBRIGHT are the featured players in "Skyline," for trade show at the Prince Edward to-morrow (Thursday).
Paramount Presents——

"SILENCE."

CLIVE BROOK and PEGGY SHANNON are supported by Marjorie Rambeau, Charles Starrett and John Wray in this dramatic subject, directed by Louis Gasnier and Max Marcin.
For special presentation at the Phoenix Theatre, Charing Cross Road, on Friday, October 23, at 8.30 p.m., P.D.C.'s "Devotion" stars the wistfully beautiful Ann Harding, with Leslie Howard, O. P. Heggie, Robert Williams, Louise Closser Hale, Douglas Scott and Tempe Pigott. Directed by Robert Milton, it will awaken particular trade interest owing to recent Ann Harding successes.
A Gaumont-Emelka Tie-Up

"Roxy" Plays the Hero in Berlin

(by Our German Correspondent, Frits Mann)

In well-informed Berlin film circles it is believed that a closer collaboration between the French Gaumont and Emelka is to be expected. This new arrangement is stated to have been brought about by the break down of the Paris Banque Nationale de Crédit, after whose failure Gaumont became connected, it is understood, with the Banques Crédit Lyonnais and Crédit Commercial de France, with whom Emelka is also associated.

Great Activity in Munich

Great activity is to be observed in the Emelka Munich studios. After the first introduction of sound these studios were quiescent, but now, under the supervision of Karl Grune, several pictures are in production. According to announcements by the new Emelka board, the studios will be occupied until April. The programme will consist of eight pictures altogether. The company also intends to develop its cinema side, Emelka now being the second biggest German cinema concern after Ufa.

"Roxy" Belauded in Berlin

S. L. Rothafel, the well-known American showman, was during his stay in Berlin the recipient of great ovations by members of the Berlin fraternity. "Roxy's" information that German pictures have, at his instigation, been played in 60 R.K.O. cinemas within the last months aroused great interest.

Film and German-Franco Committee

I hear that Berlin film circles have already taken steps to ensure representation of the industry in the German-Franco Commercial Committee, which is to be established in consequence of the visit of Messieurs Briand and Laval to Berlin. The committee's object will be the drafting of regulations for future commercial collaboration between France and Germany, and Berlin film folk hope that the agreement will also strengthen film relations between France and Germany.

More Extensive Paramount Production?

Paramount is reported to be planning developments to its production schedule for Germany. A series of pictures is said to be already prepared.

"Bioscope Rapid Reviews' of great assistance"

"I have misplaced my copy of Rapid Reviews' for June, and as I find these booklets of very great assistance when going into details and also booking films, I shall esteem it a favour if you can supply me with a copy of the missing booklet."—Harold S. Gent, Sheffield.

"Showmanship Has Been Forgotten!"

Quigley Demands Rebirth of Enterprise

(by "The Bioscope" New York Correspondent, Ernest A. Rovestad)

"In an industry which has had a brilliant record for initiative, enterprise and progressiveness, the opening of the 1931-32 theatrical season is marked by a business that is alarmingly disappointing," says Martin Quigley in an editorial article, under the heading "Shows or Sausages," in the Motion Picture Herald.

"The heart of the picture business always has been and always will be showmanship," Mr. Quigley writes. "Without showmanship the picture business becomes a cut-and-dried process of manufacturing and distribution, of little importance to the public and of little profit to the industry.

"And that, precisely, has been the drift of affairs in the picture business during recent months.

Supine Attitude

"The picture business at this time gives evidence of a combination of self-satisfaction and a fatalistic assumption that things are as they are and there is nothing to be done about it.

"In the place of intense activity, contagious optimism and an uncompromising determination to occupy a place in the sun, there is in various places in the trade only a supine attitude which, among other things, suggests that the tide of affairs is not likely in the near future to bring in a number of new names and new faces to take the places of those who have gone into a decline in so far as usefulness to the business is concerned.

"There is little doubt that the efforts to impersonalise a business in which personality counts most is an important contributing factor in the present disturbing state of affairs. There are many evidences of orderly machine-like operation; in fact, too many, because in most cases it has resulted in a condition of motion without momentum.

"The old showmanship efforts to enthuse and inspire the trade, thereby making the arrival of a good picture an event, have been suspended or forgotten. The old efforts to stimulate the trade interest and thereby communicate interest and enthusiasm to the public, through the trade's thousands of direct contacts with the public, are conspicuously absent.

Its Patron Saint—Barlow

"Perhaps in the days of the industry's so-called infancy it did appear as an irresistible, voracious youth in the eyes of staid and stereotyped business, but it did get results, vastly more and greater results than it is now getting. Perhaps it did conduct itself as if the late P. T. Barnum was its patron saint, but while it did so it was storing up assets upon which it is now having grave difficulty in paying savings banks' interest returns."

Chase National Bank, with an interest in the Fox companies close to $100,000,000, and Harley L. Clarke are reported to be tightening the purse strings at Fox, with the naming of a finance committee headed by Clarke to pass upon all expenditures. At the same time, it was stated that there was every intention to continue the present management.

France in Arms Against Royalties

Native Recording Systems Free

(from Our French Correspondent, Georges Clarrière)

Question of Sound Royalties

The royalties and licence charges paid by French producers to the American or Dutch-German owners of sound film apparatus patents, is the present subject of discussion in trade circles. According to one authority, French producers have paid to patent owners for over two years, one-tenth of the cost of their negatives. It is pointed out that whilst manufacturers of sound film apparatus have a perfectly legitimate right to reap themselves for the expenses of buying patents and for experimental work, they have now regained their original outlay, and more.

Certain French systems are royalty free. One of these is a new model of the Caméré-camé, made at Epinal. This, although not yet presented to the trade, is said to be a marvel of perfection; but it is not by any means the only highly-developed make of French recording apparatus. The latest improved Gaumont-Petersen-Poulson apparatus is coming to the front, and another, of which little has been heard, the Cinévox-Halk, is reaching concert pitch. Sooner or later, it is estimated, royalties such as are at present demanded will not be obtainable in France.

Death of Albert Capellani

The death is announced of Albert Capellani, one of the pioneers of French film production. He started work in the earliest days of the old Pathé studios, and was eventually called to Hollywood, where he earned fame with the production of 'The Red Lantern,' a First-National picture, starring Nazimova.

After his return to France, Capellani produced a few French films, and trained his son, Roger Capellani, who is now one of the chief directors at the Paramount studios, St. Maurice, near Paris.

Fox "Key" Hall Opens

Le Théâtre-Edouard VII, originally built as a cinema—where Urban's Kinemacolor was shown—but used as a theatre for many years, has been partially remodelled and wired with Western-Electric. It reopened last Thursday, and "The Sneaks at the Court of King Arthur," in English. Alphonse Franck is at the head of the concern.
LEGAL AND FINANCIAL NEWS

A.P.H.: £4,435 nett Profit

Another Successful Gaumont-British Subsidiary

The 17th Annual Report and Accounts of Associated British Pictures, Ltd., for the year ended May 31, 1929, show a nett profit for the year, including income from investments, etc., of £1,318,607, an increase of £91,096 over the balance from last year of £1,227,511, 6d., giving a total balance of £1,318,698. The profit includes various appropriations which have been made to reserve: for depreciation of Properties, Plant and Fixtures, £10,993; for Income Tax, £3,909; and Goodwill Account (balance written off), £15,000.

The directors recommend the payment of a final dividend on the ordinary shares of 6 per cent., making 10 per cent. for the year, and leaving a balance of £95,841 6s. 2d. to be carried forward.

The directors report their decision to demolish the Agricultural Hall, Wolverhampton, and erect on the site a more modern theatre with 2,600 seats. They also report that a large freehold site has been acquired at Wood Green, N. London, and a very large seating capacity theatre on modern lines will be erected as soon as the plans have been approved. The issued and fully paid capital of the company is £199,852 5s. 6d. The annual meeting will take place at Film House, Wardour Street, on Friday next, at noon.

BALHAM PICTURE HOUSE

Accounts filed under the compulsory liquidation of Balham Picture House, Ltd., High Road, Balham, show total liabilities £72,701 (ranking £7,976); assets, £20,978; and a deficiency of £51,723. The company's issued capital consists of 5,000 Ordinary shares of £1 each.

According to the report of E. T. A. Phillips, Official Receiver, the company was formed in Sept., 1924, for the purpose of carrying on a business, which was carried on by the vendors silent firms, who showed, but about the time company was formed, "talkies," were installed, the inauguration costing £3,419.

In October the financial position of the enterprise was discussed, and about that time efforts were made to interest prospective investors in the company, but these efforts did not meet with success. In these circumstances the company was unable to meet the demands of the creditors and on February 1st, H. W. Franklin, C.A., was appointed as receiver. That official had carried out the very important and, apparently, not well known, that he had not exhibited British films at a loss. Defendants had to rely on the goodwill of their shareholders, but in this case not be found to be satisfactory. To escape the penalty for non-compliance with the Act defendants must prove that no British films were available, or show that the circumstances were beyond their control. The percentage of feature films shown at the Palace was 2.70 per cent., and shorts 3.45 per cent.

E. H. Goodwin, for defendants, pointed out that they had not proved that a British supply of British films of the right quality and price was available. Unfortunately, his clients did not keep any record of films they negotiated for and did not use, but they could show that they had exhibited British films at a loss. Defendants had to rely on the goodwill of their shareholders, but in this case not be found to be satisfactory. To escape the penalty for non-compliance with the Act defendants must prove that no British films were available, or show that the circumstances were beyond their control. The percentage of feature films shown at the Palace was 2.70 per cent., and shorts 3.45 per cent.

A. Partridge, C.A., has been appointed liquidator.

HUTKENALL THEATRES, LTD.

In the compulsory liquidation of Hutkenall Theatres, Ltd., the Coronet Theatre, Notting Hill Gate, W., the accounts show total liabilities £8,556 (ranking £7,103); assets, £107; and a deficiency of £10,984 with regard to contributions on their issued capital consisting of 5,881 Ordinary shares of £1 each.

E. T. A. Phillips, Official Receiver, who also acts as liquidator, reports that the company was formed in July, 1928, with a nominal capital of £100,000. Donald Kench, director, states that in or about November, 1928, he became associated with the management of the Coronet Theatre, Notting Hill Gate. Keenck framed the opinion that the theatre could be transformed into a very profitable proposition; he discussed the matter with other directors and, as they were successful in negotiating a lease of the theatre for 27 years at a rental of £11,000 per annum, a lease which was to be for 27 years. Then the directors decided to purchase a new theatre in place of the old one.

When, in September, 1928, the company began to experience difficulties, the directors were faced with the problem of whether to carry on the business or liquidate it. They allowed the company to exist, although it had not been able to pay the rent regularly. They did not pay the rent until 9th March, 1929, when the directors gave notice of the company's intention to apply for an order of dissolution. The coronet was then advertised for sale.

The directors were unable to find a buyer for the theatre, and in April, 1929, the directors decided to apply for an order of dissolution. The company was wound up, and the liquidator was appointed to wind up the company.

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COUNTY COURT JUDGMENTS

The following are extracts from the Official Register of County Court Judgments, but may have been declared, that in any case does not imply inability to pay:

ISRAELVITCH, Mr. S., Palladium Cinema, Westminster, Stratford, cinema proprietor, £26 6s. 4d. July 29th.

GLICK, R. & J. (a firm), Picture Hall, Wester hope, cinema proprietors, £14 8s. 10d. August 14th.

CHAPEL, Mr. H. J., Cinema, Jamaica Road, Bermondsey, film hirers, £29 14s. 4d. August 19th.

DOOD, (male), King's Cinema, Seaclose, cinema proprietor, £15 19s. 11d. August 17th.

DOOD, Mr. S. G., King's Picture House, Seaclose, film hirers, £20 15s. 7d. August 7th.

BUGO, Mr. W. G., Garrison Theatre, Bovington, cinema proprietor, £11 1s. August 19th.

GREEN, Mr. Harold, Mayfair Cinema, Upper Norwood, £16 1s. 11d. August 10th.

MADISON, Jno., Palace Cinema, Haswell, film hirer, £18 8s. 7d. August 7th.

LUREY, LEOPOLD, Empire Cinema, Aldridge, cinema proprietor, £17 18s. August 19th.

COX, T., Kingsland Cinema, £10 15s. 3d. August 17th.

FORTY-LEAF CINEMA, Ltd., 5, Palace House, Ipswich, cinema proprietors, £12 10s. 4d. August 14th.

FORTY-LEAF CINEMA, Ltd., 5, Palace House, Ipswich, cinema proprietors, £12 10s. 4d. August 14th.

ECLESFIELD CINEMA, Ltd., Cinema, Ecclesfield, cinema proprietors, £23 6s. 10d. August 14th.

RECORD O, F., Ltd., 66, Victoria Street, Strand, cinema proprietor, £17 1s. August 19th.

NEW CLEDENCE CINEMA, Ltd., 3, Piccadilly Mansions, 17, Shaftesbury Avenue, W., film exhibitor, £19 16s. 3d. August 10th.
E. W. Bassil, who has just taken over control of the Astoria, Cross Road, needs no introduction to the trade, in which he has been a prominent figure for over twenty years. Entering the industry in its early days with the long established New London, Company, he played in several of the original British films, including "Rupert of Hentzau," "The New Hebrews" and "Boatie's Baby." Following his war service he joined P.C.T. and held several prominent managerial posts. After severing his connection with P.C.T. to take up the general management of the Sheffield and District Cinematograph Theatres, Ltd., and held this post until 1930 when he went to open the Davis Theatre, Croydon. From there he in 1930 returned to P.C.T. and took over the management of the Tower Super Cinema, Peckham, which post he now vacates to return to the West End Astoria. Howard E. Smith, who took over the management of the Kennington Theatre, S.E., on Monday after a lengthy stay at the West End Astoria, is probably one of the keenest showmen in the trade, specialising in vestibule and exterior displays. Examples of his clever exploitation stunts have frequently been reproduced and favourably commented upon in the Bioscope. He was for some time in charge of the Marlborough Theatre, Holloway Road, N. H. B. Olliver, a well-known British producer, has been appointed assistant-manager of the Pavilion, Whitley Bay. Prior to taking up his new post he has for some time been at the New Cross Cinema, under General Manager W. G. Hockman. David J. Ludlow, who has been assistant to John Olliver, manager of the Piccadilly, Stratford Road, Birmingham, is to succeed S. K. Lewis as the manager of the Imperial, Moseley Road, upon the latter leaving to take control of the Empire, Sutton Coldfield. He has been with the circuit for a considerable time, having been for seven years musical director of the Paladium, Hockley. He has been assisting Mr. Olliver for the past 18 months. C. S. MacGregor, for the past five years assistant manager with F.N.P.'s Newcastle branch, has been promoted to the management of the firm's Liverpool branch. Nine years ago Mr. MacGregor went to the North as an entire stranger, but during that time both Mrs. MacGregor and himself have been taken to the hearts of the Northerners and have made hosts of friends. Mr. and Mrs. MacGregor will leave the North with the very best wishes for their continued success and prosperity. W. N. Carter, formerly with the Manchester Branch of Gaumont's, has succeeded W. H. Harriott as sales manager with Gaumont's Northern Branch. J. Wilkinson has resigned the managership of the Regent Cinema, Knotty Ash, Liverpool, a position he has held since the theatre was opened four years ago. He has been succeeded by H. Malcolm, of the Warwick Picture House, Liverpool, who is now general manager of the two theatres. H. F. Jones has been appointed branch manager for Warner Bros. Pictures, Ltd., Manchester, in succession to J. Jacobs. For the last eighteen months Mr. Jones has been on the exhibiting side, being associated with Lancashire Cinemas, Ltd. Before that he was manager of the Universal Pictures branch at Manchester. Douglas Fairbanks junior in the new First National and Vitaphone picture, "I Like Your Nerve," written by Roland Pertwee, and recently trade shown by F.N.P.
Widespread Interest in "Bioscope" Reviews
Exhibitors' Comments on Percentage Analysis System
Almost Unanimous Support for Principle

WEAK AND STRONG POINTS INDICATED
(Miss E. Green, Booking Manager, North Western Film Booking Agency, Liverpool)

"Assessing the value of films by the percentage system is likely to prove of much value to exhibitors and circuits as ours—we look for 13 theatres—because one can see at a glance what the weak points of every subject trade shown.

"Any innovation such as Tuf Bioscope's, that will simplify the task of the programme-booking manager, must be commended."

"50% FOR ENTERTAINMENT"
W. D. Strongtharm (Booking Manager, Metropolitan & Provincial Cinemas, Ltd. [Victor Sheridan], London)

"While appreciating the 'awarded' policy, in my opinion, in its present form the system is not of maximum value, particularly the percentage scale. It is quite possible for this to prove misleading. The chief ingredient from the writer's angle, the entertainment angle—has been entirely missed out of the percentage scale. I suggest that no less than 50 per cent should be allocated for entertainment appeal and that other ingredients in a film should be judged at 10 per cent each only. That would make 50 per cent for entertainment value, 10 per cent for story, 10 per cent for acting, 10 per cent for photography, 10 per cent for recording and 10 per cent, for direction."

GENERAL APPEAL SUGGESTION
E. J. Hinge (General and Booking Manager, Stanley Roger's Circuit, Newcastle-on-Tyne)

"For people who have to rely on the main on trade paper film reports, and who are able to apply markings to their own particular needs, this new system of analytical markings will be an undoubted asset to them.

"However, we are faced with the old argument of a particular film appealing to one type of audience and not to another. The story value, therefore, varies according to the tastes of any particular audience.

I think this discrimination of film appeal to audiences in different parts of the Provinces has yet to be satisfactorily arranged."

VALUES FILM CRITICISM
Harry Devey (well-known Birmingham circuit, and Chairman, other Birmingham Branch, C.E.A.)

"Undoubtedly the new style of film review is a great improvement and should be very helpful to the exhibitor indeed, particularly so when you take it as a true reflex of the experienced film critic's opinion, as I do personally."

WHAT ABOUT TITLE APPEAL?
H. A. Yapp [Forum, Fulham, and New Royalty, Notting Hill, etc.)

"I think the new scheme is a very good one and is distinctly helpful. I would, however, suggest that a percentage should be given for 'Title.' From my own observations, I am convinced that from the box-office point of view a good title is the great attraction, and patrons when seeking entertainment are undoubtedly swayed by it. As in my case the percentage of patrons is approximately 60 per cent. feminine and 40 per cent. male, feminine appeal is also a factor."

CIRCUIT BOOKING SNAGS
A. Soape [Director Heath Park, Ambassador Super Cinema, Ltd., and of Kingsway and Carlton, Manchester, etc., etc.)

"I have noticed the new system of film reviews in your paper, and certainly think this piece of gadgetry is very useful. When a film does not get top marks it is sometimes because marks are deducted for photography and recording, and yet the public with untechnical minds do not think of such finesses. They want stars; acting; humour; thrills; entertainment.

"I expect this new method will develop, as time goes on, to be more useful than at present. Northern exhibitors could certainly do with some indication as to suitability of certain films for—for (a) the town house, cosmopolitan; (b) the town house, residential; (c) the large super in working-class districts; (d) the large super in residential districts and (e) the ordinary cinema in working-class districts."

"One of the difficulties that presents itself to circuit booking houses for each type of district is that in booking films for the circuit you are giving weight to one and poison to the other."

NEVER WITHOUT "BIOSCOPE" REVIEWS
Thomas Wright (Goldsmid Street Picture House, and Regent Hall, Nottingham)

"I am very satisfied with this Bioscope reviews. For the past five years I have never been without them on my desk, and it is my belief that they have been steadily improving the values to the exhibitor. They are very concise, and I may add, on the whole, very fair. Some film reviews that I have read have been inclined to consider a picture too much from a London angle. That has not been the case with this Bioscope Reviews. We do not take any notice of London premieres or of the length of London runs in booking films for the provinces."

"GREAT IMPROVEMENT"
Harry Lane (well-known Birmingham Exhibitor and Vice-Chairman of the Birmingham Branch, C.E.A.)

"Speaking off-hand, I think the new style of review is a great improvement."

"THE ONLY WAY"
W. H. Gwilliam [Albion Cinema, North Shields]

"With apologies to Mr. Harvey, I must say it is 'the only way.' No system of viewing films has ever appealed to me before, but I am emphatically in favour of this system which has been adopted by The Bioscope, as I consider it is the only way films can be reported on. It is just the system that I have been awaiting for years past, and I must congratulate The Bioscope."

"EXCEEDINGLY HELPFUL"

"In my opinion the scheme is a very good one and exceedingly helpful, particularly in the case when you give the various angles, or to get in by reason of the number of deadheads present!"

FULL TOTAL NOT SUFFICIENT
T. F. Massicks [Plaza Cinema, Newcastle-on-Tyne]

"Whilst I agree that the new film reviewing is a great improvement and a move in the right direction, I consider that exhibitors depending on film reviews in making bookings is as important. I am very careful in accepting the reports from an enterprised value point of view. Exhibitors relying on reports will not have to lose sight of the allocation or analysis of particular films, and will not have to rely on the total of per centage which is given in the report as a box-office proposition. If they watch the percentage however, I give it to the various angles, viewing these films, they should not go far wrong."

QUESTION OF SUITABILITY
R. P. Rutherford [Queen's, Wallasey, and Queen's Circuit]

"What every manager wants to know is whether the particular film is a suitable booking for his hall. Your reviews in the past have been helpful because they gave the information. Now, I think you go into too much detail. The markings and analysis are interesting, but the success of the picture is fundamentally contingent on the quality of the story and the way it is told, the other factors being of lesser importance. Tell us the suitability of the film for a high-class hall, a popular hall, a hall patronised by working-class people."

BOX-OFFICE ARGUMENT AGAIN
Ken Nyman [Imperial, Notting Hill, and London Tyneside]

"I consider the new scheme quite a good one, but suggest that rather too much reference has been paid in your percentage analysis to technical aspects of the film."

"Box-office appeal is of paramount importance, and I consider 50 per cent should be allocated to it, with, if possible, an indication of the picture's suitability."

"YOUR SYSTEM IS IMPARTIAL"
Fred Carlton [Paladium, Patricroft]

"Precision is what is wanted in film reviews, and while agreeing there is no universal standard by which the merit of any film can be judged—excepting, of course, the box-office test—I do think that this system of marking, if retained, may be as devised in present circumstances."

VERBAL ELABORATION PREFERRED
R. M. Wright [High Street Cinema and Picturedrome, Leicester]

"Allocation of percentages appears to be helpful to those exhibitors who are unable to see very few films at the trade shows. Personally, I consider a very careful and detailed description of everything appertaining to a film—that by which I mean the story value—by which the system gives a certain percentage may be of real value to those who are unable to see for another class of house at the trade for another reason; therefore elaboration by the reviewer of
the type of story and general description of film in detail as is generally given it is much more preferable to any system of markings or percentages.

ENTERTAINMENT VALUE? Lou Morris (Capitol, Wembley, and large London and Provincial Circuit)

"I consider the scheme very helpful indeed and quite important. But it is true that, apart from the percentage which should remain as set, you should (immediately above the analysis) state in writing the entertainment value."

A CRITIC OF OUR CRITIC W. E. Humphreys (Royal Super Cinema, Liverpool)

"Your latest idea of an analysis at the end of each film review is quite brilliant, but I would rather like to know if you are using the same standard to mark both British and foreign films. My reason for asking this is I have personally viewed three films marked in this week's Bioscope, and it is my opinion (for what it is worth) that the film with the highest percentage in The Bioscope analysis cannot compare with the film for either general appeal or as a box-office attraction."

"VAST IMPROVEMENT" J. S. Snell (Shipchote Cinema, Gateshead-on-Tyne)

"I have noticed with interest the analysis which strongly suggests me as a great help to the manager who is looking for guidance. It was possible under the old system for a picture to be listed as a good one, whereas the new system would make this impossible. I think the new system adopted by The Bioscope is a vast improvement on the old."

HELP TO EXHIBITOR S. K. Lewis (Imperial Cinema, Moseley Road, Birmingham)

"I think everybody will sum up the new Bioscope Film Reviews in very few words: They are a decided improvement and should prove an immense help to the exhibitor."

"GOOD SYSTEM, BUT—" Arthur Sydney (Liverpool Branch Manager, Wardour Films, Ltd.)

"I think the system a good one. There might, however, be occasions when the percentages for recording and dialogue do not correctly assess the merit of the film, such as when the set is not a first class order. My suggestion is that recording and dialogue should be appraised separately."

SIMPLICITY AN ASSET Ivy Graham (Sheffield)

"Without casting any reflection on your new system, may I say that the question of the number of points given to a film is not to me of as much concern as whether a film is going to be suitable for any particular hall of which I have control. The large number of renters' representatives with whom I have come in contact, however, tell me that country exhibitors and those in the smaller towns who cannot go to trade shows are absolutely ignorant of trade reviews. To them, this new system cannot fail to be of the greatest value. If they do not, as they do, the various analytical points of a film as simply as possible."

SUITABILITY AGAIN! C. W. H. Bowmer (Joint Proprietor, Seedley Cinema, Salford)

"I think the new system of reviewing is a distinct improvement and enables the exhibitor to judge the film on the entertainment value of the film. Some remarks as to the type of hall for which the subject is suitable would be helpful."

INCLUDE BOX-OFFICE APPEAL A. R. Favell, Senr. (Sheffield)

"My chief criticism is that technical points receive too much attention in the analysis—story value, photography and direction. For instance, some of our best box-office propositions have been poor in photography and direction and weak in story value. The system does not indicate the box-office value of a film."

"Some indication as to the all-round box-office merit of a film is of much greater importance than its direction, photography or sound."

GENERAL APPEAL AGAIN N. Blaskay (Sheffield)

"The idea is an excellent one, but I think it would be better if instead of the percentage system we could simply have a maximum number of points on a much lower basis. Another drawback, I think, is the fact that too many figures are given to the questions of photography and recording, etc., and not enough to story value. Story value and direction in particular are very important factors, and they should have a preponderance in the proportion of possible points or percentage."

SUITABILITY LINE WANTED B. Renwick (Bamborough Cinema, Byker, Newcastle-on-Tyne)

"I think this line of the Bioscope's new system of film reviewing is a distinct improvement on the old method, and it should prove a great asset to those exhibitors who rely on these film reports. I would suggest, however, that the question of the suitability of a film should be incorporated in these reports. The suitability could be included at the end of the story, and I have no doubt that this would prove of great advantage to the provincial halls and would be serving a good purpose."

IN BRIEF MOST USEFUL F. J. Dunstan (King's Road Picture Theatre Co., Rochdale, 1923, Ltd.)

"I like your new way of film reviews, but miss the 'In Brief' line, which I found most useful in looking up reports."

WHAT ABOUT TITLE VALUE? E. R. Ratcliffe (Tunnel Road Picture, Liverpool)

"Your box-office film reviews in their new form are admirable. I only hope they will be tabulated in your monthly 'Quick Reviews,' which are invaluable."

"Although your analysis is very well balanced, I think a higher percentage should be allocated to the all-important story. As it is essentially a box-office film review, a percentage should be allocated to title value."

"I feel sure your new system will be an immense success."

NOT IMPRESSED Dave Mistin (Mistine & Lee Ltd., London and Provinces)

"Owning 12 theatres, for which I book, I must say I am not impressed with the percentage scheme."

"As far as I am concerned the 'picture' is the thing. The analysis is unnecessary as far as I am concerned. All I want is a guide to which the picture is likely to play to good business or not."

AGAIN—AUDIENCE SUITABILITY! E. C. Morris (Scala Cinema, Nottingham)

"Personally I never attach very much importance to any system of points. What I want to know first of all about a new film is: 'Is it suitable for my particular audience?' (a) friends of the family; (b) a big popular cinema; (c) a first or second feature in a double-feature programme. My cinema is 'a family house,' and I hope The Bioscope will indicate courageously films which deal solely or predominantly with sexual matters, so that I can avoid them."

Gene Raymond Gets Second Gene Raymond, promising young juvenile player recently acquired by Paramount as one of a group of 10 Broadway stars, has just received his second film assignment, that of the leading role in Roadside Lad and Ladies of the Big House, which deals with the life in a penitentiary. Sylvia Sidney has the feminine lead.
"Penrod and Sam" (First National Pathe)  

**Great Entertainment**

Booth Tarkington has few peers in his remarkable ability to fathom the child mind, and his new film of Penrod and Sam is an outstanding example of his work. The story deals with the pranks of a gang of lovable youngsters, and, in particular, with a dog, and with simple paths the little tragedies which darken their young lives.

Under the very excellent direction of Wm. Beaudine, and with a cast headed by a most capable boy, Leon Janney—the screen version supplies entertainment which will make an immense appeal to cinegoers of all ages. Each of the characters is of the type one meets with wherever children congregate—the open-faced youngster with a bit of the devil in him and all those meaner types for whom he and his pals have no time.

Everything about the picture is so natural and is handled with such conviction that it must appeal as a replica of the lives of all the witness. Parents will enter particularly into the little homey bickerings across the breakfast table of Penrod and his sister—the counterparts of their own children.

Penrod and his pal Sam are the prime movers in a gang with headquarters in a shack situated on a plot of land adjacent to Penrod's house, and owned by his father. Penrod, always at variance with his elder sister, pays too little attention to school and too much to the "Independent Order of Odd Fellows."  

The gang have a particular antipathy to George and Rodney, which is not improved by a certain event in the playground, the pupils of which read about their efforts to construct a letter as home as he can, throughout a building from elastic catapults, writes about his dear teacher, and Rodney about his well-to-do father, who is present, but both have the laugh of Penrod, who reads a romantic episode he has stolen from his sister.

Forced by their respective parents to accept the despised George as a member, they initiate him, but with at least tragic consequences to the unfortunate George. Real tragedy overtake Penrod, first in the break with his pal Sam, with whom he fights, following a misunderstanding, and then in the death of his dog, Duke. Beaudine has treated this little drama with admirable restraint and has not permitted mawkish sentiment to run away with his better judgment. The dog is buried on the plot where the boys plant, and a terrible how to Penrod is the sale of the ground by his father to the father of Rodney, without whom his parents have bought it about.

Forbids to visit his old haunts, Penrod is incomparable until his mother, realising just what the loss means to the boy, prevails on her husband to buy it back. The story closes with the objectionable Rodney about to be "initiated," quite unaware of what is before him.

Leon Janney is perfectly delightful as the irresistible Penrod, and acts with the assurance and panache of a seasoned actor. All the boys are excellent. Matt Moore and Dorothy Peterson are splendid as the hero's parents and Zasu Pitts most amusing as George's mother.

**ANALYSIS**

| Story and Dialogue | 18% | out of 20% |
| Direction | 19% | 20% |
| Acting | 18% | 20% |
| Recording and Photography | 16% | 20% |
| General Appeal | 20% | 100% |

**CAST**

Penrod—Leon Janney  
His Father—Matt Moore  
His Mother—Dorothy Peterson  
Sam—Junior Coghlan  
Rodney—Bill Footer  
His Father—Walter O'Byrne  
George—Hilly Lord

* Denotes Registered British Film.

**"Alexander Hamilton"**  
(Warner Bros.)

**Arillis Politician Again**

In this story of Alexander Hamilton, famous American statesman who, as First Secretary of the Treasury, fought a desperate battle against political intriguers in order to force through his Administration's programs to the type of story which first made him screen famous.

But, although the actor has his artistic triumph of "Disraeli"—it is difficult to suggest that he does—the film is scarcely likely to awaken the same enthusiasm among the American audience for apart from the fact that Arillis does not fit so comfortably into the part of the rather youthful Hamilton as he did into that of old Disraeli, the period calls for consuming of a much moreante-day audience of the British picture, or in Old English." But one must criticise any Arillis picture with due regard for the tremendous talent and film have not been created, having done which one must attempt to determine whether or not his latest effort will redound to his box-office credit or otherwise.

In "Alexander Hamilton," as in his earlier work, Arillis succeeds in making the audience forget almost everything in the film save himself. His characteristic vivacity enlivenes the whole performance with some of that fine "dash" which he put into his study of the old British statesman. Arillis makes politicians things of flesh and blood; amusing creatures with a real sense of humour! Though his physique assumed the tall-coat and heavy cravat of Disraeli, he yet retained a certain minor eccentricity than it does the elaborate satin knee breeches and broad-brimmed hats of the broad-chested, broad-chested, broad-chested, broad-chested Hamilton, there is all the buoyancy of youth in his portrayal.

The story deals with the difficult days of the American War of Independence, at the Treasury, worked night and day to secure a union of states, which he hoped to achieve through his work. His young wife was away in England his political opponents engineered a plot against Hamilton an affair of love and d'amer. Mrs. Reynolds came into his life: there were indiscretions—and regrets.

Later, just as his Assumption Bill was about to go through, Hamilton discovered that Mrs. Reynolds had been used by her enemies so that her husband could secure blackmail money, the payment of which—in the absence of refutation—could be construed as political graft.

The climax, where Hamilton, realising his position, decides to make a clean public confession of his relations with the Reynolds, provides one of the greatest screen moments on record. Here is the crook which faces the consequences of public disgrace, spurning the refuge which hypocrisy and compromise could have bought. And Alexander Hamilton the man saves the honour of Alexander Hamilton the Statesman, while "Alexander Hamilton" the film sets hands twisting to applaud one of the strongest dramatic situations ever device.

Of course, all is well: his Bill goes through, and his wife, with whom he is passionately in love, though she has left him, forgives him instead. President Washington calls personally to congratulate him! Apart from certain incidents in the picture, the impression created that Hamilton had only one domestic servant, and that sometimes he had even to answer the door bell himself—there is little fault to find with the story. The supporting players are, with the possible exception of Dudley Digges who, for once, appears to overact as a sinister Senator. The film will doubtless appeal to all intelligent audiences.

**ANALYSIS**

| Story and Dialogue | 18% | out of 20% |
| Acting | 18% | 20% |
| Recording and Photography | 17% | 20% |
| General Appeal | 15% | 100% |

**THE CAST**

Alexander Hamilton—George Arillis  
Mrs. Hamilton—Doris Kenyon  
Secretary Roberts—Dudley Digges  
Mrs. Reynolds—June Collyer  
Thomas Jefferson—Montague Love  
Ralph HAROLD  
General Philip Schuyler—Lionel Belmore  
George Washington—John Harlan  
Count Talleyrand—John T. Murray  
James Monroe—Moreau Wallace  
Alexander Hamilton—John L. Main  

**"Graft"**  
(Universal)

**Political Corruption**

Familiar plot, conventional types and melodramatic episodes supply exciting entertainment for average patrons.

Dusty, a cub reporter, is sent to interview Thomas, a building contractor of unsavory reputation, and discovers a real man and his discarded mistress. The girl goes to the District Attorney and blanks, but is soon afterwards abducted. An election is imminent, and Dusty sees the mysterious murder of the Attorney, who is combating corruption. The Mayor's daughter is present and appearances are against her. But the shot is proved to have been fired from a window. Her investigations disclosed, she joins the young reporter in his attempts to solve the mystery. Ultimately, the abducted girl is found on board a yacht, and a satellite of Thomas proves to be the murderer.

Though there is nothing of the nature which has any pretense to originality, rapid action keeps up the excitement splendidly. Much footage is devoted to the newspaper office, where the persistent Dusty (Regis Toonney) is contended with a nuisance and a doubt of self-confidence is amusing, and the picture ends with him leading the handcuffed murderer before his editor as he had boasted he would. This may be funny, but unconvincing. Many of the episodes are of the type associated with serials. The cast is a long one. Sue Carol plays the Mayor's daughter and Dorothy Revier the discarded mistress. Boris Karloff impersonates the murderer. Direction is skilful and staging quite good. Towards the close, action takes place on board the yacht, and some pleasing sequences are introduced.

**ANALYSIS**

| Story and Dialogue | 10% | out of 20% |
| Acting | 17% | 20% |
| Recording and Photography | 15% | 20% |
| General Appeal | 15% | 100% |

**THE CAST**

Dusty—Regis Toonney  
Constance—Sue Carol  
Pearl—Dorothy Revier  
Bob—Harold Goodwin  
Thomas—William Davidson  
Harrison—Hamilton  
Sue Carol—Carmelita Gerardy

"The Public Defender"  
(Radio)  
Live Lead in Good Story  
Here is a story which keeps moving the whole time and revolves around a romantic figurehead in the form of "The Reckoner," a haunty–looking member of society who risks his all to clear a man's name of the stigma of fraud.  

The daughter with whom "The Reckoner" is in love supplies just that touch of romance to what the appeal amounts to, differing in any way with the main object of the plot, viz., the man's slick methods of overcoming his adversaries.  
The idea of a man taking the law into his own hands, hiring away a director, and putting on in his own way that this one is a rather fantastic one, but this is a fault hardly likely to detract from the film's popularity. The various coupes made by the man who works to "the split second" are in themselves cleverly conceived and put over in most convincing fashion.  
The crooked financiers of a certain town are alarmed at the activities of "The Reckoner," a mysterious member of society who has set himself up as a defender of the public.  

The film is being banked on which has defrauded its depositors finds Gerry, the vice-president, and only innocent member of the board, a long-term prisoner. Convinced that Gerry has been framed by his associates, Pite Winksow, who learns the facts from Gerry's daughter, proceeds, with the aid of two trusty pah, to bring the culprits to book.  

Following his usual method of advising his enemies of his coming by the judicious planting of the mystery confusion of the scene, which is now in possession of most of the incombed documents. His big trial comes in the handling of Burls, the prime mover in the crime, and here the story suffers a lapse by tying up his movements with the police. However, the closing scenes depict a real and thrilling piece of work, and his final winning of the girl is as it should be.  

Adapted from George Goodchild's novel, "The Splendid Crime," the film offers splendid opportunities to Richard Dix who, with Pite Winslow, has seldom done better work. Shirley Grey, in the comparatively small part of Barbara Gerry, is pleasing, and the rest of the strong cast give admirable support.  

This is a film which is sure of a big following.  

ANALYSIS  

Story and Dialogue ..... 17% out of 20%  
Direction ..... 18%  
Acting ..... 17%  
Recording and Photography ..... 18%  
General Appeal ..... 88%  

THE CAST  

Pike Winslow ..... Richard Dix  
Barbara Gerry ..... Shirley Grey  
Mabel Wells ..... Edmund Breese  
Professor ..... Boris Karloff  
Dollas ..... John Merton  
John Burns ..... Parnell Pratt  
Inspector O'Neil ..... Alton Roscoe  
Rose ..... Ruth Weston  
Aunt Maudia ..... Nella Walker  


"Transgression"  
(Radio)  
Big Feminine Appeal  

This triangle drama, though somewhat slow in development, must hold considerable appeal for the "Reckoner" group, though perhaps conditioning a wife's lap will be least common in connection with this story. To this end they will be assisted by the police, sort of poring on the leads, and a cleverly conceived climax in which the husband triumphs over the conscience-stricken wife, though fully aware of illicit associations.  

Opening in London, the action moves to Paris, where Else has made her temporary home while awaiting the completion of her husband's engine whose employment has taken him to India.  

André Clyde in the Ideal-Educational film "The Cannon Ball," handled by Ideal Films  

During her stay she becomes infatuated with, and is infatuated by, a Spanish noble, Don Asturo, and Robert, on his return, finds her changed towards him. With Robert absent in London, Else accedes to the persistent requests of Asturo to visit his home, and, while there, writes to her husband asking him to divorce her.  

Asturo's sudden death at the hands of an infuriated father brings home to Else his real character, and she hurries to England in the hope of intercepting the letter. This fails to arrive at her home, and the appearance of Asturo's valet, who purports to have retained the letter, and now attempts blackmail, is quashed by Robert, who, being aware of the facts, has decided long before to forgive Else.  

Kay Francis, beautifully gowned, makes the most appealing figure as the erring wife and gains a maximum sympathy in the role of Paul Cavanagh, as Robert, has for once a part which audiences may applaud, and Ricardo Cortez is well cast as the scheming Spaniard. The support is good.  

ANALYSIS  

Story and Dialogue ..... 14% out of 20%  
Direction ..... 15%  
Acting ..... 18%  
Recording and Photography ..... 15%  
General Appeal ..... 30%  

The Unholy Garden"  
(Unit Artists)  

Ronald Colman—Delightful Outlaw  

There is something about Ronald Colman's romantic appeal to the feminine mind that seems to render it fitting and satisfactory that he should end up his adventures on a wistful note of self-sacrifice, gracefully giving up his chances of conventional happiness in favour of some other lover who, judging by romantic standards, is far less worthy.  

Every female member of the audience is consoled by the fact that the leading lady, whatever her charms, can hardly be worthy of the adorable Colman.  

Ben Hecht and Charles MacArthur, the authors of the story, front page characters, have appreciated his special quality in the personal appeal of their story, and have provided him with Baron, the dashing gentlemanly Raffles style which is perfectly suited to his light comedy methods and his appeal to feminine sentiments for some great moments.  

Barry Hunt (Ronald Colman), a fugitive from the law, seeks refuge in the island Royal, which he discovers to be the headquarters of a gang of bank robbers. To protect his betrothed, but all intent on the plunder of a blind old Baron, whose only protection is his beautiful daughter, and excels performances are given by Tully Marshall, Estelle Taylor, Ulrich Haupt, Lawrence Grant and Warren Hymer, to note.  

Ronald Colman plays with a delightful light comedic touch, combined with a dashing romantic emphasis, and his rich voice shows great increase of flexibility. Fay Wray is charming as the distressed heroine, and excellent performances are given by Tully Marshall, Estelle Taylor, Ulrich Haupt, Lawrence Grant and Warren Hymer, to note.  

Though the story is on somewhat conventional lines, it is one that will meet with general approval, and is a useful vehicle for the art of a very popular star.  

ANALYSIS  

Story and Dialogue ..... 15% out of 20%  
Direction ..... 15%  
Acting ..... 17%  
Recording and Photography ..... 15%  
General and Stellar Appeal ..... 17%  

"The Mad Genius"  
(Warner Bros.)  

John Barrymore—Mephistopheles  

Exciting and melodramatic story of an impresario who strives to keep his boy protégé from marriage, believing his career as a dancer would be wrecked.  

Tarasov, cursed with a club foot, has brought up Fedor, a peasant boy, as a dancer. The youth does not share the cynical and cold-blooded views of his benefactor, but falls in love with pretty Nana, who dances with him. The girl rejects his affection and shuns a wealthy Baron, favoured by Tarasov.  

Determined to keep the lover apart, he compels Nana to cancel her contract. When she leaves, Fedor follows her, and in Paris they are happy together, though poor.  

But the influence of the malignant manager blights their careers and they sink to a Montmartre jockey. He loves her and she loves him, but they are separated, and they are out of love with each other, but not with Nana, hypnotised by Tarasov, elopes with the Baron. Fedor joins the old company. In the end, they see Fedor as a rich and wealthy friend and is with difficulty persuaded by Nana to return to the company, but while he dances, the body dead of the evil impressario rolls on the stage, a sad fate.  

The lovers are reunited.  

John Barrymore, in his splendid performance, is fighting against the crowd, with much dancing, and artistically photographed.
THE BIOSCOPE

October 7, 1931

“HELL BENT FOR FRISCO”

(Gaumont)

**Sensational Crook Story**

Here is a Gaumont-Sono-Art production with incredibly thrilling “goings on,” involving a young student and a young doctor, eventually centralised in the final and famous fade-out.

Very little attempt appears to have been made to play for conviction, our old friend Stuart Paton (once at Elstree) preferring to underline, the maximum concentration on action thrills. The result will please audiences whose standard of judgment takes more account of pulsation than plausibility. A band of crooks get a young doctor involved and it is to undertake “dirty work,” and she intercedes. Meanwhile the boy complicates matters by double-crossing his gang; hiding certain stolen property. In a police raid he is shot in the head and removed to hospital, where a young doctor friend of his sister’s is resident. The gang, anxious to get track of the hidden haul, steal the uncowardly youth from the hospital by a ruse, later by a further ruse decoying the young doctor away to help them to recovery. They also decoy the boy’s sister, and she and the doctor friend are forced by the crooks to perform a delirium scene. The American complications restore his memory. Restoration is so complete that the youth remembers to direct the crooks to the American complications, which leaves all their charm in embryo!

Supporting cast — chiefly crooks — make tough-looking “guys,” and surely one recognises one of them as Stuart Paton, the director, himself?

**ANALYSIS**

**Story and Dialogue** 12% out of 20%

**Direction** 12% 20%

**Acting** 18% 20%

**Recording and Photography** 18% 20%

**General Appeal** 10% 20%


THE CAST

Tim Dugan — Eddie Dowling

Mary Baggott — June Collyer

Davy Murphy — Ray Hatton

Tom Baggott — Noah Beery

Mary Baggott — Adolph Miler

King of Bulgravia — Arnold Bekeston

Clarence Noisy — George Kotsoros

Betsy Vernon — Grace Palermo

**“Honeymoon Lane”**

(Paramount)

**Eddie Dowling as Recreogon Crook**

This musical comedic type of story fails to live up to its early promise and Supplies rather a type of comedy and second-rate melodrama. The former is, for the most part, a mild order, and in an effort to make this more pointed the director occasionally lapses into knockabout stuff in which the talents of a gifted artist like Raymond Hatton are entirely wasted.

The more easily amused may find pleasure in the spectacle of hardened crooks witting under the spiritual influence of a kind old lady of and crowned heads of Europe giving up their throne for a bit of real nifty charm, but the theme is all too simple to make even good comedy.

Despite the fact that Tim Dugan has at least a tawdry character he refuses to be a party to a really crooked deal, and is hired from the gambling tables of the hotel where he is employed.

Temporarily embarrases his love affair with the governor’s niece, but opportunity comes his way when, by eloquent persuasion, he manages a nearby hotel. This establishment, now deserted, is owned by a delighted old woman, who invites the crooks to take over. A sad story, accompanied by a few tears, about her son’s tragic end through gambling puts Tim on the crooks. With the aid of his street-smart, very slickly followed by the crook companions whose help he employed.

Things so badly until the King of Bulgravia, heart-sick of ceremonies, decides to stay there, and, having partaken of the widow’s cooking, refuses to leave. From then on we learn a lesson on how to acquire wealth without resort to bad habits and just how soft the heart of the American crook really is.

Eddie Dowling is bright and breezy, but neither he nor Ray Hatton have the lines to put over. A touch of blatant vulgarity from Ray, whose voice, by the way, is apt to jar, might have been put to better use. June Collyer has a very brief part, Noah Beery is excellent in a familiar heavy role and Mary Carr is appealing as the old woman.

**ANALYSIS**

**Story and Dialogue** 12% out of 20%

**Direction** 12% 20%

**Acting** 18% 20%

**Recording and Photography** 18% 20%

**General Appeal** 10% 20%


THE CAST

John Barronmore — John Barrymore

Mary Pickford — Marjorie Marsh

Serge Bankoff — Donald Cook

Preskova — Luis Alberni

Babe — Carmel Myers

Fodor (as a boy) — Frankie Darro

Tim the Farmer — Mae Madison

Goga

**Offered by:** Warner Bros. **Produced by:** Jack Warner. **Directed by:** Michael Curtiz. **Length:** 7,256 feet. **Release Date:** London, March 21, 1932. **Produced by:** Warner Bros. **Certificate:** A. **Recording:** Sound on Disc A. J.

**“MURDER BY THE CLOCK”**

(Paramount)

**Strong Drama**

Rufus King, who was responsible for this story, has chosen for his character a type of female Laura Lee turbo, determines her fellow-calumni. It compels one’s rapt attention by her sheer audacity.

The story, though somewhat involved, is dexterously unfolded, and its many eerie situations are beautifully worked out. It is definitely not suited to the squabbling punch. The excellent all-round qualities of the production, page by page, line by line, makes it come through. The story plays on the emotions from the opening shot to the final fade-out.

**ANALYSIS**

**Story and Dialogue** 18% out of 20%

**Direction** 12% 20%

**Acting** 12% 20%

**Recording and Photography** 16% 20%

**General Appeal** 12% 20%


CAST

Jimmy Gray — Charles Delaney

Ellen — Vera Reynolds

Lone Garwood — Carol Nye

Kenton — Edmund Burns

Fogary — Reed Howes

Offered by: Gaumont. **Produced by:** Tiffany Productions. **Directed by:** Stuart Paton. **Length:** 7,779 feet. **Certificate:** A. **Recording:** Western Electric Sound on Film. H.M.
October 7, 1931

The Bioscope

On occasion the story shows a weakness in construction, and is, to say the least, a bit flimsy to a degree, though there is no denying its qualities for those who take their pleasures seriously.

The development opens with a rather unnecessary picture of a trio of mourners weeping over a grave.

Then follows the weirdlest of invasions into a tormented marriage, but wealthy old Mrs. Murphy, accompanied by her nurse and half-wit son, tests an automatic device she has installed in her future house to guard against the murderer being buried alive.

She then leave her money to the lunatic's son, whose mind is given up to murder, the woman leaves it to a drunken nephew, and it appears more likely that future events will decide.

With the prospect of a long wait before she can handle the money, she induces her husband to murder the old woman, a crime for which the son is arrested.

Not satisfied with this, the wife, desiring the removal of her husband, plays upon the feelings of the poor son, who that night escapes from prison. In the meantime, however, her lover has attempted the husband's life, which is saved by medical intervention. On recovering, the husband is about to name his attacker, but dies when hearing the automatic device, which he believes is sounded by the woman he murdered, but which in reality is sounded by his wife.

Fate overtakes the lover in the person of the lunatic, who, having disposed of it, carries the woman off in triumph to the burial place of his father. Here she is saved from the insane desires by resorting again to the alarm.

The man is rearrested and she is charged with the murder by the young detective who has been throughout, suspected her.

In the end, the jack of all trades being the utterly unscrupulous, but pleasantly spoken, murderers who sticks at nothing. Wm. Boyd is good in the strong part of the detective, and Regis Toomey is responsible for some rather forced humour. All the acts give their best, and this, coupled with the marvelous photography and effective settings, provide a film of extraordinary production merits.

**ANALYSIS**

**Story and Dialogue**

13% out of 20%

**Direction**

15% out of 20%

**Acting**

18% out of 20%

**Recording and Photography**

19% out of 20%

**General Appeal**

12% out of 20%

**CAST**

Wm. Boyd 
Lila Grey 
Robert Armstrong 
Princess Patricia 
Lady Duff Gordon 
Fred Waring 
Frank Cady 
Katharine Alexander 
Helen West 


Versatile Winnie Lightner

In spite of protests, circus performances seem as popular now as in old times. Transferred to the screen they supply excellent and amusing backgrounds, as some of the most successful films testify. In this instance an interesting little love affair is interwoven with the clever turns and tricks, while the star proves she is not only a delightful comedienne, but an actress of charm and intelligence.

Though Groudy's circus requires many railway cars to transport the rich men, the whole thing is with a few exceptions, delightful content is rite. But the girl Pat (Winnie Lightner) is in love with diplomatist, Irving, a character performer in a variety of roles. In addition the attitude of the proprietor when in a maudlin condition is quite entertaining. (Donald Cook), his autocratic Prince Charming, but his love is lukewarm. The unexpected arrival of Irene (Evelyn Knapp), her young sister, leads to complications and rather distressing situations. The girl is not only dazzled by the new arrival and excitement around the circus, but lets Joe see she admires him. He responds, and Pat passes a bitter time. After a riot at in a luxurious Thames-side house, but his prosperity is illusory. On the borders of bankruptcy, he suddenly discovers the author of his troubles to be a mysterious doctor residing in the neighbours. The man contrives to get him and proves to be the half-caste, now an authority on tropical diseases. Not only does he threaten to eject him from his home, but the black hands with his son gives a poisonous scratch, which imperils the youth's life. He then offers to effect a cure provided the wife goes with him. Ultimately, he relents and leaves the house. However, this story is rather framed on melodramatic lines, it is noteworthy for some humorous character studies, is prettily photgraphed and well photgraphed. The vindictive doctor, a Sphinx-like individual, is impressively played by Douglas Fairbanks, the somewhat impulsive Bruce of Garry Marsh.

Isabel Elsom impersonates the doctor's patient. A long-standing side issue is introduced of the son's love affair. Produced at the Tooting Studios from a story by Hugh Esse, and directed by Henry Edwards, the picture will certainly please the average patron.

**ANALYSIS**

**Story and Dialogue**

10% out of 20%

**Direction**

13% out of 20%

**Acting**

17% out of 20%

**Recording and Photography**

15% out of 20%

**General Appeal**

14% out of 20%

**THE CAST**

Beatrice Page is Isabel Elsom Bruce King Allen Jeayes Granville Elsom Donald Briggs Hugh E. Wright Philip St. John Dempster Dempster


"Two's Company" (Gaumont)

Conventional Western Drama

There is much in this picture to amuse, even by those not usually enamoured of Westerns. The ever-popular Ken Maynard has a big part. The other roles are assigned to sturdy, straightforward, hero-heroes and the chases quite exhilarating.

The simple story concerns a ranger war in the West in which cattle kings are driving off the ranchers' beasts from their pastures.

Blackie Weed's strength and efficiency is matched by Ken Maynard, the community chef. Though he is offered a job, he declines it. He becomes the friend of Markham, a rancher who has no wealth, and while at his house wins the esteem of his daughter.

Blackie's man is a treacherous knave and his antagonism to Blackie becomes acute. Horses mysteriously disappear and an old cow- boy is killed. After much fighting and many strenuous chases, it is accidentally discovered that Blackie is a Deputy Sheriff. The exposure of the villain is followed by a miniature battle. Love draws Blackie and the girl together.

A heroine of quite exceptional charm, some fine scenery and beautiful camera work make this picture appealing to the eyes, while the sincerity of the acting holds from start to finish.

**ANALYSIS**

**Story and Dialogue**

10% out of 20%

**Direction**

10% out of 20%

**Acting**

15% out of 20%

**Recording and Photography**

12% out of 20%

**General Appeal**

62% out of 100%

**THE CAST**

Blackie Weed Ken Maynard
Joan Markham Lucille Powers
Rita Cook Maynard
Joe Kearney Lafe McKee
Rancher Markham Mervin Quince
Thames-side Horses Charles King


"Stranglehold" (Warner Bros.)

Revenge

From the days of Dumas the theme of revenge has been a favourite with a certain class of novelists and playwrights. It offers good opportunities for working up a strong climax, generally ending with the death or discomfiture of the vindictive one. In this case the conclusion is sudden and unconvincing, though before it comes there is much to interest and amuse.

Two well educated "down-and-outs" meet as stalkers on a trotter. Talk on women reveals the fact that the sister of the one—a half-caste—had been betrayed and deserted by her fellow. A savage fight ensues. The Englishman is victor. His opponent retires, vowing revenge.

Years pass. Bruce, the Englishman, has a beautiful wife and a son to idles. He resides
**“Marie’s Millions”**

(English British)

Slapstick Comedy (Re-issue)

In The Bioscope for April 1, 1915, an article on "The Comedy Comedies" appeared in which "Tillie’s Punctured Romance," of which this offering is a reissue, was reviewed, and, with qualifications, recommended.

It apparently laid the foundations of three remarkable careers, and, taking into consideration that the period was one where the pressing in our history, Marie Dressler, Charles Chaplin and Mabel Normand may be justly credited with aiding the Allies by improving the spirits of British combatants.

It is stated that every time viewers roared with laughter, and Mabel's attention was thus focused on the screen, she would try to live up to the standards of her own, or her mate's, performances. This is an amusing story, and it deserves more attention than it has received.

"End of the Rainbow"

(British Lion)

Fine Singing by Tauber

A simple story, beautiful production, tuneful music and remarkable singing combine to make this film a real triumph. It is a departure from the usual work of the director, but it is successful. The film is a delightful experience and the singing is excellent.

**THE CAST**

Marie Dressler
Charles Chaplin
Mabel Normand
Chester Conklin

*Offered by: Equity.*
*Length: 5,500 feet.*
*Release Date: Not fixed.*
*Certificate: U.*

"How I Play Golf" (Warner Bros.) No. 11 and 12 of this pleasing series. In the former Louise Fazenda introduces some facetiousness, and in the latter she gives a summary of her previous lectures. Certificate: U.
*Release Date: Not fixed.*


"In and About Cairo" (Equity) 800 feet. Release Date: Not fixed. Certificate: U. Interesting and well photographed pictures of the streets and life in this great city. One of the "Classic of Knowledge" series.


"The Thatcher" (Radio) 1,802 feet. Release Date: March 28, 1932. Certificate: U. Roscoe Arbuckle as the star in a little stage comedy. Against his wishes and better judgment he is made Sheriff with the express intention of the township to track down a dangerous bandit. The stuttering Roscoe is successful through a glorious fluke. Good popular film.

"Way of All Fish" (Radio) 1,811 feet. Release Date: March 21, 1932. Certificate: U. Glosney youth sparks put over a story of his own and supplies plenty of comedy while doing so. As an ardent disciple of Izaak Walton, he is horrified at various plebeian methods of handling trout. A most acceptable short.

"Via Express" (Paramount) 853 feet. Release Date: Fixed. Certificate: U. An argument between a couple of nicotine partakers regarding the despatch of a valuable vase falls rather flat and the argumenter is the star. Fair average programme filler.


"Gents of Leisure" (Paramount) 1,714 feet. Release Date: April 4, 1932. Certificate: U. Chester Conklin is the star with, another hobo as his pal, some exciting adventures over a dollar bill. Most audiences will find this amusing, particularly their trip on a freight train and the mad attempts of the authorities to arrest them.

"Svengali" (United Artists). Krazy Kat Series, 744 feet. Release Date: Not fixed. Certificate: U. A skit on the world known now showing and stage play "Svengali." After hectic adventures the hero is pulled out of the clutches of one whose influence over him tends to become tragic. Amusing.

"The Stork Market" (United Artists), Krazy Kat Series, 841 feet. Release Date: Not fixed. Certificate: U. A most ingenious drawing in which the fowl is the hero. A packing case is in a celestial factory where the youngsters are made and from whence they are delivered by the stork. Extremely short, not, however, without a touch of vulgarity.

"Chris Crossed" (United Artists). 946 feet. Release Date: Not fixed. Certificate: U. Another Eddie Buzell bed-time story, and a really good one at that. Christopher Cross is the hero and the chief events of his life are presented on deliciously nonsensical lines. His sight of the "Great White Way" is achieved off a roundabout which everyone will respond to.

"The Curiosities No. 222" (United Artists). 833 feet. Release Date: Not fixed. Certificate: U. This number maintains the high standard of the series and through a charm which is rather too rapid he, nevertheless, introduces considerable comedy detail. A very pretty barometer, monument to a traitor, a "spooky" crank handle which has apparently solved the question of a family of gold beaters, an experiment with eggs, the graveward of many prehistoric animals and an oddly enriching scene that appears in California, a dwindling Japanese race, the world's record sitter (on eggs), geyser's in New Zealand, and African street cars are also included.

"Screen Snapshots No. 9" (United Artists). 866 feet. Release Date: Not fixed. Certificate: U. Mickey McGuire here introduces a bevy of precocious youngsters to the audience, after which we attend a gathering in honour of Leo Carrillo. The big array of screen favourites here is bound to tickle the fancy of the fans.

"Screen Snapshots No. 10" (Universal). 833 feet. Release Date: Not fixed. Certificate: U. After the number of Herbert Bosworth and his wife, Dr. Powell, on their honeymoon trip to Honolulu, the camera lets them out with some pretty photos of Pery Rubin introduces in his own particular way. Bound to prove a favourite.

"Once Over Lighty" (Universal) 1,125 feet. Release Date: March 14, 1932. Certificate: U. Burns and Allen. Amusing chatter girl give a masterly part in which they excellently contribute to the story. Good popular house appeal.


"Mickey’s Diplomacy" (Radio) 1,866 feet. Release Date: March 14th. Certificate: U. Plenty of fun is to be found in this latest venture of Mickey McGuire. With some pats he constructs a submarine on motor wheels, which, with many other articles, are borrowed from one of the unfortunate fathers. Their final mad race will please everybody.

"Dangerous Trails" (Warner) "Adventures on the Snow" (Warner). 851 feet. Release Date: Not fixed. Another fascinating trek through the wilds of Africa, during which it is possible to find interesting real introducing remarkable shots (some in slow motion) of wrestlers, crossbar athletes of both sexes, net ball players, etc. Photographed and supplied with good running commentary.

"Ripley’s Secrets of Africa" (Warner). Certificate: U. Another venture. A very fine item introduced by Ripley of "Believe It Or Not!" Historical and factual facts relating to the African continent during the arrival of the traveller by sea and air, the picture is then shown in a club, the comment on which is: "What a bunch of undivulged material!" Animal shots and domestic scenes are amazingly good.
THE BIOSCOPE

October 7, 1931

London Trade Show Diary

THURSDAY

"The Virtuous Wife" ....... United Artists Phoenix, 3

Augustus Thomas' famous play provides the theme for "The Virtuous Wife," the latest Columbia production to be shown by United Artists on Thursday, October 8th, at the Phoenix Theatre. The play ran for nine years under its original title as "Arizona" both in America and Europe, making a hit at the Adelphi Theatre here. The problem which it reveals may be summed up in one word, "Should a woman tell her husband about her past?" That question confronts the heroine in this drama of love and honour. Leading roles are played by Laura La Plante, John Wayne and June Clyde.

A new Archibald Nettlefold production, "Night Shadows," directed by Albert de Courville and featuring William Freshman, Pat Patterson and Ethel Warwick, will also be shown.

"Skyline" ....... Fox

Fox will show to the trade "Skyline" on Thursday, October 8th, at the Prince Edward Theatre, at 3 p.m. The picture tells of a forlorn boy whom fate plucks up from the river docks to the lap of luxury. He has never known his real father, who had deserted his young mother. He abandons his vagabond life and goes to seek romance and riches among the skyscrapers, finds them, and in doing so also finds the man who helps him in turn is none other than his unknown father. Thomas Meighan, who plays the part of the father, is supported by Maureen O'Sullivan, Hardy, Meighan, Mina Loy, Stanley Fields and Mina Gombell.

FRIDAY

"The Bells" ....... P.D.C.

Friday, October 9th, at the Prince Edward Theatre, at 8.30, P.D.C. will show "The Bells," an A.S.F.I. production. This is a "talkie" version of the famous drama immortalised by Sir Henry Irving. The part of Mathias is played by Donald Calthrop, who was given the role in preference to a hundred and fifty other applicants. Jane Welsh, whose second film appearance this is, plays the female lead, and the male lead is taken by Edward Sinclair, who was in the crowd of "City of Song." Important parts are also in the hands of O. B. Clarence, Wilfred Shine, and Billy Shine. There are exterior scenes of extraordinary beauty, these having been obtained in the Grampians, some of them during the very heavy snows of March last.

"Honeymoon Harmony" ....... Paramount

Carlton, 10.30

"Honeymoon Harmony," starring Lester Allen, which Paramount will trade show at the Carlton on Friday, October 9th, at 10.30 a.m., is in many respects an unusual production. It is lavishly mounted with sets reminiscent of "The Love Parade," "Monte Carlo," and other big special productions. The treatment is entirely humorous and some amusingly clever gags and delightful songs and musical numbers have been introduced. The story describes how Lester Allen enters the office of a big touring company in New York and by dint of an engaging personality, boundless self-confidence and ingenuity, succeeds in attaching himself as a guide to a wealthy couple going on a tour of Europe. Two Paramount short features will also be shown.

"Fifty Fathoms Deep" ....... United Artists Phoenix, 3

What promises to be a most thrilling under water picture will be shown by United Artists at the Phoenix at 3 p.m. on Friday, October 9th. Jack Holt is the star and is supported by Richard Cromwell and Loretta Sayers.

MONDAY

"Border Law" ....... United Artists

New Gallery, 11

Buck Jones is the star performer in the Columbia picture "Border Law," which United Artists will show at the New Gallery, at 11 a.m. on Monday next, October 12th.

TUESDAY

"The Blue Express" ....... Atlas

Academy, 11

Atlas Pictures will show "The Blue Express" at the Academy, Oxford Street, at 11 a.m., on Tuesday next, October 13th.

"Street Scene" ....... United Artists Phoenix, 3

Hailed as a triumph by New York critics, the adaptation of Elmer Rice's stage play, "Street Scene," will be shown by United Artists at the Phoenix, at 3 p.m., on Tuesday, October 13th. Directed by King Vidor, the cast is headed by Sylvia Sydney and Wm. Collier, Jr.

"Murder at Midnight" ....... Gaumont

New Gallery, 11

"Murder at Midnight," a Gaumont-Tiffany feature thriller, will be trade shown at the New Gallery on Tuesday next, October 13th, at 11 a.m. The stars are Aileen Pringle and Hale Hamilton, and the story, while following the popular lines for murder mysteries, is developed along fresh channels from an arresting novel beginning.

WEDNESDAY

"Range Feud" ....... United Artists

New Gallery, 11

Another Western, "Range Feud," will be offered to the trade by United Artists at the New Gallery, at 11 a.m., on Wednesday, October 14th.

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

Will renters please note that in order to comply with this regulation, details of all trade shows should be sent to THE BIOSCOPE to allow not less than seven full days from date of the next issue.

WEDNESDAY, OCTOBER 14

Range Feud (United Artists), New Gallery.

THURSDAY, OCTOBER 15

Pagan Lady (United Artists), Phoenix.

FRIDAY, OCTOBER 16

Bad Company (P.D.C.), Palace Theatre.

Shanghai Love (United Artists), Phoenix.

MONDAY, OCTOBER 19

The Calendar (W. & F.), Capitol.

The Wickham Mystery (United Artists), New Gallery.

TUESDAY, OCTOBER 20

A Dangerous Affair (United Artists), Phoenix.

WEDNESDAY, OCTOBER 21

The Great Gay Road (Butchers), Phoenix.

NEW P.D.C. TRADE SHOW

P.D.C., Ltd., continuing the sequence of important trade shows, which starts with "The Bells" on Friday, announces a fourth—the new Quillan-Armstrong picture, "The Tip-Off," for October 9th. This will be at the Phoenix Theatre at 3 p.m.

Joan Peers is the attractive feminine lead.
First National's Autumn Drive
Release Programme About To Start

Within a week or so First National is to enter upon what it feels justified in describing as one of the biggest drives of recent seasons, offering an outstanding product that embraces every star on its roster. The closing months of the present year and the early portion of next will see a succession of releases, with variety and quality as their keynote.

"Toast of the Legion" commences the drive on October 12th, followed by the Marilyn Miller starring vehicle, "Sunny," the week after. Richard Barthelmess as a dashing young outlaw is seen in "Adios," released on October 26th, supported by Mary Astor. November 9th heralds the release of "Little Caesar," with Edward G. Robinson and Douglas Fairbanks, Jr., "The Challenge," starring Lila Lee, with Fred Kohler and Sidney Blackmer, is set for release on November 16th.

Those who last week saw Leon Janney in "Penrod and Sam" are reminded that this brilliant young actor appears with Lewis Stone and Irene Rich in "Father's Son," released on November 23rd. "The Gorilla," with Lila Lee, is released on December 7th, while "Mother's Cry" follows on December 14th. The current year concludes with Loretta Young in "Big Business Girl," with Ricardo Cortez, released on December 21st.

1932 opens with a further Richard Barthelmess starring production, "The Finger Points," in which excellent support is seen in Fay Wray, Clark Gable and Regis Toomey. The week following, January 11th, welcomes Dorothy Mackaill in "Party Husband," with Donald Cook and James Kennie.

"Chances," Douglas Fairbanks, Jr.'s, initial contribution as a full-fledged star, is released on January 18th. "The Bargain," released on January 25th, represents the successful "come-back" of Doris Kenyon; she is seen with Lewis Stone and Charles Butterworth.

Joe E. Brown is seen in "Broad Minded," while in "Men of the Sky," released on February 12th, is presented a romance of espionage during the war. Irene Delroy and Jack Whiting have the leading roles. Dorothy Mackaill's second production for the year, "The Reckless Hour," is due for release on February 29th. A distinguished supporting cast includes Conrad Nagel, H. B. Warner, Walter Byron, Joe Donahue and Dorothy Peterson.

Walter Huston's grim and gripping personality is seen in "The Ruling Voice," released on March 14th, with Loretta Young and Doris Kenyon.

The second starring vehicle for Douglas Fairbanks, Jr., "I Like Young Nerve," written by Roland Pertwee, will be released on March 21st, after which comes "The Last Flight," starring Richard Barthelmess. Released on March 28th, it also features Johnny Mack Brown, Helen Chandler, Elliott Nugent and Walter Byron. Leon Janney takes the principal role in "Penrod and Sam," taken from the Booth Tarkington classic, which will be released in April 4th.

Ideal's Western Serial
First Episode as a Feature

Ideal are creating an entirely new departure in distributing "The Vanishing Legion," which they refer to as a new type of Western serial. Ideal's interest was first stimulated by the news that the exclusive "Roxy" Theatre in New York had booked this story—a serial!

The story of the serial—a "Mascot" production—concerns a mysterious and seemingly supernatural menace, that brings disaster to all who attempt to work a certain oilfield. Science plays a big part. The "talkies," radio and television provided the inspiration for the mysterious voice, that comes, apparently, from nowhere to warn all who attempt to work the oilfield of their approaching doom.

Harry Carey and Edwina Booth (who starred in "Trader Horn") are the leading stars. They are assisted by Rex, the Devil Horse, while amongst others in the cast are Frankie Darro, William Desmond, Philo McCullough, Joe Bonomo and Yakima Canutt.

There are twelve episodes, the first episode being in four reels, the remainder in two. The first episode is, in every way, a feature in itself, full of action, interest, sentiment and suspense, and with an appeal that will ensure immediate popularity with every class of audience. It is Ideal's intention to issue Episode I as a feature film, and the remainder as a serial.

"Naturally," say Ideal, "we are wishful of booking the serial in its entirety, but we are so confident of the pull of the first chapter that separate contracts for each episode will be accepted. Theatre patrons," they observe significantly, "will do the rest."

"Devotion" Wins the Critics
Praise for Ann Harding Picture

Ann Harding fans in thousands turned out yesterday to create the "Carthay Circle" in Los Angeles on the occasion of the world premiere of "Devotion," her first starring feature on the P. D. C. personality programme. Many hundreds of them were turned away, after offering to buy two dollar top seats for five dollars in order to see the famous star.

The premiere has been one of the biggest openings Hollywood has seen for a long time, and one of the most successful in the history of the Carthay Circle, while Ann Harding is again the object of the most laudatory phrases of the critics.

Charles R. Rogers, production chief at Culver City, and Harry Joe Brown, his associate producer, also came in for a great deal of praise, and they heard "Devotion" called the finest thing produced in Hollywood from the standpoint of acting, production and audience appeal.

The Herald expressed its appreciation as follows:—

"The superlative acting of the cast and the delicate nomenclacy of the director cast a spell of charm which holds the audience fast. The picture is romance personified. Audiences will love it."

"Devotion" is due for London trade show at the Phoenix Theatre at 8.30 p.m. on Friday, October 23rd.
"Silence" for Plaza
Clive Brook's Big Role

"Silence," which as a stage play thrilled Broadway audiences a few years ago, has been brought to the screen by Paramount, under the combined direction of the author, Max Marcin, and Louis Gasnier, and will be presented at the Plaza on Friday (October 9th).

"Silence" has Clive Brook playing the role which H. B. Warner made famous on the stage. Marjorie Rambeau and Peggy Shannon have the chief feminine parts, and Charles Starrett has the juvenile lead.

Peggy Shannon plays two roles in the picture, first as the wife and later as the daughter of the convict. Marjorie Rambeau gives vivid life to another woman character in the film. The story covers a period of about twenty years, and is interesting as a graphic review of the changing times through which many of the present generation have lived.

Fifteen from Fox
Eight Before the Camera

Fifteen full-length features are in various stages of production, from preparing to editing, in the Fox Studios.


"Delicious," the Guy Bolton picture, with music by George Gershwin, starring Janet Gaynor and Charles Farrell, and "Surrender," in which Warner Baxter, Leila Hyams and Alexander Kirkland will be featured, has also started.

Benevolent Fund's Gala
Prizes for Best Costumes

As previously notified, the Benevolent Fund Gala Evening is arranged to cater for the employees as well as for the employers, and tickets are now available for employees and their friends. The price is 6s.

Evening dress is not essential, but it is hoped that good support will be given to the opportunity of winning prizes. For ladies there is no general fancy dress, but beach suits can be worn, and there is a prize for the prettiest. For gentlemen any fancy dress can be worn, and a valuable prize is now being voted for the best costume.

Maurice Elvey, Sinclair Hill and Victor Saville will form the judging committee, and Jack Buchanan has promised to present the prizes to the winners.

R. C. O. Viveash, secretary of the Benevolent Fund, 32, Shaftesbury Avenue, W.1 (phone, Gerrard 4144), will be pleased to give any information desired.

Universal's Big Programme
Imposing Titles on the Schedule

Interesting announcements of great activity in Universal City, Hollywood, are to hand from S. F. Ditcham, managing director of Universal. An imposing list of films are now finished, in production or planned.

"Frankenstein," on which studio work is now practically completed, stars Colin Clive as Frankenstein and Boris Karloff as the monster. "Frankenstein," which is directed by James Whale, has in support Mae Clarke, John Boles, Frederick Kerr, Edward Van Sloan and Dwight Frye.

"Homicide Squad," completed under the direction of George Melford, has a big cast, including Leo Carrillo, Noah Beery, Mary Brian, Russell Gleason, George Brent and Pat O'Malley. "Homicide Squad" depicts the heroism of the police in this gauntlet-stricken age. Another completed film, "Heaven on Earth," directed by Russell Mack, stars Lew Ayres and Anita Louise. Hundreds of players appear in the film, with colourful backgrounds of steamboating on the Mississippi. Lew Ayres also stars in "The Spirit of Notre Dame," now completing under the direction of Russell Mack.

Ricardo Cortez, Mae Clarke, Norman Foster and Marie Prevost star in "Reckless Living," now almost completed under the direction of Cyril Gardner. "Reckless Living" is a story of gambling and gamblers. "Strictly Dishonourable," directed by John M. Stahl, features artists of the calibre of Paul Lukas, Sidney Fox, Lewis Stone and William Ricciardi.


Quite a number of splendid stories are definitely scheduled and now in preparation. These include "Murders in the Rue Morgue," to be directed by Robert Florey. The star will be Bela Lugosi, famous on the screen as "Dracula."

"Rack Street," Fannie Hurst's novel, will be directed by John M. Stahl. "Nice Women" will be directed by Edwin H. Knoepf, with Sidney Fox in the leading role. "Oh, Promise Me" will be directed by Cyril Gardner, and another story, "Blue Blazes," will be directed by Vic Moore.

Tom Mix stars in "Destry Rides Again," and also in another drama under the tentative title of "Christmas Eve at Pilot Butte." "Gallows," directed by Roland Brown, stars Lew Ayres and Rose Hobart. "Pudge," co-featuring Slim Summerville and Zasu Pitts, will be directed by Thornton V. Freeland.

Last, but certainly not least, is "Fate," by Erich Maria Remarque (whose story, "All Quiet on the Western Front," and the film adapted from it by "F," created world records), under the direction of Ernst L. Frank.
M-G-M Has Eight on the Floor
And Four More Starting

Beginning its autumn productions schedule on products for the new release season, M-G-M studio is witnessing the greatest activity of the year, with eighteen feature companies at work and four others due to start within the next few weeks.

Important new starring combinations are on the list. One of these is "The Champ," with Wallace Beery and Jackie Cooper co-starring under King Vidor's direction.

Greta Garbo has completed work in "Susan Lenox: Her Fall and Rise," and has started "Mata Hari," co-starring for the first time with Ramon Novarro. George Fitzmaurice is directing. Under the direction of Sidney Franklin, Norma Shearer is working in "Private Lives," from the noted Noel Coward stage hit. Robert Montgomery is co-starring with her.

Lawrence Tibbett is under way with his new vehicle, temporarily titled "The Cuban," with W. S. Van Dyke directing. "Flying High," a Broadway stage smash, marks the return of musical comedy fare to the screen, starring Bert Lahr, who created the leading comedy role.

Clarence Brown is directing Joan Crawford in "The Mirge." Clark Gable is Joan's leading man, and "Skirts of Gallipoli" is also in the cast. "Hell Divers," George Hill's big naval air production, with Wallace Beery, Clark Gable, Conrad Nagel, Marjorie Rambeau and others, is practically completed.

Finishing touches are also being put on "Lullaby," which Edgar Selwyn directed with Helen Hayes. "Emma," an original story by Frances Marion, is ready for the screen.

As in previous years, Pathé Super Sound Gazette was present to take sound pictures of the great band contest held annually at the Crystal Palace.

The exciting Tee-Art production distributed by Butcher's, "The Lady From Nowhere," starring Alice Day, has been retained for a third week at the New Gallery.

During the last four weeks 23 British theatres have signed with Western Electric; of these, nine are changing over from other systems.

Hans Dreier, who designed the sets for "The Smiling Lieutenant," has been assigned to art duties on both Jekyll and Mr. Hyde.

Herman J. Mankiewicz and Percy Heath, Paramount writers, have been elevated to the posts of producers on the staff of B. P. Schulberg, managing director of West Coast productions.

George Arliss left England for Hollywood last week to make "A Successful Calamity." For Warners; he will return to England next spring, when he will probably make a British picture at Warner Brothers' Twickenham studio.

Ruth Chatterton will join Warner Brothers on November 1st.

R. C. Meeker, Western Electric's service manager, has begun his periodic tour of Western Electric's service depots throughout the British Isles.

Paramount Sound News carried the first pictures to be shown in this country of the results of the hurricane which recently swept Belize, British Honduras.

In a Flash

Arthur McGlaken, younger brother of Victor, is playing a character role in the Paramount production of "Dr. Jekyll and Mr. Hyde."

Anna May Wong has been signed to a long-term contract as a featured player for Paramount as a result of her work in "Daughter of the Dragon" with Warner Oland and Sessue Hayakawa.

Una Merkel, who has been considerably in demand in Hollywood since her appearance with Walter Huston in "Abraham Lincoln," has signed a long-term contract with Metro-Goldwyn-Mayer.

No Standing at Bristol
New Regulations in January

New regulations framed by the Bristol Licensing Justices with regard to cinema licences and to come into force on January 1st next, were referred to by the chairman (Mr. Stanley Budock) at a special session at Bristol.

Under the revised regulations children under the age of 16 will not be admitted to the exhibition of films carrying an A certificate unless accompanied by a parent or adult guardian. Notices must be exhibited at the entrance to cinemas giving the titles of all films and under what category they fall and describing the nature of the films.

With respect to the lighting of the cinemas, there must be sufficient light for the audience to see the whole area of the house.

As to the precautions against fire, the provisions are that, where the audience consists mainly of children, the exits must be made known to them and put into use at least once a month. Persons in charge must be adults (not engaged as operators) and not less than five in number, the number to vary at the discretion of the manager.

Standing in the auditorium will not be allowed. The Justices, however, are prepared to consider proposals for the installation of seats in places where people have been used to standing.

Music in "Great Gay Road"

Horace Shepperd's Novel Treatment

F. W. Baker is evidently determined to put over a really great subject in the new Butcher's Empire production, "The Great Gay Road." Having secured the services of Sinclair Hill as producer, and a brilliant company of players, including Stewart Rome, Frank Stammers, Billy Milton, Pat Paterson and Kate Cutler, he further engaged Horace Shepperd, who is responsible for a special musical treatment.

Shepperd has collaborated with the director throughout the entire filming of "The Great Gay Road," and he claims that the special attention which he has given has created what is in effect a new technique in talking picture production. He has written special incidental music for the picture, which will be employed in an entirely novel manner.

It is Mr. Shepperd's opinion that to hesitate to employ music as an aid to dialogue simply because it does not enter obviously into the action as portrayed on the screen shows the most short-sighted policy, and is indeed sacrificing one of the most valuable aids that has ever been given to the screen.

W.E. Unit for Joinville

A complete Western Electric trunk (portable) recording channel has been supplied to the Paramount Studios at Joinville, Paris, to meet the demand of Paramount's ever-increasing production activities.

This channel is contained in sixteen trunks—the trunks themselves being made of duralumin in order to lessen the total weight—easily portability for hazardous location work being the primary consideration.

Special power plant was manufactured in England for this unit.
At the C.E.A. Meetings

To Pass On "Wherever Possible"

Devon and Cornwall Make Up Their Minds

Devon and Cornwall exhibitors decided at their meeting last week to pass on the new Entertainment Tax though not without discussion. The question of taxing the cheaper seats naturally created a great deal of argument, as it was advanced by H. Watins that the public had no right to expect entertainment at such prices as 3d. and 6d. seat tax, and that if it was only served, he contended, to deprecate the value of the cinema as a form of entertainment.

At their meeting on September 28th, when Major R. E. Bayly was present, the Devon and Cornwall Branch discussed the question of the Increased Entertainments Tax. There was a good attendance at the Savoy Hotel, and Chairman, W. Bayly, agreed to the proposal to raise the tax on the cheaper seats.

The Chairman said he thought the general public had no right to expect entertainment at the prices of 3d. and 6d. seat tax, and that if the tax was only served, he contended, to deprecate the value of the cinema as a form of entertainment.

What seemed to him necessary, apart from any added tax, in his view, was that every section of Devon and Cornwall should meet and settle what the tax rates should be in their particular areas. According to the Trade Press, Gaumont British were going to charge the public with the whole of the tax. If the syndicates were going to do that, there was no reason why the small exhibitors should not do so also.

Small Exhibitors Should Get Together

Harry Harcourt, who expressed satisfaction with the decision of the Gaumont British Corporation, said it would be necessary to know what the tax rates were in their particular areas. The secretary, Mr. R. E. Bayly, was elected as Chairman.

A. W. Prime, seconded, and Harry Harcourt supported. This was carried with the added words "wherever possible." The secretary was asked to meet local conditions where hard and fast rules would be difficult.

It was also decided the Chairman should instruct the Special Committee to call a meeting of Plymouth operators, to which music hall and theatre managers should be added.

The decision was a success, and the 3d. and 6d. seat tax was passed. It was the small theatre and the cheapest seats that were affected by the tax, and the Chairman urged that a small exhibitor should get together and discuss the common complaint.

A Line for Ourselves

Harry Harcourt said that if they could get together on this point they would find that the public would pay the tax without demur. He pointed out that the biggest profit came from the "jingle" with their seats, but the small houses could not.

A Line for Ourselves

The meeting adjourned and Mr. Bayly was congratulated by the members.

London Gratitude with Success of their Efforts

A multiplicity of subjects were discussed at last week's meeting of the London and Home Counties Branch Executive Committee, the more important being those dealing with the Edinburgh Film, the joint meeting on the Public Act, and the question of the Electric Showman's Amendment Bill.

On the former topic, Mr. Crow explained the relief that had been secured on cheaper seats through the efforts of the Special Committee, and it was agreed that a letter of thanks should be addressed to both Mr. Crow and Mr. Bayly.

A MEETING of the Executive Committee of the London and Home Counties Branch was held at the Savoy Hotel, London, Wednesday, Mr. C. W. PAYNE (the chair) being supported by the President (R. E. Bayly) and the Secretary (Arthur Taylor) conveyed apologies for non-attendance.

A Major Hospital Film

A letter was read from the King Edward's Hospital Fund for London, advertising to the hospital film, "A Major Hospital," which had been produced under the auspices of the Fund and exhibited at a show at the New Gallery in 1927, when H. H. Milling the Prince of Wales was present. The letter stated that the Fund was considering bringing the film up to date bysubscription of a running commentary for the existing titles, and inquired whether the Association would be prepared to encourage their members to show the film again.

It was agreed to give all possible assistance for the exhibition of the improved film.

Now 519 Strong

The Secretary reported the enrolment of 18 new members, making a total branch membership of 519.

A report was submitted of the Joint Committee on Sunday Performances and consideration was given to the Sunday Performances (Temporary Regulation) Bill recently introduced into the House of Commons.

The Chairman said the members were indebted to the President for his services in the direction of the question.

Agreement with K.R.S.

With regard to the question of pre-release and general release, a report was submitted of a joint meeting held by the Home Counties Committee of the K.R.S. on August 20th, and a letter was read from the K.R.S. stating that they were in no position to object to the continuance of unofficial discussions that has taken place in the past, and that the position of the C.E.A. as one that is largely controlled by the superintendence of the management of the public authorities of these cinemas should be readied to the Branch Committee.

It was decided to act upon the suggestion of the K.R.S., and agreed to that effect they should communicate with the cinemas named.

It was reported that a disposition on the part of some operators to hold to published release dates of films, which was a sign that the efforts of the Committee were taken note of.

Association and N.A.T.E.

A letter was read from the National Association of Operative Electric Showmen, expressing satisfaction for the purpose of arriving at some basis of understanding as to the minimum number of hours of work for the staff in all departments in clammers in the London area. The letter also stated that the Union Congress, which statement was restated by the members of the Branch Committee, was instructed to reply that the Committee did not feel justified in considering the subject matter of the letter referred to until a full withdrawal of the statement is made.

Acting upon the decision of the Committee, and in accordance with the desire of a letter from the Joint Committee of the Guild and the Branch.

Reduction in E.T.

E. W. C. Mathes, who reported as to the steps undertaken by the Entertainments Tax Committee as a result of the joint meeting of the C.E.A. and the Branch Committee for the purpose of securing a reduction in the Entertainments Tax, was able to inform that the committee had been served with notices of the reduction of the rate of tax from 3d. to 1d. on 6d. seats, and that 2d. admission was exempt from tax for any performances.

A formal resolution took place in regard to the policy of the Branch in this connection, and it was agreed to advise the members to send the tax on to the Yeo, and to await the recommendations of the Entertainments Tax Committee, after which a letter will be written to the Government for the purpose of obtaining the closure of the proposal.

On the motion of J. Alexander, seconded by Mr. Crow, a letter of appreciation and thanks was sent to the President for his services in the direction of the question.

A report of the General Council meeting held on Wednesday, September 26th, was duly noted.

Cinema in Lord Mayor's Show

A letter was read from the Daily Press that a tableau would be shown in the Lord Mayor's Show.
Wanted Seats up to 5d. Untaxed
Good Attendance at North Staffs Meeting

A resolution protesting against the incidence of the new tax was passed at the monthly meeting of the North Staffs Branch, when it was urged that the tax should be removed from all admission prices. It was also resolved that a deputation from the Branch should put the position before local M.P.s.

The tax, of course, was held before the announcement in the House of Commons of the various reliefs it was proposed to introduce.

At the meeting of the North Staffs Branch, held at the Hippodrome, Stoke, and at which over fifteen members were present—one of the best attendances of the year—a lengthy discussion took place with regard to the proposed increase in the Entertainment Tax, and all members were emphatically of the opinion that the incidence of the tax was unfair against the small exhibitor. It was stated that the net 5d. seat was to pay one penny tax (3d per cent.), while the shilling seat was practically unaltered.

It was proposed that the case of the small exhibitor, 95 per cent. the best opinion, should be brought to the notice of the House, and that the figures of success and below that figure, and the effect on the small business, should be presented by the Chairman, seconded by Mr. Cotton, and resolved unanimously.

That the Branch draw attention to the incidence of the tax on the increase of the proposed taxes of 5d. in the small exhibitor, and urge that every possible means should be taken to prevent every possible increase of a tax up to and including 6d. net, and in the case of the 6d. net, that the tax be reduced to 1d., making a gross admission price of 7d.

In the opinion of the Branch, if the proposed increase is allowed to stand it will cause a large number of the small exhibitors to be in serious financial distress.

It was also proposed by the Chairman, seconded by Mr. Cotton, and resolved that a deputation be formed by members of the Branch in order to draw their attention to the injustice and hardship that would be occasioned if the tax were increased.

It was further proposed by Mr. Vachon, seconded by Mr. Eyres, and resolved that the Committee consist of the executive of the Branch, together with H. Liver, A. Allan and E. A. Barber.

Look Up Returns

A discussion took place as to whether the exhibitor would be able to pass tax on to the public or not, and the Chairman recommended that each member should look up the returns of the last twelve months, and see whether the department to government the amount of last year, and consider the prices accordingly.

No further action was taken, as the annual luncheon, and it was proposed by the Chairman, seconded by Mr. Vachon, that it was necessary that the matter be left at least for the time being.

No Reduction

With regard to electricity charges in the city, which have always been considered too high, and about which many lengthy discussions have taken place previously, it was reported that the meeting of the Branch some time ago had seen the City Electrical Engineer (Mr. H. W. Taylor) present, who stated that he was unable to make any concession and had replied later that it was the duty of the Department to reduce the charges for supplies to cinemas at the present time.

Next Meeting

It was agreed that Friday was the best day for the Branch to hold its meetings, and the next meeting was fixed for the 23rd.

Owing to the Branch Delegate being concerned in an accident, it was not possible to report on the General Council meeting.

Birmingham "will not go "PROSENEIT"

To Consider Passing on of Tax at Later Meeting

"Members of this Branch, being loyal members of the community, will not oppose the increase of the tax, but we feel it only fair to point out that the need for such a tax can hardly be pressed upon patrons of the cheaper seats, and urge that steps be taken to reduce the incidence of the tax on the lower price seats.

Several members of the Branch were of the opinion that the meeting of the Birmingham and Midland Branch, when the chief item was discussion on the General Council meeting to consider this specific question. It was re corded that the Branch will only pass on the tax when the public is convinced that the tax is being used for the good of the public. It was agreed that the passing on of the tax would be considered at a later meeting, when the amount of the tax was definitely determined.

General Council Meeting

General Council meeting of the British Film Association, which has already appeared in THE BIOSCOPE.

On the 25th of September, Councillor Bellingham said that some members had voice for the increase of the tax, although representatives of the smaller halls pointed out how very difficult it would be for them to exist if the tax on all other cases was passed on to the public.

Other members considered that it was a question of obtaining a balance between the exhibitors with the advantage of the smaller halls, but that majority of the smaller halls would be compelled to pass the tax on to the public, which would be the worst possible way of doing business.

Many suggestions were made, but the general opinion of the meeting was that the tax should not be passed on to the public.

After a full discussion it was resolved that no further consideration of the passing on of the tax or otherwise to the public he reconsidered at a later meeting, when the actual amount of the tax was definitely determined.

Entertainments Tax

The British Entertainment Tax, Councillor Mcdonald reported upon the special meeting held by the General Council to consider this important matter.

Annual Dinner, December 8th

The Secretary reported that the Annual Dinner and Dance had been fixed for Tuesday, December 8th, at the Savoy Hotel, and the following were elected for Hon. Secretary, Mr. A. Lathe; H. P. Shaw, Major A. J. Gale, Reginald V. Crow, Thomas Fawcett, J. Alexander and C. Hartley-Davies.

It was also resolved to advise the General Secretary that the members of this Branch, being loyal members of the community, would support the increase of the Entertainment Tax, but humbly pointed out that the tax would be impossible to receive upon patrons of the cheaper seats, and urge that steps be taken to reduce the incidence of the tax on the lower price seats.

Cinema Hospital Fund

Councillor Mcdonald and Lewin Samuel made an appeal to every member of the industry to support the auction on October 18th for the Cinema Hospital Fund. It was pointed out that, although it would be impossible to obtain licences, it would be very unfair to allow the public to suffer, in a position of hospitals was a very serious one financially.

Warner "Reps" Enthusiastic

Big Stuff in New Programme

Warner Bros. held a big sales conference at the Midland Hotel, Manchester, on Sunday, at which every branch manager and all salesmen in the organisation, including Thomas Warner himself, and his mechanical manager, were present. Max Milder, managing director, presided.

The enthusiasm of the new programme was expressed on all sides for the product being offered on the company's new season programme, which includes "Alexander Hamilton," "starred by John Barrymore; " "Bought," "Con- stance Bennett's first for Warner Bros.; " "Expensive Women," "Larcenous Lane; " "The Road to Singapore," "William Powell's first under his new contract; ""A Handful of Clouds," with Lew Ayres; " "Four Maltese Cross," "with Stewart Granger, " "Night Nurse," starring Barbara Stanwyck; " "The Star Witness," to which the critics have accorded great praise; and " "Side Show," a new Warner Lighter vehicle.


In addition there will be "Mud" Murder on the Second Floor," which is now in production at Warner Bros. Theatre, together with fifteen other feature films to be made in England, including one in which George Arliss will star.

Vitaphone shorts, too, came in for their mention at the conference, and the distributors were lavish on these as on feature films, and included on the 1931-32 programme are a number of series of extremely high standard.

Enthusiastic comments followed the announcement that Ruth Chatterton would join the Warner organisation on November 1st, and two productions, starring this actress would be included on the present programme.
Manchester and Liverpool

From "The Bioscope’s" Special Representatives

Manchester Newsreel Theatre

Manchester now has a newsreel cinema in the Delegado Picture House. Commencing this coming week, news films and shorts are shown daily between the hours of 10.30 a.m. and 2.15 p.m. The programme comprises a variety of news subjects. The carrying out of these arrangements do not, of course, in any way interfere with the ordinary service of the establishment.

Smart Work by Police

Charged with breaking and entering the Rochdale Coliseum Picture Palace, three men appeared before the Rochdale magistrate on Thursday. The court heard that the Police had been called at 3 a.m. to the scene of the crime. A search of the premises revealed nothing of value.

Don’t Forget October 23rd

New jackets will shortly be offered by Warourd Films, at 9, Commissariat Row, Liverpool. Contracts are being placed for the erection of four film vaults and the carrying out of the necessary alterations to the premises, which contain three floors.

Sunday Shows for Accrington

Accrington magistrates have consented to Sunday cinema performances at the Prince’s, Empire, and Palace picture theatres on three days of each week—Saturday, Monday, and Wednesday. The proceeds will go to the Victoria Hospital.

Watch Exits

Accrington Chief Constable has been called upon to resign. He has submitted a written communication of the inadequacy of the exits at the various places of amusement in the town.

Manchester Nomads

Manchester Kincora Nomads, under whose auspices a hot-pot supper and smoking concert was held at the Manchester Limited Restaurant on Friday week last, called their promise of making this the best entertainment of its kind held in Lancashire. There were about 150 persons present in a short speech after the hot-pot supper, H. Bushell (First National Pathé), chairman, pointed out that it was not held for profit or discussing trade politics. It merely provided the opportunity for members of the trade to get together on a convivial evening with their friends. There was little speech making, arrangements have been made for a lengthy programme of orchestral, vocal, instrumental and cabaret items, which provided for the organizing of the function. They had co-operation of Percy B. Broadhead, Arthur Patman, Erm. E. Jordan and Norman Dennis, whose permission many of the artists appeared.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle upon Tyne)

Paramount Bars Desponds

It would appear that, as far as the vexed question of the public attending trade shows is concerned, Paramount’s Newcastle branch have discovered a system which will reserve this privilege solely for legitimate booking exhibitors. Although the Theatre has only been opened three or four weeks, Mr. Collins, Newcastle Director of Paramount, states that the deadheads who insist on going to shows in the past have been eliminated to the extent of 90 per cent. Stingy rules have been drawn up which provide that only bona fide exhibitors will be admitted to their trade shows, and invitation cards are only sent to those who are bona fide exhibitors.

Reopening After Redecoration

An extensive redecoration scheme has just been completed at the Heaton Electric Cinema, Newcastle upon Tyne. The cinema was reopened on Monday, following a week’s closure.

Still Singing After Five Years

To provide fresh popular songs on two nights each week for a period of five years has been the remarkable achievement of E. J. Hinge, general manager of Stanley Roger’s circuit. Every Thursday and Friday each week Mr. Hinge leads the audience at the Gaiety, Newcastle, in a 15-minutes’ singing act, the words of popular old-fashioned songs being flashed on the screen. Altogether “Teddy” has now conducted 570 of these specials, and the popularity of the Gaiety is proved by the fact that the latter is crowded every Thursday and Friday at both these performances.

Cinema Reverts to a Church

A hall which has been run as a cinema for 30 years in Longley Street, Newcastle-on-Tyne, and known as the Stanhope Cinema, has now been re-opened by the Church authorities, to whom it belonged as a Sunday School.

Leeds and District

(Representative: H. E. Serris. “Yorkshire Evening Post.” Leeds, or Leysburn Grove, Bingley)

Fire Destroys Apparatus

Damage estimated at £200 was done by fire which broke out, following the jaming of a film, in the operating-box of the Victory Picture House last Thursday night. The projector and the sound apparatus were badly damaged, 2,000 feet of film was destroyed and the film lying on the floor.

The operator, Edward Hird, and the fireman, Arthur Keates, immediately put out the fire with extinguishers.

About 700 people were in the cinema at the time, but there was no panic. When the accident was announced the audience filed out in an orderly manner. The cinema was closed for two days and then reopened with a completely new apparatus.

Christmas Day in Leeds

Leeds Watch Committee has granted permission for picture-houses to be opened on Christmas Day, for the exhibition of films, subject to the Chief Constable being notified that the films proposed to be shown are suitable.

Golf Tournament

The golf trophy given many years ago by F.N.P. for competition among members of the Yorkshire trade has been won this year by Horace Routledge, general manager of the Whitehall Picture House, Rotherham.

The competition was decided on the Sandown course. Leeds, there being over 30 competitors.

A Wakefield Hall

Reg. Adams, of the Coliseum, Wakefield, wishes to correct a statement made in the Press (note by T. B. Tucker) concerning a picture which he appears to have that he had left the Coliseum. Mr. Adams still controls the Coliseum and Dennis Allison, the Projectionist, vocalist and exhibitor-manager, is his manager there.

Fox’s New Office

M. Lawrence, Leeds manager of Fox Films, last week removed his offices from Trinity House, where he has been for 15 years, to 54, Aire Street, to which all communications, accounts, etc., should be sent. The telephone number —296512 (two lines)—remains the same.

Birmingham and Midlands

(Representative: O. Fairhorns. “Wisner.” Hawk Road, Smethwick, Birmingham.)

(30 for Hospitals)

By the special Carnival Whirl Drive organised at the Windsor Cafe, attached to the Windsor Picture House of the Mayfair Group, the Honorary Secretary of Councillor E. Hewson, the funds of the local Hospital Charity have been benefited by well over £200, an addition to a general matinee was given at the theatre, at which over 1,200 tickets were disposed of.

In the Decorators’ Hands

The Globe, Aston—one of the houses on the West Midlands circuit—was taken over for a talking picture centre with R.C.A. equipment, is now being reconditioned throughout.

Kidderminster’s New Hall

The Central, Kidderminster, the new under-taking erected in Oxford Street, for the Kidderminster Central Theatre, Ltd., opened on Monday, the ceremony being performed by the Mayor of Kidderminster. The house has a seating capacity in the neighbourhood of 1,500, and possesses the latest West Midlands projection. Plans for the house were prepared by Webb & Gray, of Dudley, and the managing director of the company, Alderman F. J. Ballard, Deputy Mayor of Dudley, has as co-directors P. A. Crump, A. J. Cramp, D. Griffith, D. R. F. Griffith, F. G. Goodear, W. Lloyd, A. E. C. Philips, G. R. Woodward and G. E. Webb. The house possesses all the latest appointments, has Western Electric sound equipment and provides car parking accommodation for 160 cars.

Cinema Sunday

The special Cinema Hospital Sunday, which is a feature of the industry in Birmingham for several years past, will definitely be held this year on October 18th, when it is understood all the money from the event will go to the wants of the hospitals. It is understood also that the Wrekin Cinema, Walsall, and the Bignall of Wednesbury will join in the undertaking.
THE BIOSCOPE

October 7, 1931

Walsall's Last—

By the end of the month Walsall will be 100 per cent talkie. The Cinema de Luxe—the enterprise of Birch & Co., and the last remaining silent house in the town—has decided to install Western Electric before the end of the month.

—and Bilton's

The town of Bilton, Bilton, the last remaining silent house in the town is to forsake the silent drama for the sound screen. Western Electric apparatus will be installed, together with B.T.-H. equipment, and, it is understood, will be complete for opening towards the end of the month.

B.F.S. Enters New Season

Birmingham Film Society, which exists to develop, an artistic, cultural and historical value, which would otherwise be inaccessible," entered upon its second season on Sunday evening. In future, it is announced, the meetings will be held every fourth Sunday instead of fortnightly, and the subscription for the seven meetings has been fixed at 10s. 6d. The venue is as last season, the Hampton Cinema.

B.T.-H. at Dudley

The Picture House, Dudley, Glos., which is sponsored by A. D. Orchard, of Hinkley, is to enter the "talkie" field, and will open at the end of the month, with the B.T.-H. equipment on Kalee projectors.

Leicester and District

Troc. Creates a Stir

The Trocadero had a great "send-off" last Thursday. With the usual tremendous crowd assembled and the opening, more than a thousand being unable to obtain admission. Bert Cole was warmly congratulated by Mayor and Mayoress (Councillor H. Carver, J.P.) on his enterprise. Dodo Watts, the attractive British film star, made a public appearance.

Lost and Found

An unnoticed incident in connection with the above. In endeavouring to cope with the crowd which assembled before the hall, Mr. Cole was seen to lose his gold watch and chain. Fortunately they were safely restored to him the following day.

A Sunday Scheme

A C.E.A. Branch meeting is being held to-day (Wednesday) for the purpose of making final arrangements for Sunday performances at all local cinemas on October 25th in aid of the Leicester Royal Infirmary.

Doncaster and District

(Representative: F. Lyons, 111, Palmer Street, Doncaster)

What's in a Name?

Work is to begin immediately on a "transformation" scheme at the Savoy, Doncaster, and it is stated that the job is complete. There is a likelihood of the theatre being renamed, on the chances of changing its fortunes and regaining its lost prestige. This will be the second time such a course has been found necessary at this hall within the last five years.

It was in June, 1927, that the old Cinema House, more commonly known as the "Laugh and Scrat," closed its doors only to make a successful come-back as the Savoy, then one of the costliest and most attractive houses in town. But changing ownership and neglect have resulted in its rapid deterioration and decreasing patronage, that only one alternative course to that be taken is left.

Of the six cinemas in town there have suffered a change of title. Evidently there is a lot in a name.

Country "Talkies"

I understand that the Picture House, Crowle, and the Imperial Hall, Epworth, are to be wired for equipment for sound within the near future. Both of these houses are under the management of W. Spiey, of the Askern Picture House.

Malby Tragedy

A serious accident occurred at the Malby Picture House last week-end, when a young master painter fell from the roof of the building while engaged in his work. He was taken to his home for treatment, but later succumbed to his injuries at the Alma Road Hospital, Rotherham.

Mehringborough Hippodrome Runover

Mehringborough's only "runover" house, the Hippodrome, has been closed down since the summer vacation, and at the moment shows no likely sign of reopening in the end of the summer season life of the town. Dame rumour is very busy, the general idea being that the place will be turned into a "talkie." The proprietors, however, state that they have not arrived at any definite decision regarding its future.

Stoke-on-Trent

An outing for Forty

A party of about 40, comprising members of the staffs of the Glove, Barlows, and the Palace, Rugeley, of which Clarence Green is the director, held their second outing this year on Sunday last when they journeyed to Blackpool by motor coach. Lunch was taken at the Derby Hotel, and last installed a "British Acoustic Senior Model," with two power banks, which can be operated separately. Thus both the public and the management are safeguarded against a breakdown caused by the sudden development of a defect in one set of equipment. Mechanics for two went over "talkies" an apparatus was used.

Newaree Material

Nottingham is likely to figure prominently in the near future. When I attended the Sheriff's Lace Ball at the Council House last Thursday I found a recording made by a "Feather" machine, of the arrival of the Lord Mayors and Mayors of the Midland cities and towns. Later in the evening films taken from the city's Film Record Library, including the recent handing over of the deeds of Nottingham by M. Venezuelas, the Greek Prime Minister, were shown in the Members' Room. On Saturday Gaumont were busy recording at Goose Fair, which was held last week for the 42nd time.

B.A. at Mechanics Hall

Mechanics Hall Cinema, Nottingham, one of the four Gaumont-British houses in the city, received a brief demonstration of the "British Acoustics" which is set to revolutionise exhibition. This hall is different in that it is equipped with a "Burtis" Electric projector, while the others are fitted with "Venezuelas" machines.

South Wales

A Parson's Advice

There are some ministers of religion who despair as to the success of the "talkies." The Rev. H. Jenkins, president of the Penarth (Glam.) Free Church Council, is one of them. In his presidential address Mr. Jenkins made the usual reference to the cinema, but, instead of the usual futile criticism, he offered sound advice to cinema-goers. Many cinema-goers, he declared, say they often saw things they did not agree with, but they still went to see them. His advice to those people was not to stay away from the cinema, but to go to the manager and say:

"Another independent says:

"Please continue sending the Bioscope, which has been of the utmost assistance to me in conducting my business."

Signed A. F. Jacob (Major, D.S.O.), Hampton Kinema, Staton Road, Hampton-on-Thames.

September 30, 1931.

"Thank you very much for your show, but I wish you would omit so-and-so!"

Labour Council Wants S.O.

The Aberdare Trades and Labour Council, the local organisation of the Union of Democratic Workers, has secured a mandate vote from its constituent lodges favouring the Sunday opening of cinemas, providing the interests of cinema workers are safeguarded. There are 24 lodges affiliated to the Council, every club and type of worker in the area being represented on them.

Okay

Members of the Swansea Watch Committee attended a private view of "Outward Bound" last week. At a meeting afterwards it was unanimously decided to grant permission for the picture to be shown to adult audiences. The picture will have its first Swansea run at the Castle Cinema this month.

Northern Ireland

(Representative: George Gray, Fort Garry, Creagh Park, Belfast)

Fair's Fair

It was disclosed at the October meeting of the Belfast City Council that its Police Committee had received a request from the Film Committee of the Mechanics' Institutes, asking that the patronage, be received to pay before it some further views on the need for a change in the present system of film censorship. The Police Committee replied that it would not only bear the Churches' views, but that, to get both sides, it would ask the cinema managers to state their case. The Council approved of the Police Committee's attitude.

Up She Goes

Norway is to have a third cinema. Terence Flinn, who is a member of a well-known Northern Ireland family who have large cinema interests including the Picture House, Bamborough, has purchased an excellent site in the border town, and has given orders that work is to go ahead so that the hall can be opened at end of the year, or early in January.

The Last

The last meeting of the financial year of the White Cinema Club is to take place this week in Belfast, when Billy Hogan, of the Clonard, will occupy the chair. The annual report, which is now being compiled, will show how valuable has been the work accomplished and the wonderful progress made.

In Bristol

The Kelvin, Belfast's only silent house, is to continue with silent films until next May. The Queen's, Belfast, is having sound equipment installed and alterations carried out.

Messrs. Williams and McBrinn have acquired the Royal Cinema, Kilkeel, and have installed sound equipment and renamed the hall the Pavilion.

Replacing the Blackboard

Teaching by Sound Film

Will the sound motion picture replace the blackboard and the lesson book in the school of the future?

Tests recently carried out at Washington University at the invitation of President Roosevelt, under the auspices of the United States Commissioner of Education and the Motion Picture Corporation of America, have produced results.

Educational experts gathered together a representative class of boys and girls, who showed them sound motion pictures of such subjects as glaciers, butterflies, volcanoes and river valleys, the length varying from one to two minutes. Dr. Clyde Fisher, of the American Museum of Natural History, for instance, was seen and heard in a four-minutes' talk on tides. This was followed by pictures illustrating the development of masts, Dr. Fisher providing a running commentary. That is how the pictures were given to test to prepared articles to ascertain the amount of knowledge the children had assimilated.
Wide Film

The introduction of wide film is now said mostly to avoid favorable economic conditions. There has been much preliminary discussion on size and methods, and a final decision has been made in favor of a 50 size instead of 65 or 70. The new film will have a 2-mm sound track and four standard perforations to the frame. A good many people thought that wide film had been forgotten or abandoned, but development work will probably proceed with a view to the earliest practicable exploitation of the 70-mm heads which have already been standardised can easily be adapted to the new size, and new interchangeable heads capable of handling 35 and 50 mm can easily be marketed at a price to be within the reach of every exhibitor in normal conditions. In the substitution of heads the same intermittent movement, shafts and gear ratios may be used, the changes required being spliced in that may be lengthened or shortened, interchangeable aperture, guide and gate and magazines widened by the substitution of a new door. The new ratio of 1.8 to 1 will give a picture about 50 ft. by 25 ft. high. All that is now needed is a revival of American trade; but if my recollection of the international accounts is sound, they will wait—and wait.

A.P.S.E. and Liverpool Cathedral

The A.P.S.E. Portable has been selected for van use in connection with the gigantic publicity schemes now promoted in connection with the new Liverpool C. Cathedral. The Cathedral itself, which will take thirty years to build, will be the greatest building of its kind in the world. Designed by Sir Edward Lutyens, it will cover an area of 97 acres, be twice as high as Nelson's statue and will have the highest archway in the world. But the sheer size is in a way less impressive than the up-to-date methods adopted to collect funds. A Metropolitan Cathedral Building Fund has been formed and every weapon of modern publicity, including gramophone records and films, has been drawn in to produce funds. This week with Frank Hewitt, of Imperial Advertising, who is organising the work, and the result is already secured at £50,000. In all, four films are to be made. One has already been shown with great success in the Vatican, being the first talking film to enter that building, and a second is already completed, largely due to Mr. Hewitt's personal efforts as cameraman, scenario writer and editor. The A.P.S.E. outfits, of which there are six, are mounted on 30-cwt. trucks, the entire equipment can, if necessary, be carried indoors and be set running in a few minutes, and it travels with 'mike' and non-sync. attachments. On occasion the show has been staged in a schoolroom after the classes have closed, and cleared away after the filming, and at one conventional at least, cans have seen and heard their first film over A.P.S.E. The A.P.S.E. set was chosen by the sponsors of the scheme as the most practical portable equipment available, and the choice is certainly a tangible and valuable testimonial.

Making a Noise About It

I mentioned last week the H.M.V. noise measure. When it was on view at the Radio Exhibition, visitors were invited to test the strength of their shouts, the winner to collect a handsome prize. R. Watkins Pitchford, whose interesting series of carbon articles ends this week, took a 'bark' at the microphone in passing and the needle kicked so abruptly that he was invited to have another cut at it. Now Pitchford has had voice training in both Services and has had to bowd across the coming deep with the best of them. So he made a really serious effort and nearly blasted the mike through the wall. A few days later he was informed by telephone that he had won the prize, and you will probably hear him referred to soon as England's Big Noise. But those in the know are already aware that Pitchford is the Master Voice of the Air—a phrase now nationally associated with Majestic Wireless Receivers. Perhaps the prize is to be the making of an H.M.V. voice record, for he is a B.B.C. National Chorus baritone.

Not a Sound!

You would hardly think that this is possible, but I am assured it is true. A certain French producing organisation recently started on a film with a large cast and elaborate settings. Work went on steadily for three days before some bright person discovered that no sound was being photographed. Quite appropriately, this is an organisation which has rather a reputation among Pressmen for keeping its activities quiet. "Bioscope" for Business

A week or so ago a paragraph appeared in these pages describing a sign novelty. That one paragraph has already brought in definite orders to a total only shillings short of one hundred pounds. Quite recently a well-known advertising agency admitted to me that on their latest advertising scheme over 40 per cent. of their replies had been traced to Bioscope readers. If this sort of thing continues we shall have to increase our advertising rates.

Way for Still-man

There are signs that the importance of the still-man is being slowly appreciated in this country. Not so long ago any youth who could operate a roller blind shutter on a stand camera was good enough for the job. But lately there has been a tendency to employ men in the front ranks of portraiture for this side of production. Several front rank West End portraitists are at the moment trying their hand as "still" men in current productions with varying success. Often the results of the best portrait artists depend on their "arty" prints rather than on their negatives, but the experiments are (Continued on page 4)
Talkie Power

Is the Present Policy Final?

The position in regard to power supply is now pretty well stabilised. Generally at least three supplies are essential. One for the house lighting and projection, one for emergency lighting, and one for the sound equipment. As far as the first two are concerned, there has been plenty of time and opportunity for cinema to decide on the most economical and satisfactory supplies for their individual requirements.

Sound, on the other hand, has been in general use such a comparatively short time that it is probable that the most efficient methods of obtaining power for this equipment have not been found.

Modern sound amplifiers are nearly all designed to operate on alternating current. This has, however, to be converted to D.C. for supplying the plates, grids and exciter lamps. The usual method of doing this is by the use of rectifiers.

Direct current so obtained will not be absolutely smooth, and even the use of filter circuits will not entirely eliminate ripple. Still, ripple can be kept down to a point at which it will not be of consequence in modern reproduction. Should any fault arise in the filter circuit, the presence of the ripple will immediately be apparent in the form of a hum from the loudspeakers.

There is a tendency in sound set design to derive all power from the mains. The contention here is that improvements in recording may enforce a return to batteries.

There has been no question that the smoothest known supply of direct current comes only from storage cells. That is why exciter lamps are still largely operated on batteries. The slightest ripple or unevenness in supply to this lamp will result in the delicate photo-cell picking out the fluctuations and passing them through the system until they emerge as a hum from the horns. Only when the photo-cell current is supplied from a battery is there no chance of this.

There have been many attempts to produce an exciter lamp which will operate satisfactorily off A.C. Perhaps such a lamp will in time appear, but, up-to-date, no one has proved perfect. Therefore, for this one purpose at least the battery is still the most satisfactory.

Will Eliminators Serve To-morrow?

There was time when the projectionist, hearing a hiss or other background noise during silent passages, might merely smile, knowing full well that when speech or music started the hiss would be drowned out. If not, more volume would it. To-day producers are adopting noiseless recording, so if there is hiss, it comes from your own set. Noiseless recording means that your set must be in first-class condition to do justice to the sound. It is one of the biggest steps toward perfection in sound which has yet been made, but it is unlikely that it will be the last. Further developments are to be expected and must be prepared for, and the man whose set is incapable of handling sound at its best will be at a disadvantage.

One of the most important is the so-called Talkie filter, but it is not a filter at all, but a smoothing device. It consists of two or more storage batteries, usually of the nickel storage type, connected in parallel with the plate current of the exciter lamp. The batteries are charged up to two or three times their full capacity, and the switch is then turned to the plate circuit. The batteries will deliver power to the exciter lamp for about two or three minutes, and during this time the sound will be completely smooth and free from any trace of ripple.

A section of an Edison Nickel-Iron-Alkaline Storage Cell

The batteries used with the early "Talkie" sets were mostly of the lead-acid type. Users of these cells may claim that the comparatively frequent replacements necessary discount any advantage to be derived from their use. I do not agree.

The initial cost of the lead-acid battery is low, and, given proper care, there is no reason for the battery to fail. The reason for the extremely short life of some of them lies in the fact that projectionists fear a let-down. They do not fully understand batteries or their care and maintenance. To save risks they habitually overcharge the cells. Whether a battery is on charge or discharge it is working. When it is being overcharged it is working very hard indeed. Install an amper-hour-meter and charge according to its readings—it can even be
The Rink Cinema, Smethwick, protects its lighting with ... 

Chloride

STORAGE BATTERIES

Should the electricity supply at the Gaumont-British Rink Cinema, Smethwick, be interrupted, emergency lighting will be carried on by a Chloride Battery. There cannot be even an instant of total darkness to cause disorganisation or loss, for the Chloride Battery is controlled on the Keepalite System. The Keepalite equipment keeps the battery fully charged and, when occasion arises, switches the battery automatically into circuit without fail or fuss. A Chloride Battery operating on the Keepalite principle forms the most efficient emergency lighting system available to any Cinema to-day. More than a hundred Cinemas are equipped with Chloride Batteries for this special purpose.
none the less to be encouraged. The latest to tackle this work is Prof. Buckle, who is taking the stills on "Bundle No. 1", with George Robey and Sydney Fairbrother. Buckle is quietly building up a reputation for his portraits, and German workers, who pride themselves on their knowledge as "pickers," are referring to him as the coming man in the British field.

This Golden Model of the Colosan Speaker unit was on show at the Radio Exhibition, and visitors were invited to guess its weight. It was exactly twice the original dimensions of a standard model, and therefore eight times greater volume. Ten thousand entry forms were dealt with, and estimates varied from 2 lbs. to 90 lbs! Actually the weight, as verified at a weighing ceremony at Messrs. Avesy's Ltd., yesterday, was 21 lbs. 15 oz. The nearest entrant was W. H. Thomas, 151, Culrose Road, Tottonham, and his dealer, A. S. Stevens, 418, West Green Road, N.15, both of whom will receive prizes of a Colosan Super Hypo Pedestal Model. The whole competition has provided excellent publicity for Colosan Speakers.

Conducting from Monitor Room

A novel orchestra control scheme is being provided for at the P.D.C. studios at Culver City. Arthur Lange, head of the music department, is supervising the enlargement of the large glass booth to which sound comes after going through the microphone. Henceforth he will use a new system of orchestra direction, standing behind the glass and away from the orchestra. In this position he can conduct the players and at the same time hear only the music coming in over the sound horns. "In this manner," says Lange, "I can shade and tone the entire ensemble so that it will sound just as it will in the theatre, because I shall be able to hear it just as it is recorded and not have to make allowances for the mechanical processes through which it passes after it leaves the instruments."

Modernised Without Closing

We referred last week to the fact that the new Tooting Astoria had been entirely re-constructed and modernised without interfering with its usual daily activities. At the time of writing we did not know who had been entrusted with the ticklish job, but Messrs. Maple & Co., Ltd., write to say that this was carried out by their theatre decoration department. With their splendid organisation Messrs. Maple are always able to make a feature of this modernising without closing, which is of considerable value both to owners and regular patrons of theatres. They are, it should be said, carrying out similar work now on the Grand Theatre Brighton.

British Kinematograph Society Meeting

That the British Kinematograph Society is of practical service to the trade as a whole, as well as to its own members in particular, was illustrated at the meeting of the Society held at Gaumont-British Theatre in Film House last Monday.

Simon Rowson announced from the Chair that a Standards Committee, consisting of Messrs. Newman, Vinten, Alvan Williamson and Elwell, in response to requests from a number of firms, to examine and report on the various sizes of film stock now in use. Since 9, 16 and 17.5 mm. standard stock is in use in addition to standard 35 mm, and the proposed wide film, it will be appreciated that standardisation may well become essential.

A Panel of Experts consisting of Messrs. Newman, Vinten, Alvan Williamson and Elwell were invited to advise on all scientifically related problems raised. This Panel has power to co-opt any further experts whose views may be considered essential.

W. Thorne Baker described the Spencer Dufay Colour Process to the Society. This process was fully dealt with in THE BIOSCOPE on June 3rd last. Thorne Baker screened an interesting film depicting the results obtained with the process. A most interesting and informative meeting and lecture closed with a lively discussion about the Spencer Dufay Process in which some searching questions were replied to by Thorne Baker.

Well-known British Talking Equipment Scores Triumph in France

The sterling qualities and reliability of the All-British F.I. Talking Equipment are being wonderfully demonstrated just now at the Theatre Marigny, in the Champs Elysee, Paris.

At this theatre, where the Film Industries Ltd. installed their set at the beginning of the year, five performances a day are given on each of the seven days of the week—i.e., 35 consecutive shows a week!—Charlie Chaplin's "City Lights" is now in its 26th week, having thus far run for 900 consecutive shows without the semblance of a breakdown. Not only that, but the total amount of extra expenditure on this installation to date is no more than £5 7s. 6d.

Demonstrations are also frequently given before the morning show commences, so the F.I. are justly proud of this test, which is fully borne out by the longer, if less severe, experience of British Exhibitors.

This magnificent success of a really All-British Equipment makes decidedly pleasant reading.

TALKIE POWER SUPPLY

made to cut off charging current automatically and the life of the cells will be greatly lengthened.

Mention accumulators to most people and they think of lead-acid cells. There is, however, another thing: This is the nickel-iron-alkaline battery.

Those who do not understand—or who are prejudiced against these cells—will always advance two arguments against nickel-alkaline batteries. They will cite first of all that the lead-acid and the nickel-alkaline cell will show a voltage in excess of the rated. Owing to losses in the lead-acid cell rapidly loses this excess voltage. There is no such action in the nickel-alkaline cell. Consequently, it will show a constant price and second that when first put on discharge its voltage is definitely above that rated, and therefore may considerably damage the set. Neither is anything like as serious as they seem at first sight.

The price is high, but when you purchase any equipment of which the guaranteed life is 10 years, surely you expect to pay a fair price for it? Guaranteed for 10 years means an actual life in excess of that!

The second point requires some slight explanation; it is immediately after being taken off charge, both the lead-acid and the nickel-alkaline cell will show a voltage in excess of the rated. Owing to losses in the lead-acid cell rapidly loses this excess voltage. There is no such action in the nickel-alkaline cell. Consequently, it will show a constant price and second that when first put on discharge its voltage is definitely above that rated, and therefore may considerably damage the set. Neither is anything like as serious as they seem at first sight.

The price is high, but when you purchase any equipment of which the guaranteed life is 10 years, surely you expect to pay a fair price for it? Guaranteed for 10 years means an actual life in excess of that!

Normaly this overplus voltage would last for about half-an-hour on load, but it is quite unnecessary to run the battery through a danger resistance to it. Correct procedure would be to increase the usual regulating rheostat to the necessary amount, which would naturally vary with different sets.

Nickel-iron-alkaline batteries have numerous features which are definitely of great advantage. Their long life has already been stressed. They are not liable to injury from rapid charge or discharge—and witness that they can be shorted. They will also absorb almost indefinitely—thus greatly reducing the risks of load down. They require little or no "skilled attention. They are nearly "fool-proof."

It is interesting to note—though perhaps not of great moment to the cinema—that they are extremely light and compact.

Now, if a generator or rectifier fails, it usually does so without warning. Having failed, it puts your outfit out of order completely. A storage battery will always give warning in a variety of ways of impending trouble.

Projectionists' Guild Meeting

The London monthly meeting of the Guild took place at the Gaumont British Theatre, Film House, on Sunday last. At the conclusion of Guild business, Mr. Thearle, of the Council, introduced W. Littlejohn, chief engineer of the Electrical Equipment & Construction Co., who proceeded to give a most interesting and instructive lecture on "Alternating-Current Rectifiers and their Application to Cinema Projection." The lecturer explained that this interesting subject was an invention of Peter Cooper Hewitt, and then by means of drawings and diagrams showed the theoretical working of a two-cell rectifier, with the rectifier tubes illustrated after the invention was discarded, showing the tubes in the top of the generator. He explained that two-cell rectifiers were used in the first generation, gradually leading up to those most suitable for present-day cinema projection. A very interesting two-Dean film was shown showing the manufacture of rectifier tubes. Mr. Littlejohn was warmly applauded and several questions were put to him by members. The meeting was then closed after thanks had been expressed to the Gaumont Company for the loan of the theatre, and to Mr. Abbott, of the Gaumont technical department, for his ready assistance and cooperation.
Since we have now succeeded in designing a range of carbons which will operate satisfactorily in a low intensity lamp while at the same time giving an arc whose characteristics are those associated with high intensity working, we shall naturally expect to find that a considerable gain in illumination intensity has resulted.

On a test screen and under laboratory conditions where everything was done to make the results strictly comparable, it was found that, in an angular burning low intensity lamp using 12 mm. positive and 8 mm. negative carbons, the maximum illumination obtained was 62 ft. candles, current being 35 amps. Hilo Carbons of 7 mm. positive and 6 mm. negative were then inserted in the same lamp and a screen reading of 149-foot candles resulted, the current being 30 amps. In each case the screen intensities represent an average taken over five readings. We therefore obtained an extra 87 ft. candles on the screen for an increase of only 15 amps.

As a matter of fact, we could have kept the current the same, namely, 35 amperes, and used 6 mm. positive and 5 mm. negative Hilos, when our intensity would have been 100 ft. candles, or a clear gain of 38 ft. candles without an increase in current. But the real virtue of these miniature high intensity carbons lies not so much in the increase of illumination per amper of current which they allow, as in the fact that they make it possible, in fact simple, for us to obtain intensities which are quite unobtainable with low intensity carbons of any sort.

Apart from the actual intensity of light given by Hilo Carbons, there is, of course, the important matter of light quality. Here, again, we have the advantage of the chemical arc, which gives us a light containing a higher proportion of blues and greens as opposed to the percentage of reds and yellows present in the low intensity arc. A reference to the spectrographs shown in Fig. 1 will make this clear.

This blue-green light has two advantages. Firstly, it gives at the gate a temperature which is very much lower per amperes consumed than that of the low intensity arc, and, secondly, it gives a picture of greater clarity and definition on the screen, thereby doing full justice to the film and giving the effect of an intensity still greater than that indicated by the light meter.

So much for the actual value and quality of light afforded by the Hilo Arc.

Turning now to the operating characteristics of this arc we shall find them somewhat similar to those of the high intensity arc. The latitude in arc voltage is, of course, very much less for Hilo than it is for low intensity carbons. Generally speaking the Hilo Arc operates at 40 to 50 arc volts, depending upon the sizes of the carbons used and whether they are used in horizontal or in angular burning lamps. But in the case of any one pair the latitude is only about 3 to 5 arc volts (as against about 10 to 12 arc volts in low intensity working), and this corresponds to a feeding period of 15 to 20 seconds (as against about 1 minute).

Frequent Hand-Feed Necessary

In fact, the ideal form of feeding for the Hilo Arc would be automatic feeding controlled by rise and fall of arc volts. Since this is not available as a standard fitting on low intensity lamps, the next best thing is to imitate it by as frequent a hand-feed as possible. Undue neglect of the Hilo Arc will result in a jerky light, and the projectionist will find that he is amply repaid for his trouble if he will feed little and often.

It may be of interest here to reproduce (Fig. II) two specimen charts, showing the manner in which the burning of a carbon arc is recorded. The Elliott Recording Voltmeter is connected across the carbons and the ammeter is in series with the arc.
The arc is struck and the two charts record simultaneously the conditions obtaining.

Throughout the duration of the test in question it will be observed that the current remained at a steady value of 50 amperes, while the arc voltage, after remaining dead on 50 volts for some quarter of an hour (connoting a very steady feeding), wavered over two or three volts at the point where the operator's attention was momentarily distracted.

Even so, this chart represents a very high efficiency of feeding and confirms that the carbons burned with great steadiness throughout. Any impurity or loose core or other defect in the carbons would have shown up as a very considerable deviation from the lines recorded.

The Problem of Flame Control

The question of flame control is also one of considerable importance in the operation of the Hilo Arc. We saw, when discussing the high intensity arc, how various mechanical or electrical devices were employed to concentrate the positive arc stream within the crater, thus both raising the temperature thereof and also keeping the luminous source within the limits of optical efficiency. Much the same problems present themselves with the Hilo Arc, but there are two or three factors which modify the situation somewhat.

The first of these is that although it is true that we are dealing with smaller carbons, we are also dealing with smaller currents, and so there is not the same tendency for the flame to become unruly. Secondly, the horizontal burning arcs the negative is coaxially disposed in relation to the positive; consequently, the negative arc stream has a decided confining influence upon that from the positive. A magnetic control in this type of lamp is not, therefore, essential, though, should one be fitted as standard, slightly beneficial results may be observed, provided, as explained below, that correct polarity of magnets is observed.

Magnetic Control Simple

Thirdly, in angular burning lamps it will be found that the angle formed by the carbons is less than that commonly obtainable in high intensity lamps, being more nearly a right angle. This being so, the two arc streams abut upon one another and tend to produce a tail flame, which is, so to speak, a component of the two streams. In other words, the negative stream, far from confining the positive stream, elongates it, as shown in Fig. III.

This has two adverse results. Firstly, it makes the light source inefficient from an optical point of view, and, secondly, it may result in injury to the collecting mirror, particularly so if heavy currents are being used, if a big down-throw angle is being employed, or if the lamp house is prone to draughts—or all three.

In such cases magnetic control is highly desirable if good results are to be obtained. There is, however, nothing formidable in the provision of a magnetic control, and a perfectly satisfactory fitment can be made up locally for the expenditure of a shilling or so.

All that is required is a length of soft iron strip and a length of asbestos covered wire. This latter is wound round the iron in such a manner as to give a south polarity at the top of the bar. The coil is then connected in series in the lead to the positive carbon, and the magnetic control over the arc is obtained by placing the magnet (affixed to a small ebonite base) in correct position and by sliding the coil up or down the bar until a correctly shaped flame is obtained.

With these remarks the talks in this present series must be brought to a close. What has been aimed at is a general survey of the subject of carbons and the principles underlying their design. In so far as it has been feasible, the writer has attempted to interpret the salient points of design in terms of their practical application in the lamp house. He is conscious, however, of having achieved only a very partial success in this direction and of having passed over many highly important matters affecting actual operation problems, a full discussion of which was precluded by consideration of space. He will at all times be pleased to assist projectionists in any specific problems pertaining to the production of an efficient light source, either in reply to communications addressed to the offices of THE BIOSCOPE or, if sufficient interest in any one aspect of the subject be evinced, by such further articles as the editor of these columns may consider necessary.

Mihaly's Portable Projector

One of the reasons for the steady and consistent progress which for some time past has characterised the activities of Mihaly lies in the fact that practically every suitable exhibition has seen Mihaly represented. This, coupled with steady advertising, has kept the equipment and its unfaulted merits constantly before the trade.

David Cooper, sales manager of Mihaly, has been largely responsible for the firm's policy in this direction. He was for some time a branch manager for Fox, and was latterly with Western Electric before joining Mihaly. He personally took charge of the stand at the Mechanical Aids to Learning Exhibition.

Mihaly have a compact portable projector for 35 mm. sound on film, and visitors to the Mechanical Aids to Learning Exhibition at the Imperial Institute, South Kensington, will have found difficulty in overlooking it.

The equipment consists of a projector weighing 174 lbs., a cabinet weighing 97 lbs., containing the loudspeaker and amplifier, which is claimed to give an output of 15 watts. A separate control box furnished with volume control and milliammeter completes the set.

This set is capable of projecting a picture up to 8 ft. by 6 ft., with a throw of between 20 ft. and 60 ft. It operates off 50-cycle alternating current. The magazine holds both 16 mm. and 35 mm. spools up to 1,000 ft. of film can be accommodated. The method by which the spools are held in place is quite novel and eliminates the necessity for a framework.

The set has an independent cooling system, which allows of the film being stopped to project a still picture for a short period if desired.

The cost of the equipment is three hundred guineas.
Projection Room

Routine

Eliminating Waste and Breakdown and Maintaining Efficiency by means of a System

There have been many attempts to outline a satisfactory projection room routine. We have already published in the pages of The Bioscope several efforts in this direction, and it is interesting, therefore, to be able to give now an official routine as recommended by a Sub-committee of the Projection Practice Committee of the S.M.P.E. This sub-committee was small, but consisted of men of unchallengeable reputation, and their report has been both prompt and extraordinarily helpful. This sub-committee suggests that a printed form should be provided for the projectionists' daily report. This form should include space for entering each film or other subject included in the performance, and blank columns for entering starting time of each subject on every performance. It should include the names of projectionists on duty, with starting and finishing time opposite each name. Spaces for reports as to the condition of film, the condition of equipment, supplies needed, irregularities and inspections of performances should be provided; also space for record of vacuum tubes put in service or removed—with information regarding number of hours of use at time of removal.

This form may be made in duplicate; one being retained in the projection room and the other sent to the manager. It is fully as important to retain a record of the projection room as it is with every other branch of the business. By keeping this daily record accurately, both manager and projectionist can readily determine conditions in regard to equipment and supplies. In many cases they are thus able to eliminate waste.

Pre-Show Schedule

Projectionists should report each day sufficiently in advance of scheduled opening time of the performance to make the necessary horn and other tests of projection and sound equipment; to ascertain if batteries are in proper condition, observe meter readings; check projectors for equal volume; remove from charge such batteries as are intended for immediate use at least one-half hour prior to such use, and observe condition of vacuum tubes.

They should consult schedule of performances, noting particularly any deviation from previous schedule; consult bulletin board for any information or cues left by other members of the projection staff; clean interior of lamps and arc contacts, reflectors, condensers, objective lenses and fader; examine arc leads for corrosion and test connections for tightness.

They should lubricate projectors and run them for several minutes, noting that they maintain an even speed of 90 ft. per minute; top projectors, clean film trap, sprockets and fire rollers and wipe excess oil from bearings to prevent accumulating oil on film; check motor mechanisms for proper tension of take-up and film tension pads for proper clearances of pad rollers, fire valves and film trap, and for tightness of all set screws of reflectors.

They should then check exciting lamps for discolouration, condition of filament and proper line-up; see that sound optical system is free from re-wind and examine film. If new programme, re-wind and examine film prior to first showing, observe if change-over marks are properly placed and if any defects, such as oil accumulations, scratches, buckling, strained or broken sprocket holes, is apparent. Such defects should be reported immediately.

Such parts of projection and sound equipment as do not require daily cleaning, lubricating or inspection should have a designated day of the week assigned for receiving attention. The procedure as outlined above, if properly carried out, will safeguard against film damage. Faulty adjustments or worn parts will cause film damage, which has always been a source of great loss to the industry. Film in bad condition or faulty work should or worn mechanisms create possibilities of film fire, with its attendant danger and financial loss.

Running the Show

In projecting picture or effect, the projectionist should strive to avoid imposing any distraction on the audience which would serve to destroy the illusion, such as flickering light, shaking or moving the projected image. He should be constantly alert to maintain an even illumination, sharp focus, smooth change-overs, and properly timed opening and closing of curtain. He should fade picture or effect on and off gradually, to convey an agreeable and smooth effect to the audience. He should be stationed constantly at the projector while in operation and should be promptly responsive to signals for adjustment of volume.

Where the control of curtain is not directly handled from the projection room, a pre-arranged system of warning and closing signals should be used. Such signals usually consist of a two-buzz warning to the stage, which is acknowledged by them on a return buzz. A one-buzz signal is given at the moment for opening or closing of curtains or changing screen masking for various sized pictures.

Cross Checking Valuable

Film should be examined after each run and checked for loose splices and scratches, and if oil has been accumulated on the film it should be wiped off and projectors checked immediately to eliminate further scratching. Projectors also should be wiped dry of oil after each reel and checked for accumulations of emulsion from the film.

Where more than one projectionist is on duty, when projector has been threaded, arc trimmed and fully prepared for the showing of each succeeding reel, the projectionist completing this work should step to the running projector and relieve other projectionist to allow him to check each detail of threading and trimming, noting that proper reel has been placed in projector. This practice of checking should be firmly established in the projection room, as it has been the means of discovering faulty threading and incorrect reels in time to make corrections, thus avoiding interruptions or film damage and without making such errors evident to the audience.

TO EXHIBITORS

YOU spend much money and time on advertising and exploiting your forthcoming attractions. You provide your good seats for your patrons, you open the doors and they walk in to see the show.

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or write for New Illustrated Booklet to—
Elverton Street, Westminster, S.W.1
Ingenious Reconstruction in Mile End Road

La Bohéme Cinema, Mile End Road, owned and managed by A. Moss, has just been adapted after extensive rebuilding and redecoration operations. Formerly a structure of two storeys and seating about 900, it was decided to add a circle, and as this scheme necessitated severe structural alterations, the whole hall, with the exception of the vestibule, was razed to within 12 feet of the ground. To support this circle, new foundations were required at the entrance end, and through the middle of the building. No other structural changes were made and the manager and staff-rooms were constructed, while the roof, with a view to improved acoustics, was constructed on the penthouse system, sloping downwards towards the prosenium opening.

The erection of the circle itself caused considerable difficulty due to the fact that by London County Council regulation the projection chamber and adjacents could only be situated with staircase runs on the front elevation. This difficulty, however, was overcome by incorporating these staircases in the general design for the front, that of a fan. The front is executed in white-faced concrete, with a horizontal black band running across the face a few feet from the top.

Daring Use of Black and Pink

The two exits, one at either end of the circle, are in the centre of the black band, the highly decorated staircase balustrades leading downwards towards the centre and joining at a small concrete balcony. Here is a multi-arched opening which leads down to the rear of the old entrance hall, which still remains. At the same angle as the staircase, and extending from the base of the curved black portion to the top of the arched opening is a fan-like pattern executed in black and pink, thus carrying out the fan idea. The staircase doors, etc., are recessed in bronze or copper tint, and the whole building, outlined in blue and red neon tubing and flowing white and pink, presents a remarkably smart appearance, especially at night-time. Eustace Haynes, of 123, New Broad Street, architect, has certainly solved a most difficult problem in a highly satisfactory manner.

The interior colour scheme is carried out in panels of blue, grey and gold, while the addition of new blue stage drapes, blue and brown carpeting throughout, and comfortable amber shade seating creates a most comfortable and restful interior. The interior lighting is carried out in concealed diamond-shaped panels, while the ceiling is lit by concealed lights, which in their turn conceal the vents for the Plenum system of ventilation.

Wolverhampton Management

Change-over from variety to films at the Hippodrome, Wolverhampton, brings no change in the office of the general manager, where Harry Samson, who has held that position for the past two years, remains in charge.

Assisting him as house manager, however, is J. E. Furner, formerly of the Agricultural Hall, Wolverhampton, who has been appointed house manager. Mr. Samson asks us to make the position clear, as he feels our paragraph last week relating to his house was open to misinterpretation.

A new motion picture theatre for Gravesend was opened last week. It is the Majestic, in King Street, and is the venture of the Gem Theatre Co., whose chairman is A. E. Tong.

Built to seat over 1,800 patrons—1,083 in stalls and 750 in the balcony—the cinema was designed by G. E. Clay, A R I B A., of Gravesend, and has for its builders A. E. Tong & Son, also of Gravesend.

Unusual Holophane Installation

The facade in King Street is of Portland stone, in the dignified Palladium style, and, as such, is a testament to the architectural features of the town. The entrance hall, with its black and white marble floor, coloured marble wainscot, is equally classic in appearance, and well provided with light. Its atmosphere is enhanced by excellent examples of woodcraft, in its fine mahogany doors and pay box.

The entrance hall leads by four broad and shallow steps to the lower foyer, in which a startling change to the architectural features of the cinema. The entrance has been used to good effect upon the grand staircases and the doorways to the lower auditorium. Underneath the balcony is a beautiful oval dome, designed to relieve the flatness of the surface and to assist thorough ventilation. This dome is beautified by a special scheme of subdued lighting, in conjunction with the general scheme.

First-class seats have been provided in all parts of the auditorium. All are exceedingly well sprung, have comfortable back rests and are designed to give adequate knee room to all patrons. The seats, carpets, drapery and curtains were supplied by Beck & Windibank.

The auditorium lighting is an extremely interesting feature. The equipment was supplied by and installed under the direction of Holophane, Ltd., who co-operated with the architect in the preparation of a special scheme of interior decorations.

Decorations take the form of large square panels, relieved with green motifs over the prosenium arch, while the ceiling is of panel formation, interrupted by octagonal panels taken up by ventilating grilles and six Holophane prismatic glass ceiling fittings. Special tones of blue and orange have been used for the colouring, and some magnificent changes of colour and relief take place when the Holophane colour lighting equipment is put into movement by the three-way hand-operated colour controller in the operating box.

Certain combinations give the orange panels an appearance of squares of fire of infinite depth, set in surrounds of delicate greens and blues. The coloured panels are set off in contrast against the prosenium, which surrounds, commencing at the prosenium opening, widens out into an imposing frame occupying nearly the full height and width of the theatre.

Novel Proscenium Treatment

The surface of this frame is of prismatic formation with a special white surface, the prismatic formation presenting the appearance of a large number of narrow strips of white, which span the auditorium and are lighted in colour by Holophane No. 70 type trolleys.

The "Heart of the Cinema"—the projection room—is equipped with Kalee 8 machines, on B.T.H. sound bases. The screen is the "Premier" make, by Thos. Sharp & Co.

Ventilation and heating are on most modern lines, complete with apparatus for warming or cooling, and cleansing, and designed to change the atmosphere completely every 10 minutes. Edgar Fitton & Co., Ltd., were the engineers.

For regulating temperature, Filma Oil Burners are installed, while a Sturtevant vacuum cleaning plant is another essential part of the equipment.
Plus 2,600 Seats at Coventry

New Gaumont Palace is Cinema, Cafe and Ballroom

Coventry now boasts a new highlight of entertainment, the Gaumont Palace, which opened for the first time on Monday. It is situated at the junction of Jordan Well and Whitefriars Street, with entrances and exits to each thoroughfare, and has a seating capacity of over 2,600, the stalls providing accommodation for 1,750 and the balcony 900. The cinema is a steel-framed fire-resistant structure, designed and equipped in accordance with the latest practice in lighting, heating and ventilation, picture projection and acoustics. It was erected from the designs and under the supervision of W. H. Watkins, F.R.I.B.A., of Hristol, who is also the company’s architect for new theatres at Bristol, Plymouth, Exeter and Barnstaple.

The main entrance facade to Jordan Well is 65 ft. wide, and has been carried out in cream terra-cotta to match the facings of adjoining premises. The deep architrave surrounding the bronze casements, and panels to the cafe and foyer is in a warm green, and colour has been introduced also to advantage in the pilaster caps and boxes. The main vestibule is spacious and gives access to the cafe and balcony foyer by means of wide easy staircases at each side. A broad flight of steps at the apsed end leads to the stalls crush hall and auditorium. It has been the company’s desire to eliminate queues, and the crush hall accommodation has been designed with this in mind; if necessary, it is possible for 1,000 people to wait in comfort and under cover.

A secondary entrance from Whitefriars Street gives access to the front stalls, and here again a large crush hall has been provided.

Vestibule floors are laid with marble and terrazzo and the crush halls with rubber and carpets. The walls are panelled in pine, stained silver grey.

From the foyer access is gained to the front of the balcony by means of two vorniories, and to the rear of the balcony via two wide staircases leading to a further crush lobby. The spacious lounges have been treated in modern manner, and restraint is the keynote of the decoration, although much use is made of colour. This, together with the subdued lighting effects, gives an effect of comfort and repose.

Generous Proportions

The auditorium has been treated in a manner reminiscent of the Italian Renaissance style, allowing free use of colour. The main interest in the auditorium is centred in the prosценium and the domed ceiling. The prosценium is an impressive feature with its generous proportions and well-balanced design, wherein subtle tones of jade, lemon and rose, relieved with gold, are used, and, with the skilful lighting effects, this creates a fitting frame for the picture.

The main ceiling dome, which is 70 ft. in diameter, is worthy of notice; its surface has been “textured” to ensure good acoustics and there is a fine gilded and enamelled circular grille above. Here again the lighting effects have been blended to create rich and harmonious effects.

Walls are treated in a more restrained manner, and are covered with fabric, which destroys reverberation and allows of perfect sound results. The rose coloured seating and carpets, together with the tableaux curtains, harmonising with the subtle tints of blue, primrose, green and gold, combined with the decorative lighting effects, create an atmosphere luxurious and joyous.

Cafe and Ballroom

At the balcony foyer level there is a delightful cafe restaurant, where over 200 patrons can be comfortably accommodated. This apartment has been treated in a distinctively modern manner, Continental in style. Tones of eau-de-nil and coral pink predominate. Well-proportioned mirrors line the walls and create a feeling of space.

Adjoining this theatre is being provided a spacious ballroom, brilliantly-lighted, as a modern ballroom should be, decorated in tones of magenta, jade and silver, with cafe lounge adjoining; decorated en unite, where the dancing public will find their tastes well catered for.

The stage, which has a floor area of over 1,200 sq. ft., is fitted up with all the latest equipment of every description, has several dressing rooms adjacent, and is suitable for the production of all forms of entertainment.

Heating and ventilation is carried out on the plenum system, the plant occupying extensive basements. Purified and warmed air is delivered through a main duct to various points through grilles into the auditorium and crush hall, in such a manner as to prevent any suggestion of draught, even to people sitting alongside the grille.

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HE WORE
UP HIS STAFF!
(North Shields)

Manager Brown recorded himself, addressing his remarks to his patrons in the following manner:—

"Good evening, ladies and gentlemen. This is Mr. Brown, the manager, speaking to you from the pleasure gardens at Blackpool, where I am on holiday. I would just like to mention what a wonderful holiday I am having, and also to remind you what a wonderful show you will see at the Howard Hall next week. On Monday, Tuesday and Wednesday we are showing, etc., etc., etc., and Thursday, Friday and Saturday, etc., etc., etc. Well, I must ring off Good Night to you all."

The record was despatched to the projectionist with very careful instructions that it must be kept secret and put on in the middle of each show. The amazement of the patrons may well be imagined, and even the staff sat up and took notice!

A BEAUTY CONTEST
(at Hendon)

A talent-finding competition as a means of attracting attention was used by Sidney C. Monkhouse, director of the Carlton, Hendon, working in conjunction with a fan journal. The competition was advertised extensively in the title of "Have You a Film Face?" and useful space was secured in the local Press.

Contestants were asked to submit their names and addresses, together with a photograph from the fan journal; judging was by the audience. The successful screen aspirant was promised a day's work at Twickenham Studios, under the direction of Leslie Hiscott.

An excellent response was made to the offer and the winner was chosen in a stage parade, distinguished by the appearance of Muriel Angelus, the B.I.P. star, amid intense enthusiasm.

AS SOUVENIR OF—
the Lonsdale

The brochure distributed at the opening last week of the Lonsdale, Carlisle, was an extremely attractive proposition. Its stiff yellow cover bore the name of the theatre and the date in red, with the words "Souvenir Booklet," and a medallion of simple ornament in gold, lending taste to the whole.

The interior, printed all through in sepia on a heavy glazed cream paper, was equally tasteful and, without going into deep technical detail, gave just sufficient interesting facts about the theatre to satisfy the reader and render him familiar with this new centre of entertainment. A series of effective photographs of the theatre appeared on different pages, while portraits of the directors, the architect and the organist were also included.

Produced by Charles Thurnam & Sons, Ltd., a local printing house, the brochure revealed a ready understanding of the requirements of Carlisle's provincial audiences, and it will doubtless remain in many homes as a dignified reminder of the Lonsdale and what it offers.

ONE TO REMEMBER
(from Germany)

Gaumont have at present in production an adaptation from the German which they have tentatively titled "Sunshine Susie." Made in Germany under the name of "The Private Secretary" (though having no relationship to the famous English play of that name), the film was on the screens of German cinemas while I was there, writes Clar, and one exhibitor in Cologne had thought out an eye-catching display to advertise it.

JUST PUBLISHED
TALKING PICTURES

By BERNARD BROWN, B.Sc. (Eng.)

Full details regarding the production and projection of talking films and the installation of plant will be found in this book. Expert advice for the operator and manager and authoritative information on studio and theatre acoustics are given in full. Those with a technical or commercial interest in the subject will find it invaluable.

316 pages. 12/6 net. Illustrated. Order from a Bookseller or send direct to the Publishers.

SIR ISAAC PITMAN & SONS, LTD., PARKER ST., KINGSWAY, LONDON, W.C. 2.

PHOTO: HOLBORN W.1.3.

M-G-M product seems popular at Stoke Newington, judging by this view of the Apollo Cinema, of which Dudley Browne is manager. Three features, "New Moon," "Remote Control," and "Min and Bill," are effectively publicised.

At the entrance was placed a series of cut-out heads, the central one being that of a telephone operator, the others being young men all talking at her through telephone mouthpieces. The mouthpieces were all connected to the operator's headphones by ribbons, and by an ingenious mechanical arrangement the operator's head was set rocking, so that the connecting ribbons set the other heads all rocking in unison.

As I said, it was a compelling piece of work, and might be indexed by home exhibitors for reference when the British version reaches their projection rooms.

THE SAVOY "ART GALLERY"
(Doncaster)

No theatre in the district can show such a lavish display of star portraits as that to be seen at the Savoy, Doncaster (managed by A. L. Turner). Tastefully mounted, they adorn the lobby on all sides, while the corridors, managerial sanctum and projection chambers are almost a mass of colour from floor to ceiling! The pictures are all obtained from trade journals and "fan" magazines, and the trimming and mounting represent hours of labour. Apart from the portraits and "stills" thus used, cuttings of every description are utilised in various ways. Biographies and such like press notices are used in lobby displays when particular stars are being boosted, and the reviews and criticisms have proved invaluable assets when writing up advertisement copy.

PRIZE WINNING SLOGANS

Capitolity Breeds Content
Bansish Your Care in Capitol Chairs
Captures the Capricious

These, in their order of merit, were the three prize-winning slogans in the competition arranged to mark the opening of the Capitol, Didsbury. The first prize was £25, the second £15 and the third £10. Other meritorious entries were:

Capitol for Clarity and Hilarity
The Lighthouse of Manchester
The Lighthouse of the District
See the Best While You Rent
Capitol Way to End the Day.
Exploiting an Aerial Picture...

Spinning Money with...

"Hell's Angels"

With a film like "Hell's Angels," it is not a question of what angle to exploit, but of how to handle one definite angle. So that, while there may superficially look to be a remarkable unanimity about the publicity methods outlined below, each reveals, on examination, a happy note of that individuality that marks the genuine showman.

So obvious a feature as flying or aerial combat means airplanes for exploitation, and the only question is then how to use your machine, or your models, as the case may be, so that you put over something different from the next man. The selection given here shows only a few of the many bright ideas brought into play.

You may yet have this picture to show, and in any case there may be future films which fall into this same category. If so, this page is worth study, for you should certainly find something here which you can adapt or possibly improve upon for your own use.
WANTED

Small Shows, seating, say, 300, 400, 500 or so, in the best possible positions (ONLY) in their towns; in such towns like Manchester, Leeds, Birmingham, Cardiff, or similar important centres of business activity. Whilst we stipulate “small Shows” above, yet our clients are equally prepared to negotiate for very large seaters. But they must be in premier positions. Our clients are a very wealthy firm; one of the wealthiest in the Trade; a firm with worldwide connections; and they will get “down to grips” immediately we place anything suitable before them.

CLEMENT BLAKE & DAY

FOR A QUICK SALE
FOR AN EFFICIENT SALE
FOR A STRAIGHTFORWARD SALE

Clement Blake & Day

THE CINEMA AGENTS

22. WARDOUR STREET,
LONDON, W.1.

Classified Advertisements

SITUATIONS VACANT

STAFF REQUIRED BY LARGE RENTING FIRM FOR LOG BOOKS, BAR REGISTERS, ETC.

Applications, giving full details, age, experience and salary required, will be treated in strict confidence.

Box No. 684, c/o BIOSCOPE,
Faraday House, Charing Cross Road, W.C.2.

ENGAGEMENTS WANTED


MANAGER, disengaged through lease being sold; moderate salary; excellent references; thoroughly experienced; keen advertiser; anywhere.—ASHTONST, 25, New Street, South Normanton, Derbyshire.

HALLS AND SITES

GREATEST Proposition ever offered.—Large Freehold Cinema, seating nearly 1,000. Good genuine profits. With better apparatus installed would be a gold mine.—Box No. 676, c/o THE BIOSCOPE, Faraday House, 8-10, Charing Cross Road, W.C.2.

PATENTS AND TRADE MARKS


APPARATUS FOR SALE

SPOTLIGHTS, FLOODLIGHTS, DIMMERS, FOOTLIGHTS.
ALL STAGE LIGHTING EQUIPMENT.
No Fancy Prices. Send for Catalogue.
D. WALTER & CO.,

J. H. HEATHMAN,
New Showrooms
51, Fulham High Street,
London, S.W.6
## COMING TRADE SHOWS

### LONDON

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<thead>
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<tr>
<td>WEDNESDAY, OCTOBER 7, 1931</td>
<td>New Gallery</td>
<td>11 a.m.</td>
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<tr>
<td>THURSDAY, OCTOBER 8, 1931</td>
<td>Warner Picture House</td>
<td>11 a.m.</td>
</tr>
<tr>
<td>FRIDAY, OCTOBER 9, 1931</td>
<td>Grainger, Royal New Rialto, Futurist, La Coliseum, Queen's, New Gaumont</td>
<td>11 a.m.</td>
</tr>
<tr>
<td>MONDAY, OCTOBER 12, 1931</td>
<td>F.N.P Union Regent, F.N.P Rialto, O.T.</td>
<td>11 a.m.</td>
</tr>
<tr>
<td>TUESDAY, OCTOBER 13, 1931</td>
<td>Prince Edward, Phoenix, 3 p.m.</td>
<td>11 a.m.</td>
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<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>SATURDAY, OCTOBER 13, 1931</td>
<td>Royal Cinema</td>
<td>10.45 a.m.</td>
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<tr>
<td>SUNDAY, OCTOBER 14, 1931</td>
<td>Warner, Classic</td>
<td>10.45 a.m.</td>
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<tr>
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<tr>
<td>SUNDAY, OCTOBER 14, 1931</td>
<td>Warner</td>
<td>3 p.m.</td>
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<tr>
<td>TUESDAY, OCTOBER 15, 1931</td>
<td>The Grand House, Regent</td>
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<tr>
<td>WEDNESDAY, OCTOBER 16, 1931</td>
<td>Bell for Truce, Goodwood</td>
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<tr>
<td>THURSDAY, OCTOBER 8, 1931</td>
<td>The Mad Genius, Warner</td>
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<tr>
<td>FRIDAY, OCTOBER 9, 1931</td>
<td>In Strange Company, Gaumont</td>
<td>10.30 a.m.</td>
</tr>
<tr>
<td>MURDER BY THE CLOCK, PARAMOUNT, FUTURIST, THE MAGNIFICENT LIE, PARAMOUNT</td>
<td>10.45 a.m.</td>
<td></td>
</tr>
<tr>
<td>TUESDAY, OCTOBER 13, 1931</td>
<td>THE LAST FLIGHT, F.P., WEST END</td>
<td>10.30 a.m.</td>
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<tr>
<td>WEDNESDAY, OCTOBER 14, 1931</td>
<td>SKYLINE, FOX</td>
<td>10.30 a.m.</td>
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<tr>
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<tr>
<td>FRIDAY, OCTOBER 9, 1931</td>
<td>Queen's</td>
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<tr>
<td>Her Bridesmaid, Paramount</td>
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<tr>
<td>THE LAST FLIGHT, F.P., MATCHERS, NEW IMPERIAL</td>
<td>11 a.m.</td>
<td></td>
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<tr>
<td>TUESDAY, OCTOBER 13, 1931</td>
<td>CAPITOL, F.P.</td>
<td>11 a.m.</td>
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<tr>
<td>SUNSET, PARK HALL</td>
<td>11 a.m.</td>
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<tr>
<td>WEDNESDAY, OCTOBER 14, 1931</td>
<td>SAGEFIELD, WARTER</td>
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<td>COLISEUM</td>
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<td>FRIDAY, OCTOBER 9, 1931</td>
<td>TATE, Paramount</td>
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<tr>
<td>IN STRANGE COMPANY, GASTMONT</td>
<td>11 a.m.</td>
<td></td>
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<tr>
<td>THE MURDERER, HOUSE, O.T.</td>
<td>2.30 p.m.</td>
<td></td>
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<tr>
<td>THE HAPPY ENDING, GASTMONT</td>
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<tr>
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<td>11 a.m.</td>
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<tr>
<td>FRIDAY, OCTOBER 9, 1931</td>
<td>THE MAD GENIUS, WARNER</td>
<td>10.45 a.m.</td>
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<tr>
<td>WATERLOO BRIDGE, UNIVERSAL</td>
<td>10.45 a.m.</td>
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<tr>
<td>THE HAPPY ENDING, GASTMONT</td>
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### MANCHESTER

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<tr>
<td>THURSDAY, OCTOBER 8, 1931</td>
<td>QUEEN'S</td>
<td>10.30 a.m.</td>
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<tr>
<td>THE MERRY MARY ANNE, FOX</td>
<td>10.30 a.m.</td>
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</tr>
<tr>
<td>THE LAST FLIGHT, F.P., PARAMOUNT THEATRE</td>
<td>10.30 a.m.</td>
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<tr>
<td>THE MURDERER, HOUSE, O.T.</td>
<td>2.30 p.m.</td>
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<td>THE MURDERER, HOUSE, O.T.</td>
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<td>THE MURDERER, HOUSE, O.T.</td>
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<tr>
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<tr>
<td>TATE, Paramount</td>
<td>11 a.m.</td>
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<tr>
<td>IN STRANGE COMPANY, GASTMONT</td>
<td>11 a.m.</td>
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<tr>
<td>THE MURDERER, HOUSE, O.T.</td>
<td>2.30 p.m.</td>
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<tr>
<td>WATERLOO BRIDGE, UNIVERSAL</td>
<td>10.45 a.m.</td>
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<tr>
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<tr>
<td>THURSDAY, OCTOBER 8, 1931</td>
<td>SCALA</td>
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<td>TATE, Paramount</td>
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<tr>
<td>THE MURDERER, HOUSE, O.T.</td>
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<tr>
<td>THURSDAY, OCTOBER 8, 1931</td>
<td>REGENT</td>
<td>11 a.m.</td>
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<tr>
<td>IN STRANGE COMPANY, GASTMONT</td>
<td>11 a.m.</td>
<td></td>
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<tr>
<td>THE MURDERER, HOUSE, O.T.</td>
<td>2.30 p.m.</td>
<td></td>
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<tr>
<td>WATERLOO BRIDGE, UNIVERSAL</td>
<td>10.45 a.m.</td>
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<tr>
<td>WEDNESDAY, OCTOBER 14, 1931</td>
<td>QUEEN'S</td>
<td>10.30 a.m.</td>
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<tr>
<td>THE MURDERER, HOUSE, O.T.</td>
<td>10.30 a.m.</td>
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</table>
Efficiency!

in every phase of cinema management can be yours with the aid of these volumes, written by men with years of experience and knowledge, for your guidance

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THE STANDARD BOOK ON THEATRE MANAGEMENT and THEATRE ADVERTISING

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Made in England

The above photograph shows one of several automatic film-slitting machines at the works of
KODAK LIMITED, HARROW, ENGLAND
Since 1917 Kodak Ltd. have been making Motion Picture Film at their works at Harrow.

Every year at this British factory hundreds of millions of feet of cine film are made by British labour.

Always specify
Kodak Film

Kodak Limited,
Kodak House,
Kingsway, W.C.2

Printed by Fleetway Press (1930) Ltd., 3-9, Dane Street, High Holborn, London, W.C.1, and Published by the Bioscope Publishing Co., Ltd., Faraday House, 8-11, Charing Cross Road, W.C.2
FREE WORDS about "A FREE SOUL"

The Evening News

"WE SHALL REMEMBER 'A FREE SOUL' AS WE REMEMBER 'A WOMAN OF PARIS,' 'THE BIRTH OF A NATION' and 'THE GOLD RUSH.' I HAVE NOT ENJOYED FILM DRAMA SO MUCH SINCE THE TALKIES . . . MESSRS. METRO - GOLDWYN - MAYER, IT'S A PLEASURE!"

A Jynpson Harman

Thank you, Mr. Harman . . . Your judgment is substantiated by a score of other good critics—never such a grand press:

"Throughout its length 'A Free Soul' breathes reality . . . I doubt whether the Empire has ever sponsored a better picture." "A great drama, and easily Norma's 'best ever.'" — Sunday Express.

"One of the best films that I have ever seen; indeed, I can think of no better one. The best Metro film of the year." — Morning Post.

"Norma Shearer's best picture and a great entertainment." — Daily Mirror.

"The best film of the week. One sits gripped by this film from start to finish. Norma Shearer is superb. This is a slice of life." — The Star.

"Superb entertainment . . . brilliantly served. I have no hesitation in telling filmgoers to go and see it, because I am sure they will enjoy it." — Evening Standard.

and by the public, too, who are clamouring for seats all day long at the Empire in its second week; and remember, two weeks at the Empire is equivalent, in point of capacity, to five weeks at its nearest competitor.

Again thanking you,
Yours affectionately,
Leo of M-G-M.
COLUMBIA PICTURES presents

BUCK JONES in
"RANGE FEUD"

A RED-BLOODED ACTION DRAMA OF LIFE ON THE OLD TEXAN FRONTIER

London Release Date - June 6th, 1932

TRADE SHOWS:
To be preceded by Columbia Featurettes
"CURiosITIES" No. 225, and "SCREEN SNAPSHOTs" No. 11.

GLASGOW—Regal Cinema, Oct. 26th, at 10.45 a.m.

BIRMINGHAM—Forum Cinema, October 28th, at 10.30 a.m.

LIVERPOOL—Futurist Cinema, October 29th, at 10.45 a.m.
Butcher's Film Service Ltd.
offers you
The Freedom of
THE GREAT GAY ROAD
on Wednesday, October 21st.

SIMULTANEOUS TRADE SHOWS

LONDON
Phoenix 3 p.m.
Scala
Regent

LEEDS
11 a.m.

SHEFFIELD
11 a.m.

LIVERPOOL
11 a.m.
Scala
Piccadilly

MANCHESTER
11 a.m.
La Scala

GLASGOW
11 a.m.
Park Hall

CARDIFF
11 a.m.

Butcher's Empire Productions

Butcher's Film Service Ltd.
175, Wardour St., W.I.
Quickly moving story that contains all the thrills of racing—and warns you against the fascinating guile that lies in the smiles of beautiful women.

A GAINSBOROUGH-BRITISH LION PICTURE
Produced at the BRITISH LION STUDIOS BEACONSFIELD, ENGLAND.

from the play by

EDGAR WALLACE

DIRECTION
T. HAYES HUNTER

Special Presentation
CAPITOL: MON. OCT. 19th at 8:30 p.m.
ALL SEATS RESERVED.
Columbia this year offers its most ambitious program:
— smash hits from the current Broadway theatrical season!
— novels, magazine stories, and newspaper serials by authors whose readers number in the millions!
— original screen stories by screen authors of peerless reputation!
— magnetic star personalities in productions that will be their crowning achievement!
— Aimed at box-office results and public satisfaction, this program is made possible by the determination and guidance of Columbia's three chief executives — Joe Brandt, Harry Cohn and Jack Cohn — who have proven their ability as producers of Showmanship Pictures!

A record of eleven years of achievement is the best guarantee for future delivery that it is possible to offer. It represents a stability that assures profitable business; an acumen of showmanship that reveals real ability; and a knowledge of entertainment that satisfies public demand in any theatre anywhere.
SEASON 1931-2

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FRANK CAPRA
JOHN FRANCIS DILLON
JOHN FRANCIS SEITZ
GEORGE B. STEELE
JOHN ROBERTSON
JOHN BARRYMORE
ERIE C. KENTON
HERBERT FABRIS
HOWARD HAWKS
AL CHRISTIE
CHRISTY CABANNE
CHRISTY BANNAN
ROY WILLIAM BEAUDINE
WILLIAM SADGICK
EDWARD SADGICK

GREAT STARS

BARBARA STANWYCK
JACK HOLT
RALPH GRAVES
EVELYN BRENT
WALTER HUSTON
CONRAD NAGEL
JEAN HARLOW
CHARLES BICKFORD
CONSTANCE CUMMINGS
MAE CLARKE
FAY WRAY
DAVID MANNERS
CHARLES RUGGLES
PHILLIPS HOLMES

"BLONDE BABY"
With Jean Harlow

EDGAR WALLACE Story (1)
"The Jail Breaker"

EDGAR WALLACE Story (2)
"Feathered Serpent"

BARBARA STANWYCK
In "SHOPWORN"

JACK HOLT
In Three Powerful Dramas, beginning with "IN THE SECRET SERVICE"

"THE MEN IN HER LIFE"
By the author of "Flaming Youth"

"THE HALFWAY GIRL"
From the Famous Best Seller

"THE FINAL EDITION"
A powerfully dramatic News Story

"ZELDA MARSH"
The woman who drove men mad: by Charles G. Norris ("Seed")

"THE SUBSTITUTE WIFE"
From the Story "Help Yourself to Happiness": by Frank R. Adams

"UNWANTED"
Powerful drama of thrills and throbs. Bella Muni and Abem Finkel

BUCK JONES
Ace of the West, in EIGHT roughriding, swift action Stories

TIM MCCOY
The Thriller Star in EIGHT great outdoor Productions
The team that never fails—in a Super Special

By Ursula Parrott

A new dramatic and romantic angle. From the Broadway Play

By Fannie Hurst

Just Gigolos—their heart-piercing story

The inside story of glamorous Hollywood

From "TRUE STORY MAGAZINE"
COLUMBIA

HAS THE BEST
FEATURETTES

For the season 1931-1932, Columbia offers, as in the past, a line-up of featurette entertainment that cannot be matched elsewhere in the industry!

Covering the entire gamut of variety, oddity, travel, laughs, thrills, interest, and uniqueness, Columbia's featurettes are genuine box-office attractions with a high quality of entertainment that will please audiences everywhere.

They are the top cream of the business, best by the actual test of performance!
COLUMBIA PICTURES

Presents

'SHANGHAIED LOVE'

With

RICHARD CROMWELL
NOAH BEERY
SALLY BLANE

Directed by
GEO. B. SEITZ.

"SHANGHAIED LOVE"
London Release, March 28th, 1932

TRADE SHOW:
PHOENIX THEATRE
Charing Cross Road, W.C.

Friday, October 16th, at 3 p.m.

To be preceded by Columbia Featurette,
Charles Mintz Production,
Scrappy Cartoon "Yelp Wanted"

High pitched drama on
the high seas
a terrific heart-punch story
Helen T

LONDON TRADE PRESENTATION

The London Hippodrome
Friday, October 16th, at 3 p.m.
P.D.C presents

welvetrees,
in "BAD COMPANY"

with Ricardo Cortez, and John Garrick.

MODERN DRAMA WITH TERRIFIC CLIMAX
ZANE GREY'S "RIDERS OF THE PURPLE SAGE"

with

GEORGE O'BRIEN
NOAH BEERY
MARGUERITE CHURCHILL

ACTION DRAMA OF 1,000 THRILLS

Rustlers, rangers and romance ride the saddle under a desert moon. A fearless man and a true-blue girl battle terrific odds in this sweeping story of the great South-west.

Your hearts will hammer, your pulses pound at—

THE CATTLE STAMPEDE
THE RUSTLERS' HIDEOUT
THE TERRIFYING MOUNTAIN SLIDE

RIDERS of the PURPLE SAGE

HITS A FOX HABIT

MORE FOX SMASHES

"WICKED"
ELISSA LANDI  VICTOR McLAGLEN
"THE CISCO KID"
WARNER BAXTER  EDMUND LOWE
CONCHITA MONTENEGRO
"SOB SISTER"
JAMES DUNN  LINDA WATKINS
Reciprocity Time is Now!

In a few days sundry political issues will be decided. Britain will have a new legislative machine built of the fragments of the old.

The crisis will not be over: the Nation must be imbued with a new spirit: with a determination to repair; construct; create.

Our native industry in common with others is not without its new aspirations, its awakening prospects of increased foreign trade on the fallen £.

But to allow the dazzle of immediate rewards to blind it to the significance of more lasting and lucrative prizes would be to step into a fool's paradise.

The welfare of British and American (i.e., English speaking) film producers is bound up in one commonwealth of ideals—a fact which the mock-war of the immediate past can camouflage but faintly. America, it is argued, has feigned interest in British pictures, then invented excuses (plausible and otherwise) whereby to reject them.

British producers have felt resentment and would have inspired retaliation had it been practicable to boycott American films.

Both sides have been in the economic grips: with U.S.A. it was a question of excluding British pictures if and when the acceptance of them had meant reduced returns on her own film output. Britain patented a device—the quota—to perform identical functions against U.S.A.

But these things have changed: the economic grips have tightened or loosened their hold according to the point of view.

It is time for the motion picture producers of Britain and America to realise that the most rational adjustment to help solve the new problems is an immediate reciprocal arrangement under which America will undertake to trade a certain number of British films per year, on condition that England continues to import an agreed number of American films.

It appears obvious that the most natural, and therefore less dangerous, process by which to increase wealth nationally and internationally is to exploit to full money-earning capacity every commodity produced, including motion pictures.

Wastage on a British picture through inability to secure its proper exploitation in America is as difficult to justify in the economic sense as the restrictive artifice of a Tariff to hinder importation of American films to this country. In either case the result is likely to be lower nett profits to the industry through over-taxation of public purchasing power, or even patience.

America realises that the revaluation of the £ means a recasting of existing formulae. What this may involve can be sensed, though not figuratively computed. A 25 per cent. drop in earning capacity of all American films in this market does not end the uncertainty; there is the increasing British competition to which the same circumstance exposes American product in other markets, plus a logically downward trend in total world theatre earnings.

Without considering the further possibility of fiscal changes effecting restraint against American and other foreign imports, the new situation is one which clearly paves the way to reciprocal film trading relations between Great Britain and U.S.A.

It is logical to assume that continued high purchasing power of the dollar in this country will increase American competition in film production here, with the result that increased drainage of money will be accomplished by U.S.A. through the distribution of such productions in the English-speaking markets of the world.

The warmth of reciprocal collaboration between Britain and U.S.A. is infinitely to be preferred and will bring more to the world of motion pictures than a recourse to the doubtful, if openly hostile, tariff remedy.

That is why American and British organisations representative of film production should get together now. They should strike out towards sane commercial policy before they fall victims of the semi-sacramental creeds of politicians.
**British Films for the Colonies**

**Distributing Company Registered**

Gaumont-British—B.I.P. — and British Lion Represented

Partial entries are to be registered in a few days of a company formed, as an outcome of the Colonial Films Committee, 1930, to distribute British films in the Colonies.

The board, it is understood, consist of John Daywell (B.I.P), Simon Rowson (Ideal), H. Bruce Woolfe (British Instructional), C. M. Woolfe (Gaumont-British) and Sam W. Smith (British Lion). Mr. Rowson will probably be chairman of directors, while it is likely that Neville Kearney, of the Films Group of the B.I.P., will be secretary and manager of the company.

The concern is being sponsored by the Films Group of the B.I.P., which is providing capital for the venture, while the Colonial Office has guaranteed the company against loss, up to £1,000, on the first year’s working. An advisory committee is to be appointed by the Colonial Office, to consist of Sir Horace Bryant, Sir Reginald F. Johnston, and Mr. Foxen Cooper.

The registered office of the company will be at the F.B.I., headquarters, but an administrative office will be established in the vicinity. In addition, there will be a private theatre and storage vaults will be available.

The Colonial Films Committee suggested the creation of a central organisation in London under the auspices of the F.B.I. to act as a centre for the supply of British films.

**Loew’s in the Market**

**Offer to Harley Clarke-Chase Bank**

*(By Ernest A. Roselstad, Bioscope New York Representative)*

An offer of $48,000,000 for the majority block of 660,000 shares of Loew’s, Inc., is reported to have been made to the Harley Clarke-Chase banking interests by a syndicate composed of Nicholas M. Schenck, Louis B. Mayer and Robert Rubin.

A. C. Blumenthal, an important factor in the original Loew-Pox transaction and said to be spokesman for the aforementioned group, is reported to have offered Film Securities Corporation, which holds the stock, $72 a share for the stock which was sold originally in 1928 by Schenck, David Bernstein and the Loew family to William Fox for Fox Theatres Corporation at prices averaging between $160 and $165 a share.

Blumenthal is said to have discussed such a deal with Otto H. Kahn, of Kuhn, Loeb & Co. (This company, incidentally, is banker for Paramount.) It is understood that a first proposal was rejected by the Chase interests, but that the discussions are still under way.

Rubin declared that he is not a party to any such plan and that he felt certain that Mayer was not. Schenck laughed at the report. Nevertheless, it is understood that Kahn has been visiting the Blumenthal home in Larchmont, N.Y., as has Charles E. Richardson, now vice-president and long identified with the Chase interests.

It is said that the contract drawn up at the time the Loew stock was sold by the Fox interests to Film Securities Corporation provided that the shares cannot be transferred without the approval of Fox Film Corporation.

**Junk Films: U.S. Legal Ruling**

A decision on “bootlegging” prints that is at variance with a Massachusetts decision of last May has been handed down by Judge Julian W. Mack in U.S. district court for the Southern District of New York. Judge Mack held that the sale of old films to junk dealers gives the purchaser title to the physical film only, and not the right to exhibit or reproduce the films. This was at variance with a ruling of Judge Morton of May in Massachusetts, in which the court held that such exhibition was not an infringement of Copyright Law, but only of contract. Other rulings contrary to that in the Massachusetts Court have since been made.

**Seeking Political Favour**

The cinema entertainment industry is not going to be overlooked at the General Election, and several well-known personalities with exhibiting interests have been nominated to uphold various political views. Among those who have already declared their intentions of contesting constituencies are the following members of the trade:—

Tom Ormiston has been adopted as the National Union candidate for the Motherwell Division of Lanarkshire, where he will be opposed by the retiring member, the Rev. James Barr, a Labour stalwart.

James Walsh, formerly, regarded as the trade’s M.P. stands again in the Labour interests at Paisley.

Bailie George Archibald, now editor of the official organ of the C.E.A., is to contest the Sparkbrook Division of Birmingham as the Labour candidate.

Doncaster Liberal Association have invited Ald. S. Morris, of the Palace, to stand in opposition to W. Faling, the retiring Labour member. His decision will be made public within the course of a day or two.

Western Electric, believing that the National Government hold the remedy for an early solution to the country’s problems, have placed at their disposal, for the whole period of the election campaign, two “talkie” vans. Sound films have been specifically produced for the National Government.

Ec Premier Baldwin seen leaving the Pathecentre studio, Wardour Street, yesterday (Tuesday) with Albert Lavington, chief film adviser to the Conservative Party. “Stanley” had been plunging his election manifesto—for Pathecentre, one hopes.

**Hakim’s Three for M.-G.-M.**

“Two White Arms” the First

The Bioscope is able exclusively to announce that Eric Hakim has concluded negotiations under which he will produce three British features for release through Metro-Goldwyn-Mayer.

The first will be based on H. U. Faulkner’s play, “Two White Arms,” which had a West End stage presentation some time back.

Paul Schofield, with a big Hollywood reputation as a writer, has been commissioned to prepare the script and work is expected to begin very shortly. Among the stories for which Mr. Schofield was responsible, probably the best remembered is “The Geste.”

Mr. Hakim, who entered the ranks of independent producers when he decided to film Dorothy Brandon’s play, “The Outsider,” is substantially financed and by his initial production, set himself a high standard of quality to which he has held steadfastly. His latest plans are, it is understood, laid on lines which should ensure results at least comparable to those with “The Outsider” — already shown widely in overseas markets, as well as applauded by the English critics as a British picture well over the average.

Harry Lachman directed “The Outsider,” but it is not yet disclosed who will direct the three further subjects now scheduled.

**Franco-American Circuit Tie-up**

R.K.O.-Pathé and Pathé-Natan

A deal about to be concluded between R.K.O. Pathé and Pathé-Natan, the big French circuit, will provide for reciprocity of the showing of films produced by the affiliations of the two groups.

A series of French features, adapted for English-speaking audiences, will be played over the R.K.O.-Pathé circuit, while R.K.O. product, adapted for French audiences, will go into the 200 theatres controlled by Pathé-Natan.

It is understood that Pathé-Natan are to embark on a series of productions with English versions.

**Big B.I.P. Deal with Canada**

A deal between B.I.P. and a major Canadian interest has just been concluded, whereby a minimum of 26 British films per annum will be shipped to Canada for the next five years. The amount involved in the deal is stated to be £200,000.

The first five pictures which have already been shipped, are: “The Flying Pool,” “Keepers of Youth,” “The Man at Six,” “My Wife’s Family,” and “Hobson’s Choice.”
Reciprocity or Tariffs?

Which Does America Prefer?

U.S. Economist’s Admission—Simon Rowson Gives His Views—American Earnings in Great Britain Drop 6-7 Million Dollars

That the suspension of the gold standard may force American producers to expand their production activities in Britain is the view set forth by an authoritative economist writing in Motion Picture Herald, the U.S.A. journal most representative of American film trade opinion.

That the further possibility of an Import Tax consequent upon the success in the General Election of the Protectionist Parties may logically mean that of Hollywood is another striking suggestion put forward by this American writer.

Simon Rowson, managing director of Ideal Films, commenting on the situation, expresses a firm opinion that the time is ripe for a Reciprocity Agreement between the film producer-distributors of U.S.A. and those of Great Britain.

"Such a reciprocal film trading agreement would be more advantageous to the motion picture industry than a policy of Import Tariffs," he declares.

WHAT AMERICA SAYS

"The suspension of the gold standard by Great Britain will decrease the net income of American motion picture companies by about \( \frac{1}{11} \) per cent," says "The Analyst," economist contributor to Motion Picture Herald, most authoritative of American film trade journals.

"At the present time it appears that the sterling pound will be stabilised at a figure not less than 72 per cent. of its par on the gold standard. Hence the decrease of 25 per cent. in the net income from Great Britain.

"This is the direct result which may be computed with a certainty at the present time.

"It is more than possible," he continues, "that the suspension of the gold standard by Great Britain may be followed by effects which will change the present method of operations of the motion picture industry.

"Taking the exchange rate which has prevailed since the gold standard was suspended, the American motion picture company with dollars to spend can purchase approximately $1.14 worth of anything in England for $1.

"This may induce American motion picture companies to expand their production activities in England. That country always had things to offer of value to productions, but the advantage of them has not been as enhanced as it is at the present time. Under the present value of the pound these things can be purchased in England at a price which would make them profitable to American companies in the world market.

Import Tariff Fears

"A secondary effect which may follow the revaluation of the pound is probable because of the conditions which caused the abandonment of the gold standard by Great Britain.

"This is the necessity on the part of England to increase her income from nations outside the British Empire. A tariff on imports is being seriously agitated in England, and if the Government decides to rid itself of the free trade policy, motion pictures will be among the first articles of commerce that will be considered.

"An import duty will be a serious affair for the American motion picture companies. With the taxes which English theatres already have to pay, the income from rentals is not any too attractive to compensate for the expense of doing business in England, Wales and Scotland.

"An import duty of any consequence, and with the evident temper of the British Government towards American products in general, won’t, if imposed, be a light one. It may prove impossible to send American made motion pictures of productions into England at a profit.

"A heavy import tax combined with the cheapness of sterling when looked at from the dollar standpoint may well result in production activities in England on the part of American companies which can well, through logical development, rival the output of Hollywood.

"In studio equipment and convenience," says this well-known American expert, "England is on a par with anything America can offer. Added to this is acting material that the United States cannot offer, and the nearness of the ‘little light island’ to the natives of all foreign countries offers an added linguistic advantage in producing in England for the international trade.

"Due to causes entirely separated from the motion picture industry, Great Britain may have accomplished the thing to which she has always aspired—that of becoming one of the leading motion picture producing countries.

SIMON ROWSON SAYS—

Simon Rowson, managing director of Ideal, in an interview with The Bioscope, committed himself to the opinion that a Reciprocity agreement between the producer-distributors of America and the producer-distributors of Great Britain would be more advantageous to the motion picture industry than the imposition of tariff.

Discussing the general effect of the present situation, Mr. Rowson gave it as his opinion that the effect of going off the gold standard would be to reduce American film earnings in this market by 6,000,000 to 7,000,000 dollars per year.

This, he said, will have the definite effect of losing this market entirely to the cheaper American pictures.

"It brings me back," he added, "to the point I made last May, when I urged that a reciprocal arrangement would have to be reached between America and Britain.

"Recent productions have proved that in point of story value, of acting and of general entertainment quality, British films are equal to American. In only one respect, namely, star value, do British pictures fall short of the general commercial value of American pictures, and by a Reciprocal Trading arrangement, British star values could be enhanced.

Referring to the political indications that an Import Tariff on foreign films may be imposed by the next Government, Mr. Rowson said that this merely accelerated the tendencies.

Tariff Would Operate Unfairly

If a tariff were imposed, it would inevitably be based upon a specific rate, an ad valorem duty being impossible owing to the fact that no consignment value can be placed upon films. This would operate in such a way that only the better American films would be able to secure profitable release in Britain.

"For instance," he said, "if a film worth £1,000 had to bear a tax of £1,000. It is conceivable that that film would not be able to secure a return in this market of over £2,000. But a film valued at £30,000 could bear a tax of £1,000 and still earn a profit.

"In this way, an import tariff might help to raise the standard of quality of American films produced in Britain. But you may quote me as saying that a Reciprocity Agreement would be far more advantageous to the motion picture producers engaged in the English-speaking markets of the world, than a policy of tariffs."
Roxy Luncheon
Next Wednesday
S. L. Rothafel (Roxy) is to be the guest of honour at a luncheon arranged by the Directors of R.K.O. and Radio Pictures at the Dorchester Hotel on Wednesday next, October 21st, when W. M. Brown, managing director of the Gramophone Company, will occupy the chair. Just as I received my invitation I had started to write a paragraph appealing to the Reception Committee of the C.E.A. who, at one time used to accord alms, such famous visitors a function of honour. Surely, of all men to be honoured by British exhibitors, none could be more fitting than this “Roxy.” However, the Reception Committee seems to have missed the boat."

How Hollywood Tries
When Elissa Landi was cast by Elinor Glyn for her first British picture I remember foreshadowing a great future for the fascinating little woman. I confess I did not foresee anything big for Miss Landi in that particular film; even so she was practically all in terms of entertainment that that film had to offer. Now she represents a vivid example of what a year in Hollywood can do for an artist. When I saw her again at the Rochester a few weeks ago, I noticed a crowd of familiar faces among those present as large as that which greeted Charles Chaplin. I contrasted her involuntarily with the quiet Elissa Landi of just over a year ago. She has changed, already in appearances.

As I pointed out to Walter Hutchinson, British chief of the Fox Company, Elissa Landi does not yet belong to any of the recognised and severely stereotyped patterns of Hollywood femininity which we recognise so easily in all American films. Her own extraordinary personality has survived, and I believe will continue to do so. She is different, and when the Fox executives have discovered exactly the kind of story to suit her she will be a sensation. Perhaps in “Wicked” and “The Yellow Jack” she discovered her natural parts for she has “strong woman” parts. And it will be as a strong woman and not as a flapper that her screen history will be made.

Fox Production Manager
And British Policy
With Miss Landi at the Press interview, but modestly separated away from the Press limelight, was Sol Wurtzel, general studio production manager for Fox in Hollywood. No one introduced him but the Press. I have never known so modest an executive from America. Yet I believe he has been getting busy amongst some of the leading personalities associated with the British film industry and (a little bird whispers) he has been giving them pretty candid opinions as to why British pictures have not hitherto grossed so much in the world markets as Americans. Mr. Wurtzel has been seen in the company of Lord Lee of Fareham, Chairman of Metropolitan and Bradford Gaumont Financal Company, and other of the Gaumont British principals. I believe Mr. Wurtzel’s cry synchronises perfectly with that of Mr. Landi. One speculates an American accent and the other with an Australian one. He cannot understand why British producers do not make special efforts to build up stars with box-office reputations. I think Gaumont British have already shown hopeful signs, and perhaps Mr. Wurtzel’s remarks will have quickened their enthusiasm for star-building.

Australia Wants
British Women Stars
Ernest Turnbull, managing director of British Dominions Films, Ltd., Australia, writes me a long letter starting on a depressing note and describing business as “appalling bad,” and finishing up with the more cheerful prediction that British films, if properly exploited, will more than hold their own in Australia against the products of other countries, even regardless of prevailing conditions. One point in Mr. Turnbull’s letter rather intriguces me. He lays stress on the fact that one real difficulty in the way of proper exploitation of British films in that vast forlorn absence of women stars who can be built up at the box-office. He emphasises, as others have done before him, but while we have male stars of the drawing capacity of Tom Walls, Ralph Lynn and Jack Buchanan, we have no female artist in British films to day who will sell a large number of the then many so-called female stars mean less than the dust to the average fan. This does not mean we have not good female players, but that British producers have not specialised in building parts around the personalities of suitable feminine stars or of teaming them with selected partners on the lines of Fox’s famous Gaynor and Farrell combination.

With the future of British films so rosy, it is not too late for our producers to make a start.

The Troc’s Two Millions!
Congratulations to Phil Hyaas and his associates of H. & G. Cinemas on the fact that no less than 2,000,000 paying patrons have been through the gates of the Trocadero, Elephant and Castle, since it opened nine months ago. The Trocadero management is confident that it can easily reach a figure of 3,000,000 before its first birthday. Bravo!

C.E.A. Candidates in the Constituencies
Among all the trade personalities in the throes of political purgation none will excite more lively interest in the film industry than Thomas Ormiston, who is fighting Motherwell as a National Government candidate. He is opposing the Rev. J. Archibald, the Labour Party candidate, who has held the seat for some years, and his fight is, therefore, a courageous one. But, with the political witch pot at its present boil, anything may happen and Ormiston is certain of wide local support on personal grounds alone. It was in Motherwell—his native town—that Ormiston once acted as Election agent for John Maxwell, present B.P. chief, then the unsuccessful Liberal candidate. It would be splendid if J. M. could spare time to give Ormiston a hand on the platform on the eve of the poll.

Among the candidates and C.E.A. adherent who ought to get solid trade support in his constituency is George Archibald, Labour Party candidate, who opposes the Rev. J. O. Amery in the Sparkbrook Division of Birmingham. There are others too, and they should command the ready assistance of exhibitors everywhere. It is up to the exhibitors to work arduously to prove that men as best understand and sympathise with its own special interests and problems; the party tab now assumes a relative insignificance, unthinkable in the old days of election rosettes and ribaldries.

Jeffery Bernerd of The Big Five!
At the Kit-Cat on Sunday night, when the Screen Golding Society Mixed Foursomes attracted practically all the leading personalities in the London trade, Jeffery Bernerd, Hon. Secretary of the Society, was the recipient of a large number of congratulations on his appointment to control the six big Gaumont British W. E. End theatres. Everybody, except apparently, Mr. Bernerd himself, recognises that this new appointment which places him in control of the biggest five, viz., the Tivoli, New Gallery, Capitol, Astoria, and Marble Arch, as well as the New Victoria, is Mark Oster’s achievement. Jeffery Bernerd has been a showman. Bernerd is essentially the type of man who regards actions as more eloquent than words, and he is not at all good at receiving compliments provided the example of the fact that strong, silent men really exist. I can well imagine that the moment he entered the Gaumont British booking chief, have heard the message which Bernerd has sent to Gaumont British headquarters through the returns on “Hindle Wakes” and “The Ghost Train,” the special exploitation of which he undertook.

Screen Golfers’ Tribute
Again, when he received a beautiful silver tray as a token of friendship and esteem from the members of the Film Golfing Society, Mr. Bernerd had very little to say, though it was quite obvious he got a great kick out of all the loyal expressions of appreciation, voiced on behalf of the S.G.C. members by Sir Gordon Craig, Sir Gordon spoke of the tremendous amount of work which Mr. Bernerd has put into the affairs of the Golfing Society. It is to be hoped that his new responsibilities for Gaumont British will still leave him a little time for film golfing affairs because under his practical organisation, the Society is going on from strength to strength and is fast becoming a central sporting organisation which might very well be extended ultimately to embrace sports other than golf.

"Alice In Wonderland"
Arrives This Week
Mrs. Lilian Jawitz, on her first visit to England, is arranging distribution of the Unique Film production "Alice In Wonderful". When she called yesterday I asked Mrs. Jawitz whether England or U.S.A. came the nearer to her own dream of wonderland from which she would emerge unscathed by giving me the only convincing reply! Such a change from the usual American response with a polite but clear statement of England and a kiss for each London police man. No, I gather Mrs. Jawitz is selling her film, and to judge by a set of stills she introduced, it should be a fairly simple matter. First time this particular kind of
When the Girl
in the Sixpenny's
SPEAKS!

I have given the names of three pre-
eminently successful British playwrights
in New York, to which I am going to add one
British novelist, Rudyard Kipling, who
I think is still one of the best sellers in New
York, and I think it will be helpful to
analyse their appeal.

I think we can bracket together Somerset
Maugham and Rudyard Kipling in the
interesting fact that their greatest successes
in America have been with books and plays
which do not deal with England itself, but
with the broader, freer and, if you will, more
immoral lives and more subjects abroad.

Lonsdale succeeds with his excellent situa-
tions, brilliant wit and humour of people
who are not so typically English that his
plays could not have been given the setting
of fashionable New York. "Mrs. Cheyny"
might just as well have had its setting in
Newport or Southampton, Long Island, as
in an English country house, and I cannot
think of one of his plays of which the story
could not have been laid in one or other
capital of America. He has the universal
touch. Galsworthy is more British, but his
is the Britain of the late Victorians, when
the Americans were very much nearer to us
than they are to-day, because they them-
seves were nearer to their puritan fathers
and were not yet submerged by the flood
tide of continental emigration.

The people of "East Lynne" and the
"Barretts of Wimpole Street" were as well
known to the old brown stone houses on
Fifth Avenue as they were to Park Lane
and Bloomsbury Square, and I think the
reason for the success of the Victorian plays
at the present moment is that England and
America have met on common ground.

There are undoubtedly as many American
authors who would make no appeal beyond
the States as there are English authors
who would cut no ice in them; both for the
same reason, there is as much that is parochial
in America as there is in England.

The home life of the small town of America,
unless touched with genius as in "Babbitt",
makes no appeal whatever to the English
country town or suburb, and I believe that
the best sellers of the last three years have all been of one origin, i.e. German.

"Jew Suss," "All Quiet on the Western Front," and "Grand Hotel,"
though essentially German, are absolutely
international in their common appeal, and
therefore were inevitably successful in the
"enemy" countries of France and England.

The sort of plays which fail in America
are those healthy, clean British farces so
successfully produced at the Aldwych which,
I believe I am right in saying, have never
been produced in New York, though some
of the earlier ones were, I believe, tried out
on the road.

When the Girl in the Sixpenny's SPEAKS!

Being the conclusion of an article on American and
British film production policy by Dorothy Brandon,
author of the successful British play and film story
"The Outsider."

The Middle Watch was, of course,
predestined to failure in New York, and was
riddled through and through by the critics
as an example of British inanition. I have
been in America enough to be pretty sure
of what British plays will appeal to the
American public, but I confess I was baffled
by the failure of the silent "The Ghost
Train," I was in New York shortly after
its three weeks run. One clever English
actress, Estelle Winwood, told me that she
went on the first night with a party of
Americans who shouted with laughter in
the first act at the idea of anybody taking
seriously a railway accident in which only
six people were killed. I was surprised by receiving a gratuitous attack
from a Customs House official, from whom
I was taking a sailing trip, on being asked
the setting of fashionable New York. "Mrs. Cheyny"
might just as well have had its setting in
Newport or Southampton, Long Island, as
in an English country house, and I cannot
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**October 14, 1931**

### The Bioscope

#### New Financial Group Opposing Kuchenmeister?

*(By Our French Correspondent, Georges Clarivière)*

The Union Sonore Européenne is the title of a new financial concern, marking the entry of the Zaraffoh group into the sound film industry. This financial group, already interested in Siemens-Halske, is proprietor of the Compagnie Française de Marine et de Commerce, and other concerns which have large interests in "wireless," and its business teletypes are to be stretched out to take in sound registering and sound recording apparatus for all purposes. On the board of Union Sonore are Léopold Walford, son-in-law of Sir Basil Zaraffoh, Kalman Kaplan, Malcolm King, Camille Pietri, Rudolph Goldschmidt, Édouard Hentsch and M. Kaminka, of the Mendelssohn Bank, Berlin. M. Kaplan is well known as director of the Union Economique Européenne (another Zaraffoh concern), whilst Malcolm Lyon is head of Wireless Music, Ltd. Professor Otradovec is the German scientist who first communicated with America from Germany by "wireless." The capital of the Union Sonore Européenne is one million dollars, and operations are opened in London, Paris, as well as for a works for research and manufacture.

In contrast of the Zaraffoh group into sound apparatus business is expected to have far-reaching commercial consequences; but it is not yet known whether the group will, or will not, in opposition to the Kuchenmeister group, which, at present, is the strongest in Europe.

#### 6,000 School Screens

The National Congress of the Educational Cinema is holding its annual meeting in Paris, and the forthcoming report of proceedings is expected to disclose important news as to the progress of education by films and the extension of the permanent employment of sound film apparatus in French Government-controlled schools and colleges. At present, 6,000 French schools give instruction by this "silently silent." An official scholastic film distribution centre is likely to be created in Paris.

#### New Fox Movietone Contracts

The news reel hall on the Boulevard Montmartre, formerly the Aubert Electric Palace is to be run exclusively with Fox-Movietone news reels.

The Société Fox Film, Paris, has renewed its contract to supply Fox-Movietone news reels for the whole of the Gaumont-France-Film-Aubert halls, as well as for the Braunberger-Riché circuit in the South of France.

#### Giavanni at Gaumont Studios

Joseph Guarnino-Giavanni, who will be remembered for his production of "Downstream" and his connection with Carlton Films, Ltd., is now producing a film in the Gaumont Studios, at Buttes Chaumont. Exteriors are being taken at Havana. The chief artists are Jean Brardin, Robert Bumel and Rene Marin. The sound recording: Gaumont-Petersen-Ponsen.

#### "Hypergonar" Wide Pictures

Last week, in four of the Pathé-Nathan halls, Paris, as well as for the coming week, of S. L. Rothafel (Roxy), who will be received with "cinégraphique homonyme," on the occasion of a big reception. Mr. Rothafel will be received by Charles Delac and members of the Chambre Syndicale.

#### Political Film Censorship

#### German Decree Against "Dangerous" Pictures

*(By Our German Correspondent, Fritz Mann)*

One of the latest Emergency Decrees issued by the German government for the suppression of what are considered dangerous pictures which might endanger the constitution, and threatens to place these under specially careful supervision. The decree thus decrees that forges a powerful and dangerous instrument which may be operated against the welfare of the industry, or even the nation itself.

**Dupont at the Emelka**

E. A. Dupont has signed a contract with the French firm, the firm "Peter Voss the Million Thirst," a well-known house in Germany, which has already often been shot as a silent. By the contract old differences between Emelka and Dupont have been ended.

**First Italian Talking Review**

In Rome's Planetarium the first Italian talking review was lately shown. It treats of pictures shot by Western Electric machines, which were played at the disposal of the Italian Larey by the Fox. Of course, in the review, which was of an entirely military character, Mussolini was shown.

**Hill and Brunel Resign**

Sinclair Hill and Adrian Brunel have both resigned from the board and technical management of the British Cinematograph Training Studios.

#### Mislin and Lee Circuit

**More Additions**

The Bioscope understands that a large circuit is now in formation under the sign of two well-known London exhibition, Messrs. Mislin & Lee. Nat Lee is, of course, one of the pioneer exhibitors in London, where he has for over twenty years been actively engaged as cinema proprietor.

This new combination already controls, amongst other theatres the Grenadier, Dover; The Grand, The Imperial and Globe, Clapham Junction; the Super, Battersea; the Woolwich Cinema and Premier, Greenwich Hippodrome, which incidentally reopens in November; the Empire, Greenwich; and the Plaza, Plumstead.

In a recent issue of The Bioscope it was stated that in the near future further acquisitions would be made and that the new circuit would be considerably enlarged.

It was also stated that a very prominent site has been taken at Portland Road, Hove, and that plans have been prepared for the erection of a new luxury cinema with a seating capacity of over 2,000.

**"A" Films at Liverpool**

Will the Justices Lift the Ban?

Liverpool Justices on Friday agreed to the withdrawal of summonses against the operators and managers of two Liverpool cinemas for an alleged contravention of the regulations by admitting children under 16 to cinemas showing "A" films. A test case has already determined the validity of the Justices' rule, which will be further examined at to-morrow's (Thursday) meeting of the Justices. They have consented to receive a deputation of the C.E.A., and the spokesman will probably be T. Ormston. This will be a crucial meeting, for whatever decisions are reached by the Justices will be incorporated in the licences.

#### Orchestra Back to New Gallery

**Under Louis Levy**

The New Gallery is to have an orchestra again next week, when, under the direction of Louis Levy, it will provide musical interludes.

The orchestra is in addition to the full film programme, the usual capital feature of which is, of course, "Hindle Wakes." The New Gallery has not had an orchestra since May 1929.

Louis Levy, one of the best known and most popular of cinema orchestra leaders, and also famous on the wireless, was formerly in charge of the New Gallery orchestra.

#### George Vickery Dead

George Vickery, well known in Somerset and Devon as founder of the firm of George Vickery, Ltd., proprietors of cinemas in Taunton, Cheltenham and Weston-super-Mare, has died of pneumonia. As manager of the Exeter Picture House Co., King's Hall, Exeter, passed away last week.
Michael Balcon’s New Appointment

Congratulations to Michael Balcon, managing director of Associated British Picture Corporation (ABPC), on his appointment as production chief in charge of Gammont-British studio activities. This important post places Mr. Balcon in a position of heavy responsibility, viz. that of directing the production policies of the two newly established and enlarged studio buildings at Shepherd’s Bush and Islington. He is now at the head of studios feeding the largest producing, distributing and theatre combine in the country, and he is still in the early 30’s.

The striking successes which his Gaumont-British unit has achieved recently in “The Ghost Train” and “Hindle Wakes” will have proved the culmination of several years of hard work and enthusiastic faith in British pictures. This faith has been rewarded by the recognition of the Oster Brothers and their co-director, C. M. Woolf, whose shrewd judgment of film affairs invest the theme they present with still greater significance. Mr. Balcon starts on a schedule which is to include 52 features during the year, and on which no less than £1,000,000 will be expended.

Rosson to Direct Paramount’s Next

I understand that upon conclusion of “The House Without a Key,” which is virtually advanced on their Elstree lot, Paramount will start the production of “God Gave Me Twenty Cents” (although it is certain to have a new British title I should say!), with Joan Barry in the principal female role. Arthur Rosson will direct. Rosson was born in England 42 years ago, and started in the business as a “stunt man” and an actor. Later he wrote scenario in Hollywood, became an assistant director and five years later directed for Triangle in U.S.A. He later produced a number of films for Universal, Norma Talmadge, Fox, Paramount, Vitagraph and Goldwyn. Among his films were “You’d be Surprised,” “Stranded in Paris,” “The Wet Paint,” “Lost Outlaw,” “Silk Legs,” “The Giant of Long Trail” and “Farmer’s Daughter.”

Two New W.P. Films

Reginald Fogwell’s next picture will, I understand, be “The Bohemian Girl,” and W.P., who have not recently been active in the studios may distribute. No official confirmation is yet forthcoming. W.P. are also planning a Sherlock Holmes story, the moment the title is not definitely decided—which Leslie Hiscott will direct at Twickenham studios. Arthur Wontner will probably play a leading part and production is due to commence in November. Wontner scored a big success, it will be recalled, in the Twickenham film “The Sleeping Cardinal,” which ran for three weeks at the Warner Theatre in New York, and is achieving big results in the Dominions.

Emily Fitzroy for Warners

“Josser and the Second Floor,” now being directed by William A. Wellman for Warner Bros. First National at Tooting studios, is nearing completion, and will be followed by a production of “Shiners All,” a Kingston novel, in which, I understand, Emily Fitzroy, now playing in the Mutual production “Lloyd of the C.I.D.,” will have a role.

This production is to be done in English and French, and will be directed by J. Y. Daumery, who has already selected a number of players.

Mr. Daumery has been with Warner Bros. in America for some years and has been responsible for all French versions of films recently made by that company.

The dialogue and script in general—for the English version—is in the hands of Roland Pertwee and John Hastings Turner, both of whom are writing for Warner Bros. First National exclusively.

Associated Radio Prospects

T. S. Delahanty, who is over on one of his periodic visits from America, took a look over the new Associated Radio studios at Ealing, where a good deal of the forthcoming British output of P.D.C. will be produced. Mr. Delahanty was received by R. P. Baker co-director of Basil Dean in Associated Radio. Afterwards he said: "I have no hesitation in saying that you have no excuse for producing anything but the best of pictures in these fine studios." Mr. Delahanty, managing director of P.D.C. who will distribute among other Associated Radio pictures "The Fun Men Have," with Jack Buchanan, "The Sign of Four," and "Slender," will doubtless keep the A.R.P. unit up to this competent pronouncement, not that they need anything more than is assured them in the amazingly up-to-date Ealing Green Studios and the competent team of technicians with which the studios will be manned. Production, by the way, is expected to start at the new Ealing studios at the end of this month.

Mutual’s Dungeons

During the past week, since the Mutual Films unit of "Lloyd of the C.I.D." returned from location at Deepdene, Barking, Henry MacRae has been concentrating on tunnel and dungeon sequences necessary for this first British serial "talkie." The artists participating in these scenes, for which most realistic sets have been constructed, include Lewis Deyton, Janice Adair, Wallace Geoffrey, Nurdie Angius, Jack Lloyd, Shayle Gardiner and Emily Fitzroy.

In the immediate future, MacRae intends to get through with London exteriors, comprising sequences in streets at the docks, and around Scotland Yard.

"Josser" with B.I.P.

"Josser Goes to Sea" goes into immediate production this week at the B.I.P. Studios, under the direction of Norman Lee, with Ernie Lotting as Josser.

Short Shots

Harold Hutch, star in several recent British film successes, and the finest heavy-liner of the British screen, is to play the chief male role in new play with Marie Tempest at the Phoenix — Sidney Bernstein’s West End theatre.

Independent British Productions have made a series of six shorts entitled "Romance of London" and have a further series in production. Rex Graves directed. G. & L. will distribute.

Emily Fitzroy, remembered for her great work in "Showboat," as she is seen in Mutual Pictures’ production "Lloyd of the C.I.D."

R.C.A. noiseless recording is shortly to be installed in the Warner Bros. Teddington Studios.

W. H. M.

Associated Radio

New Ealing Studio Technicians

Important technical men who have signed contracts to work for A.R.P. under Basil Dean now include Robert Cullen (production manager), James Kelly (assistant director), Clifford Pember (art director) and Edward Carrick (second art director).

Jack Raymond has been signed to direct "The Fun Men Have," next Associated Radio film, which will star Jack Buchanan. Both Cullen and Kelly were with British and Dominions before joining A.R.P. John Harlow, formerly well known as director and supervisor at Elstree, is the studio manager at Ealing.

Laemmle’s European Plans

Further details of Universal’s production in Europe have been announced by Carl Laemmle from New York. A production crew from Universal City has already arrived in Paris, where it has joined Consortium Internationale Cinematographique de Paris. The first picture, "The Little Accident," is now being produced. If it turns out satisfactorily five others will be made.

In Berlin, Universal are to produce in co-operation with Tobis, five pictures being planned. Harry Piel, well-known German acrobatic star, will play in four of these.
THE BIOSCOPE
October 14, 1931

SPEAKING PERSONALLY

Alderman F. J. Ballard, J.P., chairman of directors of the new Central Theatre, Kidderminster, is a "d'eh-jad-mon" and not ashamed to own it. His commercial interests are of a most extensive character, while in the entertainment world he possesses associations extending over a period of years, for he was the moving spirit behind the scheme for the erection of the Criterion Dudley, which was acquired some little time back by the P.C.T. Another scheme of Alderman Ballard's is the Central Theatre, Stourbridge, of which he is managing director.

G. H. D. Freeman, who was for some time manager at the Plaza, Leyton, and then assistant manager for H. H. Jackson, has forsaken the exhibitor side of the trade and taken up a post with Warner Bros. in London.

L. F. Harris, who has now taken over the management of the Plaza, Leyton, is well-known in that area by reason of his connection with the Grand, Holloway, and also for his eight years' service as manager at the Central Theatre, Hackney.

H. H. Carlton, who has been appointed manager of the Central, Kidderminster, claims a long association with the entertainment world. He was for many years on the renting side of the industry, and was until recently engaged with Patria Films.

Ernest Bentley, for eleven years with Hodgson's Agency, the well-known cinemavariety agent in Bradford, has been appointed manager of the Empire, Cleethorpes, under our old friend, "Tommy" Bell.

Guy Hindell has been appointed solo organist at Central Theatre, Kidderminster, where three-manual Christie organ was opened recently. Mr. Hindell comes from a family long connected with music; in fact, it is said his ancestry can be traced back to Handel, the famous composer. Commenced at five years, under his father, organ studies were interrupted by a smashed hand, but at 11 he conducted his first Cathedral service. Further studies at King's School, Chester, led to organ scholarships and ultimately to Jesus College, Oxford, as an organ scholar. A pupil of Sir Hubert Allen, Mr. Hindell finally turned his attention to the cinema organ, and prior to his present appointment was solo organist for 2½ years at the Super Cinema, Oxford.

Chas. F. Meadows, who has just started on the theatre side with R. & J. Cinemas (Sam Bernay) at the Rialto Cinema, Westminster Road, S.W. 1, has 30 years' experience in the film business—in renting, exhibiting and special exploitation. He opened the Crescent Cinema, Hull, Manchester, and also the Electric Palace, Parkgate, Liverpool, for E. C. Clayton. Later he managed three cinemas in Bristol for Prince's Pictures Ltd., and was for many years afterwards with Jury's Imperial Pictures, passing through the changes of Jury-Metro-Goldwyn and Metro-Goldwyn-Mayer. For a number of years he was on the renting side as a touring representative, travelling the whole of the British Isles.

Sydney Wildman, associated for a number of years with Philips Lamps, Ltd. (publicity department), has resigned his position to take up a managerial position outside the radio and electrical industry. Following Mr. Wildman's resignation, Mr. Phillips' publicity department has been reorganised under the direction of Harold M. Porter, who has been for some years manager of the purchasing department.

R. F. Mallina, of the Bell Telephone Laboratory, the famous research organisation of the A.T. & T., is visiting England. Mr. Mallina specialises in the recording side of the sound picture business, and whilst in Europe will take the opportunity of studying the general recording activities over here.

J. Philip Horne, who until recently was a member of Warner Bros. Birmingham office, has entered the exhibiting side, by taking over one of the Plaza, Coventry—one of the Chas. Orr houses. He entered the business with Warner Bros. at their London office, later being transferred to the Birmingham branch, where he acted as the company's representative for "shorts."

Percy Wright, chief operator at the Woodlands Picture House, Doncaster, has for some time been busily engaged on the production of a sound unit and, after exhaustive tests, the apparatus has been perfected and put into commission with extremely creditable results. Designated the \"Visaphone,\" the first installation was made at the Savoy, Doncaster, last week. Mr. Wright is a son of G. H. Wright, the local trade veteran, and has been associated with the cinema industry from youth. Apart from his experience as an engineer and projectionist, he has served in the Gaumont Studios, Paris, and was subsequently a demonstrator for H.T.P.

Stuart Levy, who has been North Wales traveller for R. & J. Chadwick, Liverpool branch for nearly 12 months, has transferred to the Liverpool branch of Radiola Pictures. Before going over to the renting side, Mr. Levy was manager of the Futurist Picture House, Liverpool.

J. S. Frazer, who for the past 18 months has been sound manager at the Arcadia, Worcester, has been appointed to a similar post at the Plaza, Coventry, which opened last week. Mr. Frazer was formerly sound specialist at the B.T.P. Studios.

F. J. Lewis, who has been employed in the London area by Gaumont British, has been appointed sound manager at the Arcade, Worcester.

George Jay, P.D.C.'s Northern Branch manager, was last week presented by his wife with a baby daughter.

Nancy Bradbury, the publicity manager of the Elite, Nottingham, who recently became Mrs. John L. Johnson, is giving up her position at the end of the present week. She has been at the Elite for the past eight years, and for some 2½ years edited with conspicuous success the Elite Magazine, one of the brightest and most original of Midland house organs. Mrs. Johnson will continue to assist with the editing of the Elite Magazine, although she is relinquishing all other duties.

Miss M. R. Holman, assistant manager of the Luxor, Twickenham, has taken over the publicity work at the Elite, Nottingham.

Martin Palmer, who has been managing the Empire, Newcastle-on-Tyne, during the past two years, has been transferred to A.B.C.'s Savoy, Leeds.

Rex O'Grady, from the Dominion, Walthamstow, has succeeded C. Priestman, the first organist at the Paramount Theatre, Manchester, of which the general manager is W. Greenfield. Mr. O'Grady has been cinema organist at some of the leading U.S.A. picture theatres.

C. Hardy Morgan, who has just been appointed manager of the Whitehall Cinema, Oenshaw, was formerly manager of the Stockport Hippodrome.

Syd Lester, the well-known B.B.C. artist and theatrical manager, has re-entered the trade as manager of the Arcadia, Doncaster, in succession to W. S. Clayton, who has resigned. Apart from three years as manager for P.C.T. at the Court Theatre, Darlington, Mr. Lester has followed a stage career.

Harry Paris, of the P.D.C. sales force, has been promoted to the position of manager of the Leeds branch of P.D.C., Ltd. In view of the fact that Mr. Paris has achieved this rapid rise in the course of his two and a half years' association with the firm, the announcement is interesting. During that time he has had a very varied experience of work in several territories, having been a well-known figure in the Eastern Counties, on the South coast and in London. Mr. Paris started work at Leeds last week.

Winston Gordon, circuit supervisor for Standard Cinema Properties, Ltd. (Mortimer Dent), has transferred his headquarters from the Theatre Royal, Hyde, to the Regal Cinema, Burnley.
Saying It With Pictures

Bioskop Art Section Stills From Forthcoming Bookings
"Wicked"—Elissa Landi

Now visiting her mother in London, Elissa Landi, well known in this country as the star in several British films, is now a big name on the Fox roster. Her next film, "Wicked," will be seen here very soon, yet even if the title is intended to apply to the star, as the bars suggest, who will believe it?
Another British Picture From Paramount

At the Carlton Theatre on Tuesday next, October 20, at 10.30 a.m., Paramount will present "Stamboul," the second of their Elstree British productions.
Edgar Wallace’s “The Calendar” From W. & F.

At the Capitol Theatre on Monday next, at 8.30 p.m., W. & F. will present the Gainsborough-British Lion version of Edgar Wallace’s striking stage success “The Calendar,” in which Ascot forms a colourful background.
Four in M-G-M's—

MONDAY, OCTOBER 19—
At the Phoenix at 3, "Sidewalks of New York" will open the ball. Buster Keaton, Anita Page, and Cliff Edwards are the fun-makers (1).

TUESDAY, OCTOBER 20—
Same theatre at 8:45 p.m., Lynn Fontanne and Alfred Lunt, well-known Broadway stage stars, appear in "The Guardsman." Miss Fontanne appears in both stills shown here! (2 and 3).
— Trade Show Drive

WEDNESDAY, OCTOBER 21—
William Haines will rule at the Phoenix from 8.45 p.m. on, in a sound-film version of "The New Adventures of Get-Rich-Quick Wallingford" (3).

WEDNESDAY, OCTOBER 28—
Bringing the drive to a climax, Greta Garbo’s latest—"Susan Lenox, Her Fall and Rise"—will be on view, again at the Phoenix, at 8.45. Clark Gable—of "A Free Soul"—is her leading man (1 and 2)
Two Further Columbias—

"PAGAN LADY"
with
Evelyn Brent
Conrad Nagel
and
Charles Bickford

UNITED ARTISTS will present the Columbia picture "Pagan Lady" at the Phoenix Theatre, Charing Cross Road, to-morrow (Thursday), October 15, at 3 p.m.
From United Artists

"SHANGHAIED LOVE"
with
Richard Cromwell
Sally Blane
and
Noah Beery

On Friday (October 16), United Artists will screen "Shanghaied Love" at the Phoenix Theatre, Charing Cross Road, at 3 p.m.
Helen Twelvetrees in P.D.C.'s "Bad Company"

At the London Hippodrome on Friday next at 3 p.m., P.D.C. will present their latest Helen Twelvetrees feature, "Bad Company." In this picture the vivacious star of "Swing High" and other P.D.C. successes has the support of an impressive list of players which includes Harry Carey, John Garrick, Ricardo Cortez and Wm. V. Mong. Tay Garnet directed.
London Trade Show Diary

THURSDAY

"Pagan Lady" .................. United Artists Phoenix, 3

"Anything for a novelty" was the pagan lady's wish, and the Columbia picture, "Pagan Lady," with Evelyn Brent in the title role, shows how the recipe has to be taken in small doses. It is to be trade shown by United Artists at the Phoenix on Thursday, October 15th, at 3 p.m.

Also included in the cast are Conrad Nagel, Charles Bickford, Roland Young, and William Farnum.

Six Shorts .................. P.D.C.

Six shorts will be shown by P.D.C. in their own theatre at 3 p.m. to-morrow, Thursday.

FRIDAY

"Bad Company" ................ P.D.C.

London Hippodrome, 3

"Bad Company" brings together Helen Twelvetrees, Ricardo Cortez and Tay Garnett, the trio who a year ago were responsible for the making of "Her Man," Tay Garnett has taken a story filed with hair-raising thrills and extracted from it the ultimate ounce of excitement, while at the same time he has done full justice to the picturesque sequences.

"Shanghaied Love" .......... United Artists Phoenix, 3

"Shanghaied Love," from the story "Then Hell Broke Loose," a Columbia picture, will be trade shown by United Artists at the Phoenix on Friday, October 16th, at 3 p.m. It is a thrilling drama of the clipper ship days. George B. Seitz directed. In the cast are Noah Beery, Sally Blane, Willard Robertson and Sidney Bracy.

"Reckless Living" ........... Universal Rialto, 11 ; Own Theatre, 2.30

Universal announce a trade show at the Rialto on Friday, October 16th, at 11 a.m., of "Reckless Living," starring Mae Clarke, Ricardo Cortez, Norman Foster and Marie Prevost. Directed by Cyril Gardner.

MONDAY

"The Sidewalks of New York" .......... M.-G.-M.
Phoenix, 3

The next Buster Keaton vehicle to be offered by M.-G.-M. is "Sidewalks of New York," which will be shown at the trade on Monday next, October 19th, at 3 p.m. Buster, who is represented as a millionaire owner, is tenements in a tough quarter of New York, forms a social club to reform the kids, all on account of the beautiful sister—Anita Page—of one of the tenants who has assaulted her aunt collector—Cliff Edwards. A new British picture, "A Safe Affair," with Franklin Dyall, will also be screened.

Five Shorts .................. Ideal

Gaumont Theatre, 11

Ideal will show five short subjects in Gaumont's private theatre, Film House, at 11 a.m. on Monday next, October 19th.

"The Never Never Land" .......... International Productions Rialto, 11

What promise to be really interesting one-reelers are the six under the title of "The Never Never Land," which International Productions will show at the Rialto at 11 a.m. on Monday next, October 19th. They are accompanied by a running commentary from Ratcliff Holmes.

"The Calendar" .......... W. & F.
Capitol, 8.30

At the Capitol on Monday next, October 19th, W. & F. are presenting "The Calendar," the Edgar Wallace racing drama, which has been adapted by Gainsborough-British Lion. Directed by T. Hayes Hunter, it features Herbert Marshall, Edna Best, Gordon Harker, Anne Grey, Nigel Bruce, Alfred Drayton and Leslie Perrins.

"The Wickham Mystery" .......... United Artists New Gallery, 11

The latest G. B. Samuelson production, "The Wickham Mystery," based on W. Somerset Maugham's story, "Paper Chase," will be trade shown by United Artists at the New Gallery on Monday October 19th, at 11 a.m. on Monday.

The leading roles are played by John Longden and Eve Gray, with a cast in support which includes Lester Matthews, Doris Clewes, Wally Bosco, Elsie Moore and Sam Livesey.

TUESDAY

"Stamboul" .................. Paramount
Carlton, 10.30

"Stamboul," which will be trade shown at the Carlton on Tuesday, October 20th, at 10.30 a.m., is the newest Paramount British production made at the Imperial Studios, Elstree. The principal characters are played by Henry Hewitt, Warwick Ward, Rosita Moreno, Margot Grahame, Abraham Sosafer and Garry Marsh. The film was directed by Dimitri Buchowetzki. A Paramount short feature, "The Hudson and Its Moods," will also be shown.

"The Guardsman" .......... M.-G.-M.
Phoenix, 8.45

"The Guardsman," which M.-G.-M. will show at the Phoenix at 8.45 p.m. on Tuesday next, October 20, is the sensational Theatre Guild success in which Lynn Fontanne and Alfred Lunt appear, two of America's best-known stage stars. An instance of its quality may be gauged from the fact that it is at present enjoying a successful run at New York's Astor Court Theatre. Roland Young and Zasu Pitts are in the supporting cast. Sidney Franklin directed.


Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

THURSDAY, OCTOBER 22

Palmy Days (United Artists), London Hippodrome.

"Wicked" and "Riders of the Purple Sage" (Fox), Phoenix.

FRIDAY, OCTOBER 23

Devotion (P.D.C.), Phoenix.

WEDNESDAY, OCTOBER 28

Susan Lenox, Her Fall and Rise (M.-G.-M.), Phoenix.
U.A. Sales Force in Session
Arthur Kelly Attends
Tributes to Murray Silverstone

Murray Silverstone, managing director of United Artists, president on Saturday last over the largest gathering of United Artists' sales force held in the course of its 11-year history, 60 members of the executive and sales force being in attendance. Silverstone introduced Arthur W. Kelly, president of the English section of United Artists, who, in an illuminating address, stated that they were passing through thrilling times.

He had completed a Continental trip and found a great upheaval. Something similar was happening in America, and United Artists had been more fortunate than some of the other picture firms concerned. As with all American reactions, some of their picture friends had got panicky, but with that immense reserve they possessed in that country, things were apt to recover as quickly as they had gone down.

American Producers Rely on British Salesmen

The operations of United Artists in Britain for 1930 had been very successful—he thanked the sales force for what they had done. In 1931, judging by present figures, they were going to exceed anything ever done before. And in New York they took an immense pride in their British organisation, and he took off his hat to Mr. Silverstone.

Mr. Kelly reminded the meeting that the salesmen were the vital artery of the business—but not a dollar was invested in these productions by United Artists, who were simply distributors. The producers placed their faith in their sales force, and it was up to them to justify the trust placed in that sales force. He paid a great tribute to Joseph W. Schenck, as the greatest salesman in the organisation, and Samuel Goldwyn, who had contributed more successes to the box office than any other producer during the past five years, he regarded as the greatest producer in the industry.

Greeting Joseph Friedman, Columbia's English representative, who was their principal guest, Mr. Kelly stated that in America Columbia Pictures had been a tremendous success. Under the guidance of Joe Brandt and Harry and Jack Cohn, Columbia had become the best commercial producing organisation in America, turning out the greatest number of pictures with which the exhibitor could make money. Their 1930-1931 programme had provided a batch of outstanding box-office successes, and for 1931-1932 Columbia had a bigger programme than ever.

The double feature programme had nearly succeeded in ruining the business in America. His conviction was that we must get our "lovers" back to the screen if we wanted to regain our hold on the public. That elusive quality that an imaginative actor like Valentino gave us was wanting in "talkie" love-making to-day.

Under chain operation in America, it had been discovered that receipts had dropped 20 per cent. as against the old individual exhibitor operations, where pictures were chosen on the principle of selecting the most suitable for each locale. As a result they were brought back with individual showman's methods.

E. T. Carr, general sales manager, moved a vote of thanks to Mr. Kelly, and asked him to accept an Arthur Kelly Drive Week, as a practical token of the esteem in which he was held by the United Artists' sales force.

Compliment to "Star Witness"
Wins Approval of Will Hays

The Will Hays organisation has just forwarded to Warner Brothers a report on "The Star Witness," saying that the nature of one of the greatest compliments the producers have received for any of their pictures. The report is as follows:

"The organisations that preview pictures do so only as a matter of social and public service. Their object is to encourage attendance for finer pictures on the one side, to encourage producers to give us finer pictures on the other side. Therefore, only pictures with wide public appeal, originally, dramatic value and decency can win their approval.

"The Star Witness" wins such unanimous approval. It is, they say, a story about real folks of to-day from children to grands of the Old Soldiers' Home, with humour and with human appeal, but behind the story is a great document—a call to American citizenship to clean up its own evils."

In a Flash

"Great Junction Hotel," the third P.D.C. Masquers comedy, will be showing at the New Victoria for seven days from October 19th and at the Astoria, Charing Cross Road, for seven days from November 1st.

* * *

Marilyn Miller, star of "Sally" and "Ninotchka," is now making her third picture for First National—"Her Majesty Love," based on a Viennese operetta.

* * *

The recently launched campaign to find new talent amongst British composers of light song had a sequel in the Pathéstone Weekly studio on Monday morning, when Gertrude Lawrence, famous musical comedy star, sang one of the successful efforts for an early issue of "Pathéstone."*

* * *

Ruth Chatterton has been adjudged "Queen of the Movies" by the vote of 28 Hollywood picture stars asked to select their favourite players. Maurice Chevalier was voted "King," while Greta Garbo was second among women and George Arliss among men.

* * *

Edmund Goulding has been assigned by Metro-Goldwyn-Mayer to direct the picturisation of Vicki Baum's play "Grand Hotel," following a successful run at the Adelphi Theatre, London.

* * *

Fox announce that James Dunn, the Hollywood find and hero of "Bad Girl," will appear next in "Dance Team," which Sidney Lanfield will direct.
“Silence”  
(Paramount)

Clive Brook as Tough Guy

Here is a story brimful of human interest and one which offers many surprising narrative twists. It tells of a crook’s passionate love for his illegitimate daughter and his attempts to ensure her future happiness by shielding her of a affair which he is himself involved in, and for which he is prepared to give his life.

The film’s one blemish lies in the inconsiderate casting of Clive Brook in the role of the crook. All of the screen personalitcas cut out for gentel parts, Clive Brook, of the easy, softly modulated and refined voice, is the most obvious.

Here, however, he is called upon to play the part of a hardened crook and the result is anything but a personal triumph for him.

One feels that the interpretation of the role is, for him, a decided effort, and his constant lapses from correct to incorrect English, in which he drops his accents only to pick them up again in the next sentence, are a significant factor.

We find the crook in the condemned cell, where, refusing to divulge what he knows of the murder for which he is convicted, he is finally prevailed upon to speak to the visiting priest.

With spasmoid reverie to the cell scene, a procedure in line with the adoption of the flash back other day, the film unfolds the story of Jim’s association with Norma, a girl whom he knew as a boy, and whom he meets again when he lives by his wits and is a recently discharged convict, largely involved in a robbery committed by Jim, and before he can renew his offer of marriage she is married to Paul Powers.

Twenty years later Jim is brought face to face with his daughter, the child of Norma, who has been brought up by Powers, now a wealthy newspaper owner. A powerfully dramatic situation is created, with the identity of Jim unknown to the girl, and again when Jim’s sneaking pal, Harry Silver, attempts to blackmail Powers by misusing some of Norma’s letters he has stolen from Jim. In a moment of hysteria the girl shoots and kills Silver and Jim takes the blame.

With his story told, we get back to Jim in the cell, only to discover that he has broken silence to the priest, and is a witness of a rival newspaper to that owned by Powers. This incident may not be to the liking of certain sections of the Church, though it is not the burden the surprise it affords. Help is also forthcoming from the girl, who confesses to guilt, and, following her arrested acquittal, Jim passes out of her life, a rather unsatisfactory and illogical ending, especially for popular fans.

The joint direction of Gasnier and Marcin is eminently successful, and the supporting cast is a strong one. Mother Ruanne, in the early footage to which her performance is confined, promises to steal acting honors as a coarse saloon proprietor who loves Jim, but this is left to John Wray, who gives such a fine study of the running Harry Silver. Peggy Shannon is good as both the mother and daughter, and William Robertson most convincing as Powers.

Suitability: A sound offering, which will be welcomed by almost any type of audience.

ANALYSIS

Story and Dialogue 18% out of 20%
Direction 16%
Acting 16%
Recording and Photography 18%
General Appeal 18%

THE CAST

Jim Warren — Clive Brook
Molly Burke — Marjorie Rambeau
Nora Warren — Peggy Shannon
Arthur Lawrence — Charles Starrett
Phil Powers — Willard Robertson
Harry Silver — C. E. McCowan
Joel Charlie — Frank Sheridan
Maurice Ruanne — Paul Nicholson
The Fake Chaplain — John Craig

Father Ryan — J. M. Sullivan
Mallory — Charles Trowbridge


“Street Scene”  
(United Artists)

Striking Picture of Simple Life

Elmer Rice’s drama “Street Scene” has achieved considerable success as a stage play and seems even more suitable to treatment on the screen. It is a story of life in a mean street and much of its effect depends on realistic treatment. However ingenious a stage setting may be it must attract attention even by reason of its ingenuity, and therefore cannot be so effective as the real setting, which escapes notice because it is strictly appropriate.

The action takes place entirely outside a large double-fronted house which has seen better days, and now provides limited accommodation for some half-hounded families.

Chief interest centres round the family of the Maurrants, consisting of father, mother, daughter and son. Maurrant is of a surly suspicious nature, addicted to drink, but insistent that his family should live conventional lives. Mrs. Maurrant forms a friendship with one of the tradesmen and gossip begins among the neighbours. Maurrant hears rumours, and returning home after a drunken bout to find a man in his apartment with his wife, he shoots the two and makes his escape.

His daughter Rose returns home from work as her dying mother is being taken away in the ambulance.

She is tenderly cared for by young Sam Kaplan, who loves her, and his sister Shirley.

Maurrant is discovered by the police and agrees to resigning severely wounded. He is allowed to say a brief farewell to his daughter before he is hurried off in the police van. Rose and Sam also part with the hope and promise that they will meet again in happier times.

This is a story of everyday life showing keen observation and sense of character. The different inhabitants of a poor apartment house in New York are the setting for a series of comedy vignettes with the somewhat dramatic texture of the drama.

In the earlier scenes lack of action makes it appear a little wordy, but with the shooting episode the action quickens and some marvellous scenes are shown with starting realism. In these with hundreds of excited people, King Vidor shows his great mastery as a manipulator of crowds.

In a cast of somewhere about thirty speaking parts there are not many opportunities for individual distinction, but the average is high. Sylvia Sidney as Rose shows herself to be an actress of great charm and plays with natural sincerity. David Landan gives a strong character in the unsympathetic part of Maurrant, and William Collier, Jim, is effective as Sam. Many very clever character studies are supplied by an excellent cast.

The recording and photography are very good.

Suitability: Will be welcomed as an offering quite out of the ordinary.

ANALYSIS

Story and Dialogue 15% out of 20%
Direction 17%
Acting 18%
Recording and Photography 17%
General Appeal 15%

THE CAST

Rose — Sylvia Sidney
Sam — William Collier, jun.
Mrs. Maurrant — Estelle Taylor
Mr. Maurrant — William Collier
Mrs. Maurrant — Vesta Welles


“"The Bells"  
(P.D.C.)

Echo of Great Melodrama

Several versions of “The Bells,” the melodrama in which Henry Irving made his first sensational success, have already appeared on the screen.

These have all been adaptations of the play by Leopold Lewis from Eckmann-Chatrian’s story “Hans und Polonais,” but have been accepted by him “The Bells.” This dialogue version is not a rendition of Irving’s play, but a well adapted version by Sir Eckmann Chatrian’s story.

This is a proponent of a small inn in a village of Alsace, finding it increasingly difficult to provide decent comforts for his wife and young daughter, Anneke. At the inn one night during a severe snowstorm, and a belt of cold carried by him suggests to Mathias a way out of his difficulties. Yielding to a sudden temptation, Mathias murders him, and after securing the money, burns his body down a precipice.

Mathiasprospers greatly on the money and seven years later is burgomaster of the little town and its most respected citizen.

At this time a young police sergeant, Christian Nash, is sent to the town to make further inquiries into the death of the Polish Jew, and Mathias fears are once more aroused, to be allayed in some degree by the fact that Christian falls in love with Anneke.

But the burgomaster has become thoroughly unnerved by the renewal of inquiries. Trivial incidents during the festivities at his daughter’s wedding—the arrival of a stranger in a sledge with bells—the jingling of a child’s bells during a gale of wind and rain, then his knowledge of the murderer and the murder and then rushes off through the snow to hurl himself down the precipice where his victim had perished.

In adapting this story, Mr. Lewis has carefully omitted all those dramatic points which enabled the author to heighten the melodrama to the region of high tragedy. The mesemter of the play, whose unfamiliar art first revives the burgomaster’s shrunken fears, makes no appearance in this film, and the

BOB OFFICE FILM REVIEWS

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dream scene, where he is made the instrument in forcing a confession from Mathias, and which is the more surprising, because, from a profession delivered at a wedding breakfast, with some lack of taste and for no obvious reason.

Dand's reason for these omissions may have been either a desire to present a well-known story from the point of view of its melodramatic machinery, or the unwillingness to impose upon an audience the strain of competing with one of the giants of a past generation.

One cannot help feeling that as presented "The Burgnoster," by Donald Calthrop, and the "Skylfie," by Ronald Street, are the kind of story and the kind of acting which the public insists upon. The row of guests who listen to the confession of Mathias, like figures from Madame Tussaud's, by the light of the lightning, coming dangerously near to the grotesque.

Some of the settings are extremely picturesque and the acting well photographed. Gustav Holst's music is most appropriate, and the acting on the whole is excellent.

Suitability: For patrons fond of unusual photography and treatment, but not for popular audiences.

ANALYSIS

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THE CAST

The Burgnoster: Donald Calthrop
His Daughter: Jane Walsh
The Sergeant: Edward Sinclair
The Clerk: Albert Weishman
The Drunken Philosopher: Wilford Shute
The Blacksmith: Ralph Truhan

"Skyline"

(Fox)

A Youth Discovers His Father

There is much in this film to admire and stimulate, though the hero bears a striking resemblance to the very good young man beloved by Victorian novelists, and many of the episodes are highly improbable, his grit, straightforwardness and the vicissitudes he endures, serve to enhance his heroism.

In addition, some delightful character studies interest and amuse, while remarkable pictures of a bargee under construction fascinate and thrill.

John Breen hears from his dying mother that her brother has a son, and will go to England with the man who has jilted her. If, as we are half-heartedly led to believe in this film, the woman is merely the lady in whom he is so grievously wrongs, he has created, at least, a rather unsympathetic character.

This is in some measure due to the fact that Laura La Plante is not ideally cast for the part, and, again, in the feeling one has that the producer is holding something back regarding the relations existing between the two prior to their break.

There is much in the treatment to appeal to popular taste, and particularly to the feminine element.

Evelyn has been in love for two tears with Bob, an American football player, and, after an exciting match in which he saves his life, he asks her to marry him, and that he proposes giving her up. At a subsequent ball she meets Colonel Bonham, Bob's guardian and surrogate, and they are married, and to her. With the man of spirit of Bob she accepts, and in her home in Arlington she early meets Bob, who is sent to report for duty under the colonel.

Her treatment of him is as callous as a spiteful woman can make it; but this is lest on Bob, who promptly falls in love with her sister Bonita, and who when he signs a secret marriage contract, shortly afterwards Bob is compromised by a Mexican bandit, whom he befriended and, naturally enough, it is here that Evelyn appears on the scene. In desperation at the thought of her sister's marriage, Evelyn decides to part the two, and to gain her end compromises Bob just as her husband is entering the room.

Bob's resignation follows, but Evelyn, learning of the marriage, repent, and in a tearful interview confesses everything. At the eleventh hour the youth is prevented from leaving, and likewise Evelyn is stopped from packing her traps by the forgiving husband.

As a novel this lacks that emotional power necessary for the role of the wife, but the acting will be lost on the woman patron, who will have eyes only for her faithful ducks. John Wayne is satisfactory as Bob, and June Clyde supplies a touch of humour in her portrait of the part of Bonita. The type of acting comes perhaps from Forrest Stanley as the colonel.

Photography, on the whole, is good, except the scenes of the football match and the army scene, and with these items being reminiscent of old topicals.

Suitability: Likely to appeal to industrial patrons.

ANALYSIS

Story and Dialogue: 17% out of 20%
Direction: 17%
Acting: 17%
Recording and Photography: 17%
General Appeal: 78%

THE CAST

Evelyn: Laura La Plante
Denton: John Wayne
Bonne: June Clyde
Colonel Bonham: Forrest Stanley
Conchita: Nina Quartaro
April: Dorothy Granger
Peggy: Loretta Sayers
Hank: Hugh Cummings


"Fifty Fathoms Deep"

(United Artists)

Fine Vehicle for Holt

A vigorous plot and an intriguing title come together to ensure a well merited success for this underwater drama.

It has for its theme the protection of a weak young man by his big-hearted pal against as devilish a little gold digger as the screen has yet offered us. The characteristics are strong, the material is interesting and the performer is a good actor.

Though perhaps on the side of sordidness, the story is always convincing, except for certain aspects of a diving sequence, and is kept moving with some fast action from the most realistic of free fights to the perils of those engaged in salvage work when caught in a violent storm.

Tim Burke, a powerfully built diver, makes the mistake of introducing his young mate, Pinky, to his idea of enjoyment while on leave, women and wine in a dockside saloon. Pinky is a real sap, and, believing himself to be a lad's man, is soon playing the big-hearted pal against as devilish a little gold digger as the screen has yet offered us, and a tidy bank roll to Myra, a lady of easy virtue. Believing her to be straight the two are married during Tim's absence on salvage work, and, on relieving him, Pinky asks him to call on his wife, and when pinky is too bad, but, according, rewards him for a wealthy individual, on whose yacht she is to make a pleasure cruise.

On the night she is to leave on the trip Burke calls on her, and is infuriated on recognising her as his ex-lover. To get even Burke is to murder his father for his treatment of her, she lies to her husband about him, and while Pinky is finding him she Telephones to her and Pinky is found by Burke. That night the vessel sinks, and Burke is carried to the surface, to the jubilant joy of the occupants. Among them he finds Myra, but prefers to leave her for the sake of her pal's piece of mind. He is, however, caught in some wrangle, and when Pinky decides to assist him the truth is revealed and the two renew their broken friendship.
"The Blue Express" (Atlas Films)

Soviet Propaganda

Atlas Films offer another Russian capital film which, on account of denunciation of the capitalist system, has been banned by the B.F.P.C.

The story, such as it is, deals with the exploitation of the Russian Turkestan peasant by foreign investors. In detail the utterly servile attitude they were forced to adopt towards their task masters. Apart altogether from its political significance, the film offers a remarkable study of the varying types of Russian peasantry, and the fact that varying part are not in way of behaving, but merely "types" drawn from the masses, lends a touch of realism which might otherwise be missing.

The harrowing subject practically precludes it from the category of entertainment, despite the vivid action and excellent photographic.

Among the entire action takes place abroad the Blue Express, and in introducing its human freight a good story for the first, second and third class passengers. Among the former is the president of the line, and huddled among the latter are some children who have been bought for work in the cotton mills.

Already moving under the insulation levelled at them at the station, the coolies are driven to desperation—determined to guard their freedom, and claim on their labour, interfere with the small sister of one of their number. A revolt breaks out, which assumes alarming proportions as the coolies make use of the firearms found among the freight. Gradually they gain the upper hand, overcoming their fright in the railroad cars, on the roof and the footplate, and are eventually saved from punishment when the train passes over the border and beyond the president's jurisdiction.

In the absence of dialogue, a fairly good musical accompaniment is supplied.

Suitability: Though an interesting subject for industrial districts, the advisability of showing it must rest with individual exhibitors.

"Murder at Midnight" (Gaumont)

Five Mysterious Deaths

In the majority of crime stories one murder is deemed sufficient; in this case there is a series of murders or suicides, each beweathering to the spectator. Though providing sensational entertainment, the story is somewhat uninteresting.

At a mansion some of the guests are playing or watching charades. During an amorous scene a lover is killed by a jealous husband, the revolver having been mysteriously loaded. The police arrive, but before Kennedy, who fired the shot, can be charged he is murdered while sitting in his library.

The cross-examination of the guests by the inspector throws down the denouement of the crimes. Mrs. Kennedy is prostrate in her room, young Grayson indignit at being suspected, Montrose, a criminologist, and greatly baffled, and at last, a maddened girl. The girl is found dead in bed just after "winding up" the charades. The same man befalls the butler, who is found dead by the side of the phone.

The police are anxious to discover a will executed by Kennedy just before his death. An aunt flies to him to Montrose. It is proved there is an affair love between him and Mrs. Kennedy, and that he has caused deaths by fitting an electric needle into the receiver.

A cast of well-known players appear in the picturisation of this highly improbable story, and, by their acting, they are followed with interest. There is a considerable saggery about the middle, but towards the close it revives. The film has the merit, as all crime stories should, of bewildering the spectator, for some of the suspects are suddenly pass away.

Suitability: For patrons of the popular hall the picture offers exciting entertainment.

"Honeymoon Harmony" (Paramount)

Light Musical Comedy

Newlyweds' peripetias, squabbles and reconciliations are enlivened by musical shows in France, Switzerland and Egypt.

Two lovers decide to "do Europe," and, while at a tourists' office, encounter a whimsical little chap and engage him as cicerone.

In Paris they hear La Marsillaise with a stage spectacle; among the Swiss mountains the natives delight them with yodelling; and in Cairo graceful nympha dance to weird and barbaric music.

Small differences arise between the couple, but in sight of New York they are settled.

It is much in the eyes and ear, and a certain amount of humour is introduced by imitations of popular singers. The story is nothing new, but it serves as a thread to connect the turns.

Suitability: Modestly entertaining picture, likely to please at popular houses.

"Branded" (United Artists)

Conventional Western Drama

Provided a Western has an appealing romance, plenty of action and a competent hero, it may be written down as successful entertainment of its type. The picture which has a cowboy for star is yet to be found with a really original story. It is safe to say that audiences will find the "great outdoor stuff" will find this latest Buck Jones vehicle much on as "before" lines, with
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More Exhibitors' Views

"HEADLINE OPINION USEFUL"

A. T. Bowden (Booking Manager, Central and Olympia Cinemas, Cardiff):

"I think your feature is a useful one. Photography, however, should, I think, be taken for granted, and when photography is not up to scratch a special note should be made of the fact. Provision for general appeal results in an improvement upon the first week's change.

"My ideal, however, would be a percentage analysis divided into items of 25 per cent maximum to each of the following factors: (1) story; (2) photography; (3) acting; and (4) general appeal.

Another point. I think the sub-heads of the reviews should be worded so as to convey to a busy exhibitor a fair general idea of the picture being reviewed; that is, whether it is good, bad or indifferent. It should be possible to do this in two, three or four words. A sub-head of this kind, instead of the title of the picture, would be very useful."

"GIVES A CLEAR IDEA"

Max Corne (New Imperial Cinema, Cardiff):

"I think the review analysis is a jolly good idea, because it tells a thing, however, that it is rather a low entertainment value analysis is given and I think that an entertainment value percentage would be much more useful. But the feature certainly does result in a review giving one a clearer idea of what a picture is really like."

WORDS OR FIGURES?

Oscar Deutsch (Chairman of the Birmingham Branch of the C.E.A.):

"I certainly go along with the new method, and to me it has a distinctive appeal, but whether it will also appeal to the great number of exhibitors who use the film is something I am doubtful. To my mind a direct statement as to the qualities of a film in words is much more useful to a general body of people than numbers."

ANALYSIS REVISION SUGGESTED

E. Hewiston (Managing Director of Hewitson, Ltd., and a long serving C.E.A. Delegate to General Council):

"The new style of review is decided: a step in the right direction and should prove very helpful to the exhibitor. As the general appeal in a film is the deciding factor every time in the buying of a film booking, I think perhaps the marks might be slightly altered, viz., 20 marks for story, 15 for direction, 15 for acting, 15 for reproduction, and 25 for general appeal, leaving 25 geography out. By the addition of the extra marks for general appeal there would be more able to judge the film's value from the combined total."

MOST VALUABLE REVIEWS OF ALL

Arthur Percival Brooks, Barton House, Hanley:

"I am more delighted that I can tell you with your new 'Box Office Reviews.' These now provide the most valuable medium of the kind extant. I should suggest for their further improvement that the author's name be included, the 'In Brief' line reverted to, and the system extended to embrace shorts. You must be safely trusted to be able to read your indispensable paper until perfection is reached. I notice you are already taking steps in this direction, and I have faith that you will soon have an ingenious method of indicating without complication or confusion both the type of audience for which each picture is suitable and its entertainment value."

"We trust that with this issue we have succeeded but we are open to receive further suggestions for consideration."
More Simultaneous Trade Shows

"Great Gay Road" Next Week

All roads should lead to the "Great Gay Road" next Wednesday (October 21st), when Butcher present this new Empire production in London at the Phoenix Theatre and at six simultaneous provincial trade shows. In view of widely expressed objections to trade shows, E. V. Baker cancelled negotiations and definitely arranged for showing at 3 o'clock in the afternoon.

Provincial presentations are all timed for 11 a.m., and will be held at the Scala, Leeds; Regent, Sheffield; Piccadilly, Manchester; Scala, Liverpool; Park Hall, Cardiff; and La Scala, Glasgow. This policy of simultaneous London and provincial trade showing proved a great success with Butcher's previous production, "Deadlock.

That "The Great Gay Road" will benefit by the whole-hearted co-operation of all concerned is proved by Sinclair Hill's frank admission that he has seldom enjoyed a picture so much. "I think our pleasure in making it is bound to be reflected on the screen," he asserts. "We set out to make this a joyous open-air subject, and, with the enthusiastic assistance of Stewart Rome and Frank Stannor in the leading roles, I think we have succeeded."

There is also a formidable array of familiar names in the starring cast. Kate Cutler, Billy Milton, Hugh Paton, W. Paterson, Arthur Hardy, Frederick Lloyd, Aubrey Fitzgerald, Wally Patch, Petra Carpentier and others not likely to let the picture down at any point.

Some of the locations of "The Great Gay Road" are almost entitled to rank among the featured "stars." The "Castle Inn," at Chiddingstone, where two important episodes are staged, is one of the most picturesque sixteenth century inns in the country. Forest Row is another beauty spot that will be recognised with pleasure.

M-G-M Launch New Group

Buster Keaton, Greta Garbo, Lynn Fontaine, Alfred Lunt and William Haines are a few of the stars to be seen at the Phoenix Theatre during Metro-Goldwyn-Mayer's trade show season, which commences on Monday (October 19th).

Keaton opens the drive with his newest comedy "Sidewalks of New York," in which he is supported by Cliff Edwards and Anita Page. The picture will be shown at the Phoenix at 3 o'clock, and with it will be screened a new British subject called "A Safe Affair," made by Langham Productions. Franklin Blyal is featured.

"The Guardsman," which will be presented at the trade at the Phoenix at 8.45 on Tuesday (October 20th), is the sensational Theatre Guild screen version of Lynn Fontanne and Alfred Lunt appear.

William Haines is to be seen on Wednesday evening at 8.45 at the Phoenix in a picture titled "The New Adventures of Get-Rich-Quick Wallingford," which also introduces to the picture-going public a new comedian in the person of Darryl.

Another event in the trade will be the screening of Garbo's newest and most sensational production to date—a screen version of "Susan Lenox, Her Fall and Rise." This event takes place on Wednesday, October 29th, at the Phoenix at 8.45. Clark Gable, Alan Hale, John Hesholt, Hale Hamilton, Ian Keith, and Cecil Cunningham are in the cast.

Another Strong Role for Twelvetrees

While Quillan Completes His Third

Heeding the voice of exhibitors, asking for another Helen Twelvetrees picture of the strong dramatic quality of "Her Man," Charles R. Rogers, P.D.C. studio head, has switched production plans and arranged to star her next in "The Second Shot," a melodrama with a Central American and African background.

"Breath of Promise," previously named for Miss Twelvetrees, has been postponed, and production will start immediately on "The Second Shot," for which a director will be announced shortly.

"The Second Shot" will be the third feature in the series of four starring Helen Twelvetrees on P.D.C.'s current programme. The second, "Bad Company," is due for London trade show on Friday, at the Hippodrome at 3 p.m.

Eddie Quillan's second feature on the personality programme will be trade shown by P.D.C., Ltd., on Friday, October 30th, at the Phoenix Theatre at 8 p.m. Co-starring with Quillan is Robert Armstrong, and the leading lady is Ginger Rogers, of Broadway fame. Its title, originally "The Tip-Off," has been changed to "Looking for Trouble" in this country.

Meanwhile the third Quillan picture has been completed. It is temporarily titled "The Big Shot." Playing the role of a good-hearted "moll" of the underworld is Mary Nolan; Belle Bennett returns to the screen in a mother role in this production; an important part is played by Roscoe Ates; while Ralph Ince and Louis John Bartells have featured parts.

The leading woman is Maureen O'Sullivan.

Burbank's British Colony

English Names in Production Roster

A review of personalities at present engaged in the making of motion pictures shows that Great Britain and her Colonies are very strongly represented at Burbank.

In addition to Dorothy Mackail, the following are a few of the British-born subjects playing prominent roles in forthcoming First National productions: David Manners (born at Halifax, Nova Scotia); James Reine (born in Toronto), and Walter Pidgeon, another Canadian.

In "Chances" are Anthony Bushell, from Westerham, Kent, and Edmund Breon and Mary Forbes, who are Londoners. Dorothy Mackail has among her supporting players, Walter Byron, a Leicester man, and Claude King and Ivan Simpson, both from London, while another Londoner in First National's supporting casts is H. B. Warner.
In the King's Bench Division on Tuesday, Mr. Justice Wright assented to the settlement of an action by Miss Nellie Orpen against the Camden News Co., Ltd., its directors and secretary. In the list the claim was described as one for "penalties."

The petitioners had been at the hands of whom it was asked by counsel for the respondent.

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SHARE PRICES

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MORTGAGES AND CHARGES

FINCHLEY THEATRE CO., LTD., London, W.C.—Registered September 15th, £1,000 debentures paid up (167, 1000 shares, £5, 000 in total) and also registered September 15th, £5, 000 debenture, to H. Bickett, 40, Langham Street, W.; charged on land with cinema and other buildings, at Hampstead Garden Suburb Estate, also general charge. *£500, June 31, 1931; £500, Jan. 15, 1932; £500, June 31, 1933.

PLAYHOUSE (WHITLEY BAY), LTD.—Registered September 9th, £7,500 mortgage charged on The Playhouse, Whitley Bay, and also general charge.

RECEIVERSHIPS

KINEMATOGRAPH TRADING CO., LTD.—J. T. Weston, of 22, Fitzroy Square, W., ceased to act as Receiver for the Debentureholders on September 15, 1931.

SAFEGUARDING

NATIONAL FILM RIGHTS LTD., London, W., cinema proprietors.—Safeguarding registered September 10th, £1,000, part of amount registered August 16, 1932.

STAFFORD ENTERTAINMENTS, LTD.—Safeguarding registered September 14th, £2,000, part of amount registered August 16, 1932.

PLAYHOUSE (WHITLEY BAY), LTD.—Safeguarding registered September 9th, all moneys, etc., registered December 4, 1930.
Manager Thornton, of the Leicester Square Theatre, can always be relied on to find some new stunt angle for exploitation, but this week he has easily exceeded all his previous efforts. The theatre is running "Big Company," P.D.C.'s sensational gangster film, and Mr. Thornton has keyed his exploitation work to the same level of stark brutality. He has collected in his foyer an astonishing display of genuine gangster weapons—a complete underworld arsenal of sawed-off shot guns, sub-machine guns, magazine pistols, explosives and bullet-proof armour. Grim silhouettes of gangsters behind menacing barrels add to the general atmosphere, but the high spot of the collection is a genuine electric chair, not a pasteboard built-up imitation, but real steel with straps, cap and electrodes complete! This will, in a day or so, occupy a central position in the theatre, and a puppet can be laid on the "hot stool" to emphasise this as the "end of all Bad Company."

This chair for Bad Company should be a sensational bit, possibly outshining the police or the L.C.C. do not elect to sit on it.

Universal City Speed Up

Getting the Schedule Through

Further announcements from New York to S. F. thence to London and University Pictures, indicate an extra spurt at Universal City to complete "U's" current season lineup of productions. It is claimed that more than two-thirds of Universal's current schedule will be finished and delivered by the end of the present month.


Play Follows Film "Queen's Husband" for London Stage

Generally a film is made of a successful stage play and the film version appears on the screens some time after the stage presentation. But in the case of "The Queen's Husband," which was presented at the Ambassador Theatre the other day, this is reversed, for Radio Pictures' screen version of this play has recently been released.

The general excellence of the film and the brilliance of Lowell Sherman was accorded a fine reception by the trade and Lay Press, and this success of the film has, we imagine, had some bearing on the decision to present the stage version.

W.E. Passes 1,400 Mark

During the past week fifteen theatres opened with "The Voice of Action." This brings Western Electric's total number of wired houses in the British Isles to 1,401.

Cinema Club Luncheon

Some 40 members graced the opening monthly luncheon for the Cinema Club (Glasgow), held in Green's Playhouse, Glasgow, last Friday. President E. H. A. Hostock was in the chair, and the guest speaker for the day was Sydney Howard, star of "Up for the Cup," from the Film Letchurch. The President introduced Mr. Howard, who gave a short address on his experiences in British film production. A reference to the fact that he had been informed that British pictures were not so strong attractions for the pay-box in Scotland as they were in England, caused David Stewart to say at the conclusion of Mr. Howard's remarks, that, on statistics drawn up for the last six months at the halls he controlled, British pictures had more than held their own. Past-President Tom Findlay introduced Mr. Howard's guests, thanks to Mr. Howard.

It was decided to hold the annual cinema fancy dress ball in St. Andrew's Hall on February 12, 1932, and the executive were empowered to make necessary arrangements.

William Harper's New Job

William Harper, who has been lying low since he resigned the management of the Central Picture House, Broxburn, which he managed so successfully for many years, has again found a niche in the industry, having been appointed travelling salesman for Republic's Film Service. Prior to going to Broxburn he was a well-known contract producer. (Contracts were put on a thing of the past, Willie's experiences both as salesman and exhibitor should stand him in good stead when negotiating contracts with his many friends on the exhibiting side.

Getting On with Glasgow's New Cinemas

Rapid progress is being made with the three new houses at present under construction in Glasgow. It is expected that A.F.C.'s new house in the Riddrie district will be the first of the trio to be opened. The Florida, which is to cater for the new garden suburb, King's Park, is scheduled to open about Christmas, and the " Orient," in the Gallowgate district, is being pushed on at a rapid rate. The baring clauses, when the screen voice is seeking to impose, is likely to be challenged both by renters and exhibitors in the various districts, as the newcomers are not by any means modest in their baring clauses.

A Satisfactory Liquidation

An extraordinary general meeting of the Hamilton Picture House, Ltd., was held at the registered office of the company, 60, Townhead Street, Hamilton, on Tuesday of last week. The meeting decided that the company would be wound up voluntarily and appointed James Mackie, Municipal Offices, Hamilton, as liquidator. All debts, if any, have been or will be paid. It should be remembered that the directors of this old-established firm have spared no expense in ensuring the proper unheeded, apparatus.

Important Booking Changes

While it is premature to disclose the full particulars, it is understood that two independent Scottish circuits are making changes in their booking arrangements in the near future. It is, however, not difficult to deduce from what is said that, if the negotiations now going on come to a successful conclusion, it will consolidate independent booking interests in Scotland and will cause sales managers of renting firms to sit up and take notice of certain facts which they have hitherto allowed to pass unheeded, although forewarned on numerous occasions.

Tom Orrin's Candidature

A surprise has been sprung on the Scottish trade by the announcement last week-end that Tom Orrin is to be the Parliamentary candidate at the General Election. T. O. has been adopted as the National Government candidate for the Motherwell Division of Lanarkshire, and is to oppose the sitting member, Rev. James Bar, one of Labour's strongest exponents. Mr. Orrin is a native of Motherwell and is held in very high esteem by his fellow townsmen; he has always been associated with Labour criticisms. It is no secret that this is not the first time he has been asked to stand for the constituency as an Independent. He is an expert in political campaigning, as his firm have been election agents for Parliamentary candidates for the Motherwell Division, and he was election agent for John Maxwell, when he stood as Liberal candidate, a few years ago. If he adds M.P. to the other letters behind his name, even those who disagree with his policies will have to admit that the trade viewpoint will be in safe hands.

Drastic Measures at Dundee

At a meeting of the Police Committee of Dundee Town Council, on Monday, the sergeant reported that the committee officials had discovered that children in arms at the cinemas in Dundee were very often engaged in stealing tickets, and, as tickets were sometimes not issued for them, there was a great deal of checking among the exhibitionists of children at the performance. The Committee agreed that cinema managers should be forced to do something to prevent this, and one of the firms in arms attending cinemas must be in charge of adults.

Another Cinema for Art

Confirmation of the announcement made in The Bioscope some time ago that another cinema was to be erected in West, is confirmed by the fact that plans for the new house will come before the local Dean of Guild Court on October 22nd. The site is situated in Main Street, and the architect is A. V. Gardner, the well-known Glasgow cinema architect.

Stirling Cinema

Plans for a cinema in Stirling are following hard upon one another. A.B.C. were granted licences for their new house a fortnight ago, and now comes the news that the firm of Scorer and Wallace, which is to be erected in Princes Street at a cost of £5,000, are now lodged for the premises. Robert Davidson, a Glasgow restaurant proprietor and a director of several cinema companies in Scotland, is the promoter. The plans are said to be hands of Hamilton Neil, architect, Glasgow.

Warner and F.N. New Offices

From the time that First National deserted from T.H. Bioscope it is evident that there is alliance between Warners and First National, although each firm has an independent organisation. The Scottish branch offices of both firms will shortly be transferred from Royal Street to the premises at 51, Dublin Street, Glasgow, which were occupied by Argosy Films, Ltd. Big alterations are being made, which, when completed, will provide two separate handsome suites of offices.
The Bioscope

October 14, 1931

At the C.E.A Meetings

Abolish Bargain Matinees
Sussex Also Dislikes Evening Trade Shows

A suggestion that bargain matineses imposed an unfair restriction on the small halls, and that they should be done away with, led to a lively discussion at the monthly meeting of the Sussex Branch of the National Film Theatre Foundation on September 24.

One member claimed that he had found his matinees a paying proposition, and could see no reason why he should be compelled to abandon them. No action was taken on the matter.

The Chairman then voiced a grievance against the practice of keeping witnesses at the first part of evening trade shows in London, and it was decided to send a letter of protest to the renters on the matter.

The General Council, in reply to the passing on to the public of the Entertainments Tax were adopted unanimously.

The Secretary (A. Daniels) read a letter from the General Secretary on the subject of the adhesions to the 1926 agreements. The agreement which had been brought to the notice of the members of the London and Home Counties Branch, provided for the payment of a percentage of the tax on cinematograph shows and static exhibitions. The proposed agreement was that the printers and stationers, by a motion, would allow all subsequent agreements to be written up with the same provision.

The motion was unanimously agreed to.

Abolish Bargain Matinees

In the course of the discussion, Horace Springett raised the question of bargain matineses. The motion had been arrived at, he said, when they should be abandoned, and exhibitors should come more on a level in regard to prices. He had recently visited Derby, where they had an excellent arrangement. The exception of one big hall, the prices charged were the same all the time, and they did very fine business. There was no question of people going to another show because the arc was only a little cheaper.

He urged that Brighton exhibitors should come into line with other prices. When one theatre commenced to charge adults only 5d. for admission, it had a very detrimental effect on business. He added that the same action was being taken all over the country, the pioneers of the business, and were entitled to some consideration.

Percy Lench said that in Eastbourne they had an excellent arrangement, that which prohibited the first part for bargain matinees in Derby, and it had worked admirably.

E. C. Maplesden proposed a motion that the local exhibitors should meet together on the question of bargain matinees, and come to an agreement in regard to prices.

'A Proposing Presentation'

Clapham said he had found bargain matinees a paying proposition. He had never noticed any decrease, and he didn't think they should not all run bargain matinees?

Mr. Ainsworth asked if he had always had a bargain matinees policy. "If people want to see your show," he said, "then let them have the ordinary prices."

The Chairman said it seemed almost an impossibility to regulate a situation of this kind, and it would be only a matter of degree that would suit all. Again, he thought the ordinary arrangement on the question of prices, it would be far better if they had uniformity. No action was taken.

Evening Trade Shows

Randolph Richardson called attention to the growing practice among renters of giving evening trade shows instead of the morning or afternoon. All those who booked through London found this a considerable inconvenience. In the previous week there were trade shows every night, and if they wanted to see the pictures it would mean spending a week in London.

He said that a letter of protest against the practice be sent to the renters. They were bound to give these trade shows every night, and in order to see the pictures would mean spending a week in London.

E. C. Maplesden seconded, and the motion was carried.

A Spare Headline

A letter was received from W. T. Trabshaw calling attention to a newspaper post recently issued with the announcement: "Showmen Cinema Fire." He asked whether it was possible to send a copy of the fire" to the printers, which showed that the "fire" was really some mishap in the printing box, and if something could be done to prevent the circulation of alarmist posters.

Mr. Ainsworth remarked that the newspapers made no attempt to give correct details of fires.

Electricity Charges

Reginald Brandis called attention to the prices being suggested for electricity in the printers, and after a discussion it was decided that a letter of thanks should be forwarded to Mr. George Grossman for the courtesy extended to them.

The 'Status Quo'

On the subject of Sunday opening, Randolph Richardson said they had obtained the status quo, which so far as Brighton was concerned was the best thing that could have happened. It still left the vexed question of the future, and the General Council were fully alive to the necessity of watching the trend of events.

Concessions for Small Halls

With regard to film rentals, Mr. Richards said the C.B. had suggested terms by which small exhibitors would be supplied with a programme which would be more remunerative. It was reported that there was a small deficit on the summer outing, which would be met out of the Social Fund.

London Accepts the "Principle" But Not Uniformly on Adjustment of Higher Prices

Though a resolution accepting the principle of raising the additional Entertainments Tax was passed by the general meeting at Friday's meeting of the London and Home Counties Branch, there was apparent a decided lack of unanimity on the matter when the meeting terminated.

The London Branch was a second resolution, advising members to make suggested rearrangements of prices, and which was contented by many members seemed the spirit of the first resolution. The two resolutions, both of which were accepted unanimously by the members of the Special Committee of the Association, and advises its members to add the increased amount of tax to present gross price, of admission.

This Branch advises its members to make any necessary rearrangements of prices as will bring such admission prices into line with the Special Committee's recommendation.

During the discussion it was emphasised from the floor that the prices up to one shilling, and that amendment that the resolution be not put into the chair that the first resolution was intended to be the second, and no rider was incorporated. It was defeated.

Calling on the President to outline the steps taken by the Special Committee, C. A. Maden, who was in the chair, said that the C.E.A. had won a great victory in getting the halfpenny of the 6d. tax abolished.

R. V. Crow, who was received with acclamation, detailed the progress of the Committee's negotiations with the Chancellor of the Exchequer from the moment the crisis reached the House of Commons, and said that it was passed. They formed the impression during the discussions that the Chancellor was not so much concerned with how the additional revenue was obtained, as how it was done.

We have received congratulatory messages from all the parts of the country," said the President, "and we feel we have carried out the wishes and instructions of the C.E.A."

'I Do Not Want Bitternes'

Mr. Crow who had arrived at the first resolution, and emphasised that in all official quarters it was understood this was to be a tax on the subject and not on the exhibitor. That was the reason the C.E.A. had asked for amendment, for if they were bound to go to the public, they do not wish to see any bitterness or trouble that would arise from individual exhibitors breaking away from the rule, by disobeying posters announcing:

"We are taxing the tax," is said to have been already observed. Such a recommendation adds nothing more than anything else; it will hit the smallest exhibitor and will put a lot of people out of business. That attitude will raise such a hell of trouble as you have never seen before, and they should be suffered for.

Major A. J. GALE, seconding the resolution, said that he was glad to see that appeared to be one of the recommendations, by announcing to the public the tax was to be passed, and said that if he had been in the chair that was all right, but, where did it lead?

The majority of cinemas in the area were dependent on the revenue from 6d. seats, they were satisfied that the bearing of the burden of the tax would mean running at a loss. It was a matter of the highest importance to keep the prices when the new impositions came into force.

'It was a question of life and death, they had to visualise the future. "If we are loyal and do the right thing, I can see the time, not far ahead, when we shall be able to approach the Chancellor of the Exchequer and ask him to relieve us of the imposition of Entertainments Tax generally."

But if you are not unanimous, it means that those who are passing on the tax will watch the others, and may eventually have to raise the prices and bear the tax. Then, when better times come, the Chancellor might say there was no need to take the tax. You must pass the latter, and see that your neighbours do the same."

Mr. Friedman asked if a B.C. had decided to pass the tax?

The Chairman: Yes, Friedman. What about the recent-owned circuits?

The Chairman: I anticipate that the renters who are members of this Association will fall into line with us.

Mr. Jay asked if he would be accused of disloyalty, if, instead of continuing his existing practice of making charges of 6d. and 4d. in the afternoons, he raised a charge on the morning.

The Chairman: We are not dealing with those points.

Mr. Citron asked if there were any tax on the price the public would be better pleased in getting what they wanted if remitted.

The Higher-Priced Seats

Sibyl Bernstein raised the question of higher-priced seats, and said that as these parts of the
Mr. Bernstein protested that many members were leaving the meeting in a very undecided frame of mind, and he agreed, said, to a resolution to pass on the tax on prices plus 10., and, that for his part, he should not matter any further with his opposition. He was quite prepared to vote for the present prices above that figure with his opposition.

"Admirably Framed" Mr. Floodstone said the resolution was admirably framed, in that it made a council, in all matters a lot depended on local conditions, to the decision of the two circuits, or to independents. What they had got to make up their minds about was not to flound bunglers, what they (the exhibitors) were going to bear the tax.

Shirley Hyams: We are all agreed to pass on the tax up to 10., and beyond that it is left to our judgment?

The Chairman agreed.

Mr. Newman: Then why is fact not incorporated in the resolution?

The second resolution was then put, and carried by 52 votes to 7.

 maj. gale said that at the next meeting of the general council he intended to raise the question of the rate of tax on sound-on-disc circuits, and the ill-effects it might have on independent exhibitors.

The Pre-Release Question

Mr. Raymond asked what steps had been taken to deal with the pre-release question discussed at an earlier meeting note.

The Chairman explained that they had seen the K.B.S. and had been given a great success; individual renters had told them that if they (the C.R.A.) could not convince the K.B.S. that the two circuits (the renter) would not consider the subject.

He then discussed the renter with Mr. Jaret, of P.C.T., who had proved to their satisfaction that his tenancy certificate would mean that he would not be putting them in perilous, and promised to limit their negociations in the West End.

Mr. Raymond's further remarks were drowned in the general hubbub.

Vote of Appreciation

The meeting was concluded with a unanimous vote of thanks and appreciation to the special committee, for the work done in setting the tax on cheaper seats readjusted.

The Folly of Bearing the Tax

Northern Branch Unanimously Agrees H.O. Recommendations

A strong appeal for unanimity with regard to the passing on of Entertainments Tax was made by F. W. Morrison at the monthly meeting of the Northern Branch. Mr. Morrison stressed the importance of the exhibitors deciding for the tax themselves, and pointed out that the public was expecting to bear the imposition.

A resolution accepting the motions suggested by the Special Committee of the Council was carried unanimously, and a further resolution of the Committee's meeting was agreed to unanimously.

E. J. Higgs raised the question of how halls operating sound-on-disc systems only could be expected to pass on the tax. He pointed out that the rates of British films recorded in this manner was not available. It was agreed to remit the question to the General Council, with a view to having a list prepared of British producers with sound-on-disc production.

The meeting of the Northern Branch was held at Newcastle upon Tyne on Tuesday, October 14th. Among those present were Mr. J. Bull, of a very large attendance. The Chairman said that it was necessary to call the usual monthly meeting in the next weeks earlier.

Women's International League

The Secretary (Alfred Smith) announced receipt of a request from the British Section of the Women's International League for Peace and Freedom, requesting permission to obtain signatures of patrons at cinemas where war films were being shown between now and Christmas, to an International Declaration for World Disarmament and also for a trailer or slide to be shown.

The Chairman suggested that in view of the impending General Election, in its opinion it would be better to leave this matter over. It was agreed accordingly.

"Talkies" Sets and Income Tax

Referring to the recent Income Tax and "talkie" sets, the Secretary reported that this matter had again cropped up, in respect to the Secretary's arrangements with J.C.T. H. sets, and that provided, that after the installation period was completed, the exhibitor had the option of taking over the set as his own property on paying a sum of £10. The question had arisen as to whether an exhibitor could legitimately claim to be allowed the instalments in respect to Income Tax if he did not intend exercising the option of taking over.

The Chairman pointed out that when such an agreement was merely hire, and hire only, then this was allowed. If, however, an exhibitor purchased a set by means of a contract which came outside pure hire, then this was not permitted and in such cases the same concessions did not apply.

Sound on Disc Copies and Quotas

The question of the position of those exhibitors who rely solely on sound-on-disc films of their cinema was brought up by Mr. W. G. Griffiths when he pointed out that those exhibitors were likely to experience great difficulty in obtaining the required quota, during the forthcoming twelve months. The letter of pre-arrangement stating that the written opinion, would be performing a useful service to those existing with British subjects for which disc copies were available.

Supplementary to the above was there, the still a number of halls where sound-on-disc only was used, and it seemed to him as though it would be quite possible to work along programmes going for another six months with sound-on-disc, but there was no Act to make it compulsory. His firm had one or two halls where sound-on-disc was the only programme, but one or two they had contracted for they had recently been informed by their records was with a result that no sound-on-disc films of these productions would be obtainable.

If this went on, they would not be able to get any films on disc on rate for quota all. He suggested that if there was a possibility of some sort of a quota for sound-on-disc films which were available, and something should be done to encourage the use of sound-on-disc installations. The Committee agreed that the idea was quite a good one, and that something should be done with disc copies. It was agreed, on the suggestion of F. W. Morrison, that the Secretary be instructed to communicate the position to the General Secretary, to bring to the notice of the General Council at its meeting the following week, when Mr. Morrison would be present to discuss the question.

Rating and Valuation Acts

The Secretary reported that the Newcastle exhibitors had been sent forms by the local rating authority for completion of their cinemas. This was required in connection with the new statute dealing with rating and valuation, which was now complete. Amongst a host of questions was one which asked how the new rating bills should be submitted to the Secretary to the Office, which the Secretary advised members to leave unanswered.

When Newcastle was asked what the effect of the other parts of the North would do in respect, the other parts of the North did too more, who advised the members to leave unanswered, and that the Secretary be advised to engage the services of a sound expert firm of rating experts.

After a lengthy discussion it was decided to instruct the Secretary to obtain full particulars of the fees charged by such a rating firm, who would be prepared to act on behalf of the whole of the members of the Branch in this matter. This information, when obtained, to be submitted to a meeting of the Newcastle exhibitors and a report submitted to the Branch members in due course.

Entertainments Tax

A lengthy discussion took place in reference to the Entertainments Tax, the question whether the rate of tax had been as circulated by Brad Office on the latest recommendations of Cronin and warned that the tax was fully contemplated in all quarters that the extra tax should be paid by the members of Branch to pass this extra tax on to the public. The following resolutions were submitted to the meeting:

This Branch confirms the recommendations of the Special Committee of the Association and advises its members to add the increased amount to the due rate.

This Branch advises its members to make any provision to have the increased amount paid, and to bring such admission prices into line with the increased rate.

F. W. Morrison reported having attended the meetings of the Tax Committee held in London, and advised the Chairman that the Northern Branch who had it in their minds not to pass this extra tax on to the public, he would advise them to
THE BIOSCOPE
October 14, 1931

THE BUSES

to come into line with the Association's recommendations before they rejected such action.

The matter had been so vital and important in reference to the film industry that the groups of exhibitors for the second pictures in the next available slot on the 2a seat, the interest of all sections of the trade, had been so vital and important. The exhibitors in that slot had agreed to present a joint resistance to the suggestion of the Association that the films in that slot on the 2a seat, which is considered to be the most important in the trade, would be of little or no interest.

As far as he was concerned, he had gone into the question thoroughly and found that, in his case along with the others, the tax to be paid on the first $5,000 to the public would be on normal business results because there had been no evidence of gross neglect. In spite of the critical times they were passing through, these companies had been able to bear their losses and he felt quite certain that if the members passed on the increasing tax, the public would insist that the price be raised. It was an unpleasant duty, but they would do it and the public would bear their losses.

As for the sudden, unexpected rise to 5 per cent, patronage at the present time would fall and not pass on to the public is a more serious thing than losing 5 per cent at a time that is particularly true of poor and median patrons.

DR. MURRISON.

The Odd Halfpenny
Sheffield Exercised on the Question of the “Eightpennies”

At a special meeting of the Sheffield and District C.E.A., held last Friday at the Grand Hotel, Sheffield, there was a lengthy debate on the subject of revision of admission charges connected with the entertainment tax.

The meeting was particularly well attended, and the outcome was that the Branch (membership of which embraces 100 halls in Sheffield, Doncaster and Barnsley) decided to pass on the Tax to patrons. This will apply both to matinees and evening performances.

ALTHOUGH there was unanimity about the patron bearing the increased tax, some members objected to a suggestion that the present 8d. balcony price be raised to 9d. instead of 9d.

Mr. Graham, said that if he were to propose an increase of 9d. to 9d. and 1d. to the tax, one house in Sheffield for the first time in years would cease its whole entertainment business and go out of business. There would be other houses in the city which, if they could pay the tax, would have to cut their prices. Shareholders invested their money and got no return on it because the patrons who would not charge an extra 9d. or 1d. on admission prices.

In Sheffield prices were much too low, and exhibitors of smaller halls were “scratching, scraping and scheming” in an attempt to make a difference to the concerns. The man who conducted his business on these lines was not a practical business man and his was composed of business men and not philanthropists.

Mr. Graham urged that the time was not opportune to extract extra money from the public. It would create resentment in the public mind, and it was better to have houses full on lower prices than empty on high prices.

The Chairman replied that an extra 9d. might have the effect of sending houses into the red. But Graham indicated that the public would not object to the extra halfpenny on the balcony seats, and be even more than to 9d. for 9d. and 1d.

Mr. REYNOLDS.

If, in the case of the Monday afternoon performances for unemployed men, those 3d. matinees and he increased the tax himself.

Add the Tax Only

B. TURNER (Kiveton Park) observed that the public regarded extra halfpennies and pennies as important. A remark that some publicans had not increased their prices led to a revolt from several members that the gravity of beer had been reduced, but they could not do anything like that with pictures. Mr. CLAYTON urged that the C.E.A. should be made to work on the tax and nothing more. If the time arrived when they felt that they could not carry on at the prices then they could make a rehaul. He urged that there should be some uniformity in the conditions, and that conditions were approximately the same. For instance, there was one house here and another there and 1a, and halls where the top price was 8d.

S. BLANKET pointed out that before the increased tax came into operation it was his intention to charge 8d. on the first two tickets only, and to be passed on to more, and to compete with other houses.

E. MILLER said that he had proposed to put the tax on the seats at houses controlled by him, but nothing additional. Other houses could do what they liked, but he believed that by adding the tax and then charging on something else the exhibitors would make a grave mistake.

The Chairman, I don’t think the average persons will care if we put on an extra halfpenny or even a penny. They will have their entertainment just as well.

“Weak One Case”

S. KIRKMAN said that if he charged 8d., and found later that he could get 9d. just as easily, he would reserve to himself the right to make the charge, and if he was informed by the Chairman that members could charge what they liked, as long as the tax was paid.

In further remarks, Mr. GIBBS stated that, if the Branch charged above 8d. and later he had added it, they would weaken their case for the abolition of the tax. Taxation was taxation, and would be removed, and what would happen when the Chairman had added it? He would immediately retort, “You are being greedy; you are charging 8d. and then charge something additional as well.”

Mr. REYNOLDS agreed to make the present 8d. balcony seats 9d.

Too Many Things “Wrapped Up”

A suggestion from several members that a notice should be inserted in the public Press was defeated, and a member commented that so many things were “wrapped up” by the Branch. The public would be notified of the changed prices through slides exhibited at the halls.

Should 8d. Become 9d.?

—Asks Portsmouth

Cheap Cut Rate

—Concede the Advantage

Some of the Portsmouth exhibitors are confronted with a problem in regard to their 8d. seats. The C.E.A. recommendation is that these seats should be increased to meet the new Entertainments Tax, but the present 9d. seats of opposition halls are not affected. Will the 8d. seats be given to the public on which these 9d. seats are based which these exhibitors at a large which they will fall into line?

This was one of the points on which discussion principally centred when the new Tax proposals came before the Portsmouth Branch, at their monthly meeting at Southsea, on October 1st. It was a very full attendance, over which the Chairman, Councillor F. J. Spickernell, presided.

It was notified from Head Office that A.B.C. had made a proposal for the safeguarding of respect for the Gaiety, Southampton, and Councillor W. E. C. Smitcher, in respect of A.B.C. in Southsea, Southampton, Southsea, and Gosport, a theatre and music hall. By invitation, Councillor Smitcher was present, and the CHAIRMAN, in introducing to the public, said that they hoped to have the Council’s experience and his regular attendance would be greatly appreciated.

The SECRETARY (a. Daines) submitted an unusual number of applications for employment from all classes of cinema employees.

The Women’s International League asked for permission to place forms appealing for world disarmament and the reduction of armaments in all cinemas, and the exhibitors and the managers should be made to bear, representative of the cinema and exhibitors. It was expected that to be arranged to be held during November or December.

It was unanimously agreed that a joint luncheon as suggested be arranged to be held during November or December.
Co-operative Booking

The Chairman stated that one of the principal matters arising out of the General Council meeting was the establishment of a co-operative booking scheme for the independent cinema and theatre managers. It was stated that this would be put into action as soon as possible, and that the General Council was now in agreement on this matter. However, it was also mentioned that the Co-operative would have to be formed and that this would be done in the near future.

Recruiting Long Service

Gordon Pansell reported as to the form of the proposals for recruiting long service. J. Cook, who had undertaken the work of his local branch to the Co-operative, stated that he had undertaken the work of the Co-operative and that he had been invited to join the branch.

The Comforts Proposal

The important business of the meeting was the Tax proposals, and the Secretary submitted the recommendation of the Committee. He stated that, with the setting up of the post in the form of the Comforts Proposals, there was a very serious issue involved, and that the Committee had been requested to consider the matter.

The General Secretary also stated that during the negotiations the revised and the original tax were not put on the table, and that the Committee had not been informed of the proposals. He recommended that the Committee should have an opportunity to discuss the proposals, and that the proposals should be put to the members for discussion.

The Chairman said that he did not agree with the proposals, and that the Committee should consider the matter more closely.

What Alderman Trouncou was referring to, of course, was the question of Entertainment Tax, and the Sunday Performances (Regulation) Bill.

On the motion of J. R. Doveney, seconded by G. Appleton, it was decided to place on record a vote of thanks to the officials and council of the Liverpool Magistrates, and the Liverpool Council tax rates.

Mr. Doveney remarked that something had been done to assist the independent cinema and theatre managers, and that it was hoped that the branch would be able to assist the managers further. He also stated that the Committee had completed its work, and that it was possible to bring about a settlement.

Mr. Appleton remarked that the Committee had completed its work, and that the proposals appeared to be an impossible task. In view of the situation, he recommended that the chairman of the Cheshire and the Extraordinarily Magistrates should be asked to discuss the matter.

Ban on "A" Films

Ban on "A" Films was raised again at the last meeting of the Liverpool "A" films committee. The case had first been raised at the last meeting of the Liverpool Council tax rates, and it was hoped that the matter would be discussed further at the next meeting.

Penalty Some

Mr. J. F. Smithson, who was in the chair, stated that the penalty was on the increase, and that the Committee had been asked to consider the matter. He recommended that the Committee should consider the matter further, and that the penalty should be increased.

There was a general agreement that the penalty should be increased, and that the members of the Committee should be asked to consider the matter further.

Save Our Little Liberty

"I do not see why, if I want to take my child to the theatre, I should not do so," added Mr. Smithson, "that is my privilege. In law, if my child does anything wrong I am immediately concerned, because I am its custodian, but in this case the custodians are the public, and I think that they should be responsible for it."

"I have seen films in the "A" category which are very suitable for children, and I think that the general public should not be allowed to see films which are already very serious, and we should do all we can to stop them from being shown."

"It is our business to see that the British are entertaining themselves in a healthy way, and that it is not all music and public service. We might reasonably appeal to them to give us more discretion in this matter."

Concession of Doubtful Value

"I am not saying that I did not wish to help the efforts that had been made to relieve the burden of the small exhibitors, but I find that the policy of bringing up to date the information which they sometimes supplied, was unsatisfactory."

Attention was called to the fact that a group of smaller cinemas which would not raise the prices of their 3d. seats, but would prefer to lose 4d. on them in order to make up the difference on the other seats. Mr. Pansell said that he thought it was the large halls which had not been able to raise their prices, and that they were likely to do so.

Mr. Woods said that they had left in the position that they were expected to put up the prices of their seats, while other halls could say that there had been no alteration. If everybody put up 1d., they would have a pro rata increase, and there would be a very cheap tax in the town, and they had an opportunity for increasing prices which would not occur again.

The Chairman said that, besides the general meeting, there was also a special meeting of the Liverpool Branch of the C.E.A., held at Liverpool on Friday.

"I think," he continued, "is that one of the biggest exhibitions there because of the industrial and social position. It is a wonderful exhibition, and I think that we have done everything that we could do yesterday. What has been done is ample compensation for what I have paid in subscriptions since I joined the C.E.A."

What Alderman Trouncou was referring to, of course, was the question of Entertainment Tax, and the Sunday Performances (Regulation) Bill.
Make Night Trade Shows Illegal!
Southern Midlands Thinks Existing Practice "Inconvenient"

A strong resolution protesting against the practice of holding late night trade shows, and urging that, by law, shows should be held at a "reasonable" hour, came at the conclusion of the monthly meeting of the Southern Midlands Branch of Broadway House on October 2nd, when Mr. W. S. Blakelock, in the chair. R. Chetbam, chairman of the committee, has received the inconvenience to provincial exhibitors of being called away from their homes at night.

The new Entertainments Tax impositions were freely discussed, but a well-reasoned approach was reached, as the advice of the Special Committee of the General Council had not then been received.

An expression of approval at the service rendered to exhibitors by the Committee, in obtaining a readjustment of the Tax, was, however, carried unanimously.

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The Bioscope
October 11, 1931

Field News
Theatres' Finances

"concessions" which had been made by the renters. In fact, they could hardly be defined as "concessions." Thus, Mr. W. S. Blakelock, in the report of the committees, recommended that the tax should be increased to 2d. per ticket, and the price fixed at 5d. per ticket. The majority of the theatres were already looking at larger profits, and were not paying any tax at all.

The Chairman replied that it was in the minds of the exhibitors to be given the benefit of the concession in getting 25 per cent, terms, as sometimes as much as 50 per cent, was asked for. Furthermore, certain renters were anxious to book their films to the large theatres during the winter, and the relief was needed to keep the cinema on the air for a higher percentage for a programme.

Discussion About Halpence

Attention was called on the delegate's report to the present monitory. The Committee of the C.E.A. recommended that the tax should not be increased, and that the circumstance be 7d. gross: that what was the 84. seat should, be based on the basis that the tax be paid, etc. The Committee favored exhibitors against the folly of paying the tax themselves in order to beat the opposition.

F. W. Locke moved, and W. S. Blakelock, a resolution in the following terms was carried by Mr. W. S. Blakelock: "This Branch strongly advises all its members to add increased amounts to the tax to the present gross price of admission." The Chairman spoke in favor of the motion.

F. W. Locke said it would be suicidal for any exhibitor to try to evade the increased tax—that was not of the character of the exhibitor. After all their deliberations with the renters, who were themselves in a plight, he believed the insignificant percentage of system of booking fees, it should be remembered that the 84. seat was not to be paid by the tax gross. After that, he added, he could not in justice questioning his serenity when he talked about the matter.

W. S. Blakelock remarked that this was an occasion when the Chairman had called on the Association to the Association. Demonstrated one of the circuits was already in the manner of the promise to the C.E.A. by under taking to pay the tax revenue.

Is It Patterning?

R. Geoffrey Hamlin, pointed out that the Government, in its wisdom, had ordained great powers to deal with this new threat, and added that the debate was a rich one. He said that the fact that the seat priced at 5d. inclusive of tax, would not significantly employ the tax, might lead to trouble. He agreed that the tax should be collected if it was possible for patrons to pay more than there was justification for.

The Chairman said it was very incumbent for exhibitors to hand over halfpennies. One large circuit, however, he learned, proposed to knock off the 5d. F. W. Locke said the suggestion in cases where the price of admission was raised to 84. adding an odd d., the seats to which they referred should be hooked.

To Cut or Not to Cut

R. W. Arnold, the national call for economy and sacrifice, the Committee called for a lead from individual exhibitors in this regard. It was moved that, instead of holding the annual dinner and ball in December, the Chairman proposed that the meeting of the committee should have been attacked. The Chairman, however, said that it was not possible for the chairman of the exhibitors and renters, under whose auspices the annual dinner and ball was held.

W. S. Blakelock, speaking at the same time, said Alderman T. Rousso, "I cannot help but express regret at the great apathy of exhibitors to this annual event. The support from the exhibitors is becoming less and less, and it now would not be possible to carry on the function independently. As a matter of course, these matters must be given a proper hearing."

For Friendship's Sake

With all due respect to the exhibitors, the only matter of consequence is the public interest. It alludes, though, in my opinion, the prices of tickets should be more considered for the public interest of the industry, I hope the annual dinner will take place.

Finally it was decided to convene a meeting of the theatre council committee, which is composed of an equal number of exhibitors and renters, in order that the rate of admission should be fixed upon, and put forward a recommendation in time for the next meeting of the committee.

Alderman Ernshc HAig gave notice of motion for the exercise of emergency powers by Liverpool exhibitors to deal with matters of urgency arising from this business. It arises between the monthly meetings of the Branch,
Manchester and Liverpool

(Representative: Fred Groombridge, 18, Congreveby Road, Asfield, Liverpool. Telephone: Asfield 1289)

River-Run Panic

Amongst the many rumours of impending cinema changes that are now flying round, there is currently the suggestion that Mr. Hargreaves Paramount, on Chapel Hill, Manchester—one of the city's newest halls—is about to change hands. In reply to an inquiry, Mr. Hargreaves himself said that the matter was a private one and that he knew no one in the business. He is known, however, to be interested in the cinema. This also lacks confirmation. The Riviera ceased to be attached to the J. F. Emery Film Circuit on Monday last week.

P.P.F.M.A. Annual Meeting

In their annual report, Provincial Entertainments Proprietors and Managers Association refer to the disposition at certain conferences on the part of Sunday opening to construct any attempt to legalise the opening of cinemas for Sunday performances if stage-play performances on that day were not also made legal. The Association's representatives had dis-associated themselves from any such prospective action and steadily declined to insist on the prevention of the opening of cinemas on the Sunday. The main use of Sunday for the better recreation of the great mass of people, stated the President of the Management. But readjustments in organisation would surely make it possible to come to this, without undue burden either upon the cinema proprietor or to others who take part in the carrying on of his enterprises.

Percy B. Broadhead was re-elected president of the Association, and the following were appointed vice-presidents—E. P. Lawton (Macclesfield Circuit, Macclesfield), M. Montgomery (Liverpool), Will Sley (Blackpool) and H. D. Moorhouse (Moorehouse Circuit, Manchester). The following were elected to add to their acquired influence as Executive Committee: W. R. Bleakley (Bolton), Norman R. Booth (Halifax), W. H. Broadhead (Manchester), D. J. Clarke (Birkenhead), R. M. Dix (Stoll Offices, London), F. Hargreaves (Altrincham), John Harrisson (Manchester), A. M. Loader (Oldham), Robert Parker (Blackpool) and Fred Worsworth (Wigan).

Gaumont Palace Incident

Six adults were left behind after a second house at the Gaumont Palace, Chester, and sang old tunes until they were tired. They finally found their way to the Gaumont Palace for three days' manager, Harry E. Anderson, is about to leave the cinema at the Compton organ. This job over, Mr. Henderson, of the H.M.V. Company, invited musically-minded people in the audience to stay behind and try their voices for recording. During Mr. Gostard's vocal interval of the programme he played the tunes to help the people to memorise them. The resultant choral records should be on the market by Christmas. It is probable that the records being made by Mr. Gostard will be available in a few days' time.

Steelwork for Stockport Cinema

A girder, weighing 25 tons and measuring 74 ft. 6 ins. by 10 ft. 4 ins. for the new Plaza Picture Theatre, Stockport, was conveyed from Bolton to Stockport by road a few mornings ago. A sectional girder had to be obtained for the huge girder could be taken through the streets.

Paramount Anniversary

For their second Manchester meeting, manager W. Greenfield, celebrated its first anniversary last Saturday by bringing a monster programme of nearly four hours' duration. There was a double-feature film programme ("Tom Sawyer" and "Auld Lang Syne") and a variety interlude. For the grand finale of the stage show, twenty-four members of the Paramount staff joined hands in front of the footlights and sang "Auld Lang Syne." Rex O’Carrol and C. R. A. Prevett gave a double interlude on the Wurlitzer organ, which is stated to be the largest in the world.

A Fatal Slip

Giving evidence at the inquest on John Glover Pragnell, a fireman employed at the Capitol, Liverpool, Liverpool, Bernard Murtha, the assistant manager, said he heard Pragnell calling out from the circle and found him sitting on the stairs. Pragnell told him he had slipped down three stairs and hurt his back. He was going his rounds at the time. Mr. Green, for the owners of the theatre, said it was their intention to place rubber strips on the stairs. Verdict: Accidental Death.

Sent Off for News Reel Theatre

Deansgate Picture Theatre, Manchester, was given an excellent send-off last week, as a news reel theatre. The opening programme lasting one hour included the Pathé and Universal news reels, the Gaumont Mirror, "Wonderful Westminster," "Cold-Blooded Friends" and an outdoor. The Mayor of Salford attended the opening performance.

No Speeding in Cinemas

Fearing it might lead to betting amongst patrons, Liverpool Theatres and Entertainments Committee on Friday declined to allow cycling competitions on the stage of the Hippodrome, Casino, Rivoti, Empress and Bedford Cinemas. It was intended that the competitions would be open only to amateurs in the audience, a track like a home-trainer track being put on the stage. The cycles would all work on rollers which operated a speedometer in view of the audience, and according to the number of revolutions, the cycle was deemed to have travelled a certain distance. The winner would receive a prize of a cycle.
Friday Night Pleasure

On Friday evening, the staff of the Birmingham branch of F.N.P. will hold their annual staff dance at the Met Hotel. Dancing will continue from 8 till 2. Judging by the happy associations of this event in past years, a fine evening's enjoyment is assured.

One a Record

It is interesting to note, in view of the Special Cinema Hospital Sunday, when the Birmingham and district halls open and give the proceeds of the show for the benefit of the hospitals, that in the past 12 years the local Cinemas have been able to distribute over £27,000 to local hospitals. With the additional cinemas that have been opened in Birmingham during the past year it is hoped to set up a record with this year's undertaking.

Permission Granted

A application was made on Saturday last by Mr. Harold Roberts at the Birmingham Police Court for permission to open the cinemas of the city on Sunday, October 18th, from 6 p.m. until 10.30 p.m. for music, singing and films exhibitions on the occasion of Cinema Hospital Sunday. "You will declare me to be a fair and reasonable request," said Mr. Roberts, "that your worshippers could not have listened to me had you given me the same permission for the Royal Ascent only a few weeks ago." Councillor G. F. McDonald, president of the Cinema Hospital Sunday Committee, granted the application, which was granted, the fees being remitted.

Largest in Birmingham

The Wyke Green Pavilion—the largest cinema in the area over which the Birmingham magistrates have jurisdiction—opened on Saturday evening, the ceremony being performed by the Mayor of Surbiton, Col. B. H. Davies, who said he was glad to ope the house in the presence of Mr. Roberts. He referred to the President being hearing in a "Talkie," the newspaper including slots of his visit to Earlswood to present the Prince of Wales with a model cinema, which is the first visit of Royalty to the Queens'.

Leeds and District

(Representative: H. S. Pitts. "Yorkshire Evening Post" Leeds, or Leyburn Grove, Bingley)

A Fox Housewarming

On the occasion of the opening of their new offices at 54, Aire Street, M. Lawrence and the Fox staff were favour ed with a visit from Sutton Rawles, general sales manager, and Roy Simmons, the press and publicity manager. They were also entertained to tea with visitors from exhibitors from all over the country. A mixture of players and theatricals were invited, and the atmosphere was liberally extenuated to the hospitality of a returning bucket, which was the "housewarming" at the new Fox offices.

A "Talkie" Reaction

A. E. Birkier, of West Hartlepool, in his programme in his London vehicles at the annual conference of the National Operatic and Dramatic Association at Harrogate, said he believed a reaction had been set on the line. He said the picture had been shown in the course of the time the film, instead of being the backbone of the entertainment world, would share an equal place with its juvenile and better stage.

Found Dead in his Cinema

"In the course of his study on cinema being no evidence to show the state of his mind," was the verdict returned at Leeds in a post on George Harry Brown, licensee of the Electric, Leeds, who was found lying dead in the staff room, last Monday, shortly before the evening performance.

The widow told the Court that she last saw her husband alive on Monday morning. He was not depressed. John William Atkinson, partner in the cinema, said he understood that some bills appertaining to the cinema were found in the office where he found the body. So far as he knew Booth had not been depressed.

Film Exhibitions for Scholars

The suggestion that the organised film exhibitions for elementary school children arranged in connection with Leeds Health Week should be followed by greater use of the screen as an educational tool was sympathetically by the Leeds education officials.

A programme is being carried out this week, involving visits to Leeds during the first five days in various district cinemas.

A leading authority in Leeds educational circles declines the idea worthily of consideration. "Nothing leaves a greater impression on North Staffordshires than the pictorial medium," he pointed out.

Doncaster and District

(Representative: F. Lyons, 111, Palmer Street, Doncaster)

Gool Charity Show

An ambitious and very successful charity concert on behalf of the N.U.P. Local Wives' and Orphans' Benefit Fund and the management of the Tower, Goole, on Sunday.

The York British Legion Military Band topped the bill, and the following artists who said they had included Harry Wray, of "The White Guards," and George Clay, the boy ventriloquist.

In Feat

Many improvements have recently been made at the Princess, Rawmarsh, most notable of which is a new and up-to-date heating installation, while the new Regal has provided a private car park for their motorists.

The mid-week programme of the Grand, Wath, is being made on Wednesdays instead of Mondays. The management are offering Monday and Tuesday patrons cheap tickets for Wednesday's show. Patrons taking advantage of the offer save 3d. on any seat in the hall.

Stoke-on-Trent

Hanley's Roxy

Dodo Watts, the British star, reopened the Stoke-on-Trent "Talkie" last Monday. Since the new Roxy had opened, all the other cinemas which have been remodeled have provided a private car park for their motorists.

The mid-week programme of the Grand, Wath, is being made on Wednesdays instead of Mondays. The management are offering Monday and Tuesday patrons cheap tickets for Wednesday's show. Patrons taking advantage of the offer save 3d. on any seat in the hall.

Going "Talkie"

At the Grand (Variety) Theatre, Hanley, wiring work is in progress. H. J. Crane, the manager, told me he was unable to state whether it was the intention of the proprietors that the theatre should "go talkie." Wiring work of the same type is being done at all the theatres controlled by Moss Empires, Ltd.

South Wales

Despite the strong opposition of the local Free Church Council, which claimed to represent 6,000 people in the district, the Gelligaer (Clanm.) U.D.C. has, by fourteen votes to five, renewed the licence of the "talkie" at the New Haxby Theatre, Bargoed. This decision means that A. Withers, the owner of the New Hall, will be able to show "talkie" films in the house. The New Hall has long enjoyed this privilege, and is the only house in Wales giving Sunday shows.

The Chief Constable of Glamorgan, West Wales, Supt. J. E. Jones, at the town's annual Licensing Sessions, held last week, paid a glowing tribute to the local exhibitors who have duced their houses during the year. Every cinema in the town, he declared, was visited four or five times a week by the police throughout the year, and no occasion had been suggested as the slightest grounds for complaint against any one of them.

The death at Deal, Kent, last week of Mrs. Winn Stone was heard with real regret in South Wales especially in the Glamorgan coalfield area, and Mrs. Willmott, who has actively controlled a number of cinemas in Glamorgan.

The owners of the Albert Hall, Swansea, the proprietors of the Gaity Cinema, Roath, Cardiff, have acquired control of a private house next to the cinema, and are converting it and the adjacent building into a cinema.

It will hold about a score of chairs and will be free.

Irish Free State

(Representative: Joseph P. Sanders, 43, St. Joseph's Place, Dorset Street, Dublin)

I understand negotiations are being made between Mr. Silverstone and a representative of United Artists, and the chairman of a British film company for the production of an independent film. The idea is, not only to an indication of the industries in Northern Ireland, but to attract foreign investors, especially to reveal something of the beauties of Irish scenery. I believe Rex Ingram is to be asked to direct this project.

The East Avenue Picture House, Killarney, which is just about burnt to the ground, is to be opened again in the near future. The old building was quite unsuit for a picture theatre.

The Cashel Theatre, which was also destroyed by fire, is now being rebuilt for "talkies."

Northern Ireland

(Representative: George Gray, Fort Farr, Cregagh Park, Belfast)

Comedians

In these days of "gloom" comedians are welcome. The Belfast Outing and Loyalty League (whatever that may be) woke up to the fact that they ought to pass a resolution, and send it to the powers that be, protesting against the Sunday Opening of Cinemas Bill after it had passed Parliament! Funnily enough, cinemas are opening this year in different parts of Northern Ireland, and still funnier, the law does not apply to Northern Ireland at all, so why the protest?

Open Again

All good wishes to Paddie Founds and J. M. Macdonald, who have re-opened their family venue under the name of "The Fox" and "The Otter" at the opening of the Mountspotting Picture-drome, Belfast. The house has been closed all summer, for which, new owners especially extens repairs. The directors decided to have the house brought up to date and have spent a large sum for a complete overhaul. Many a house in Great Britain will have its work cut out to equal the Mountspotting.

The Club Meeting

Beyond stating that they were quite prepared to defend the trade's point of view when film censorship comes before the Police Committee, there was little to do at the October meeting of the White Cinema Club. Arrangements were made for the appointment of a special committee to arrange the annual cinema dance and carnival.

Staff Dance

The first staff dance of the season is that of the Classic, Belfast, which is to be held at the Plaza. It bids fair to be a success as usual.

Back Again

After an absence of several years, Chick Ellis has paid a visit to Northern Ireland and was cordially welcomed. He is now manager for all the "talkies" under the First National Pathé.

Paramount

It is authoritative stated that Paramount's super cinema will be further postponed.

Postponed

It is stated that Belfast Police Committee will not start to go into the matter of film censors ship for another three or four weeks.
Modern Cinema Technique

Technical News and Notes

Judging Best Sound
The best talking pictures ever assembled in one theatre were shown last week before the most critical and exclusive audience in Hollywood. The pictures were samples of the best work in sound recording for the past three years. Various studios and audiences were fifty members of the Sound Section of the Academy of Motion Picture Arts and Sciences. As a result of the exhibition one or two studios have been nominated for the Academy Award for Best Sound Recording of 1930-31. The technicians judge the general effectiveness of the samples submitted and the technical points of uniformity of level, frequency characteristic, freedom from objectionable overtones, acoustic fidelity and ground noise. The final decision will be made later by vote of the entire membership of the Academy at an exhibition of the nominated samples before a special meeting. The name of the studio winning the Sound Recording Award will be announced at the annual banquet on November 4th, together with the winners of the other awards for the best performance by an actor and actress and the best achievements in directing, cinematography, art direction, production, original story, adapted story and scientific development.

Embarrassing!
I heard rather an amusing story last week about the amateur versus professional. A certain commercial group sent a professional cameraman abroad to make a film. One of the group, who accompanied the team as manager, had never touched a camera in his life, but at the last moment was lent a well-known spring-driven hand-model, more as a toy than anything else. He amused himself (and, incidentally, his austere professional companion) by shooting away with the thing on every silly occasion, irrespective of whether the light was good or whether he had a reasonable view-point. It got a bit boring toward the end, but nobody liked to interfere with him. When his stuff was developed, it was found to be unexpectedly good. He had secured topical snaps where the professional would not have had time, and would not have bothered, to set up his outfit. Result, in the finished film nearly half the shots have been taken from the negative of the silly amateur!

Go Thou and...
Talking of hand automatics, reminds me of an exhibitor friend who had one left in his charge for a week-end and suddenly decided he would play with it. He rigged up lights in his basement and took pot-shots all over the place. Some of it was badly under-exposed, but some of it was so good that he decided to repeat the performance at the next opportunity. He did so, and the result was a capital little trailer showing all the "innards" of his cinema—the heating and ventilating plant, the organ works, the roof, the pumping plant, a flexible joint in an outdoor ventilating shaft and a hundred odd scraps. He joined them together as a "trailer" and made a running commentary into a mike, and ran it with success until he was sick of seeing it. He still has requests for it to be repeated.

New Technical Devices
What is claimed in Prague technical circles to be a revolutionary improvement on existing patent devices had just been invented by a Czecho-Slovakian cinema technician named Knotek. By his apparatus the sound is electrically recorded on the film on two different tracks and can be reproduced immediately without any complications. This apparatus will cost only from £50 to £60. The same worker is also said to be perfecting a camera which can be used as a projection apparatus by means of which unperforated film can be projected. The invention is apparently in the hands of a Berlin financial group.

H.T. from 6-Volt Supply
Readers who have trouble with their auxiliary high tension batteries for radio or gramophone amplification may be interested to hear of something both novel and practical. I am assuming that a Matsas Unit is impractical either because of electricity supply or hum. I mentioned last week a device by S. G. Brown to give high tension from the 2-volt supply. The new battery I have in mind falls in a somewhat similar specification. It can be secured up to 500 volts, is a nickel hydrate (not a lead-acid) battery, and is wired up internally so that on throwing over a switch, instead of all the cells being in series, they are grouped in series-parallel, in sets of four cells. With the switch in this position they can be charged from a 6 volt accumulator until the voltage of the charged cells balances the voltage of the charging 6-volt cell. At that point equilibrium is established and charging ends. Picking over the switch puts the battery in series again for high tension operation. When not in use, the battery can be left permanently on charge without injury, the electrical balance automatically bringing charging to a stop when the current used the previous day has been restored. I have been using one of these for some months, and it is cheap, compact, practical and quite noiseless.

Acid-Resisting Metal
Every user of lead acid accumulators has at some time or other experienced trouble with corrosion of terminals. Some metals are, of course, more liable to corrosion than others, but even the least affected give trouble sooner or later. At least that was the position until Batterium metal made its appearance. Batterium is an alloy of copper, aluminium and nickel, and it is of British origin. It has considerable tensile strength and toughness and is guaranteed to resist corrosion and erosion of alkalies and virulent chemicals. It can be machined and welded with ordinary tools and can be supplied in sheets and seamless cold drawn tubes to all standard gauges and sizes.

Comparative tests at the Royal Technical College, Salford, revealed some striking facts. Copper immersed in cold 30 per cent. sulphuric acid lost 0.35 grammes in weight in four weeks. Under similar conditions Batterium was not attacked. With the acid solution warmed to 80 deg. C. copper lost 19.5 grammes in weight in four weeks. Batterium lost only 0.21 grammes! Hydrochloric acid 40 per cent. proved the most destructive reagent to Batterium, causing losses of 33 grammes in four weeks when cold and 133 grammes over the same period when warm. The figures for copper under
these conditions were 28 and 190 grammes respectively.

Acid solutions of 40 per cent. strength are hardly ever met with under ordinary conditions, and the behaviour of Batterium in such a solution should not be stressed unduly. In 10 per cent. hydrochloric acid (cold) Batterium lost only 0.21 grammes in a week, whereas copper in a similar solution lost 21.75 grammes.

In every test Batterium presented marked acid-resisting qualities, and in almost every one it showed a marked superiority over other acid-resisting metals. Since Batterium is an excellent conductor of electricity its advantages for use in lead acid accumulators, and for other uses where the metal may be subject to attacks from acid or acid fumes, are well worth studying.

New Gate "Turret"

Bell & Howell are marketing a new sound printing device for 35 mm. stock. It is an attachment consisting of 8 apertures cut in a 220° drum and indexed to facilitate operation by releasing the correct aperture for sound or picture printing as may be required. There is one full aperture, one each for sound and picture printing for operating the negative forward or reverse, and there is a lever and pin which move the drum to the suitable aperture. The whole arrangement is extremely simple and efficient.

300,000 16-mm. Projectors

Over 300,000 projectors of the 16-mm. class have been sold in the U.S., exclusive of another 100,000 of smaller type movie machines that are termed toys and also use shorter lengths of 16-mm. films, according to A. D. V. Story, executive secretary of the 16-mm. Motion Picture Board of Trade, which has just completed its first National Convention. Pictures are now offered on the 16-mm. market by leading producers, including Paramount, Universal, Pathé, Columbia, Fitzpatrick and others, says Story. There are at present more than 1,000 productions in silent 16-mm. films for use on the home or non-theatrical projectors. These pictures are reduced versions of productions previously seen in theatres and include almost all screen favourites. Talking pictures available for the 16 mm. market already total more than 400, ranging from one to seven reels and also including leading stars. About 15,000 radio dealers are now handling 16-mm. "talkie" machines.

Item for Glossary

Q.—What is a moving picture production unit?
A.—A body of expert workmen completely surrounded by red tape.

F. F.
EDGING NEARER

Problems of the Near Future

The normal development of our trade, exciting enough, in all conscience, before the recent financial smash, is now something calculated and planned industrially in any imaginative onlooker. It may be asked in what way the financial trouble has had any specific effect on technical development. The effects are admittedly indirect. American firms who have engaged themselves in financial programmes calling for the weekly or monthly sending to America of instalment sums received on this side have been badly hit. These English branches are often very small, with no financial reserves. They are sometimes merely a British office of a big American organisation, acting largely in the capacity of a collecting and distributing concern. They have to buy for dollars from their parent organisation equipment or films for which they are being paid in pounds. Their supply of further goods, essential for development, depends on prompt and regular remittance, and at the present time those remittances involve a loss of five shillings on the pound. It is a near problem, and not all the companies have yet found a key to it.

The Equipment Makers' Plight

Indirectly this situation has forced a halt in industrial development. Programmes which would have been pushed now must wait for easier financial circumstances, and as these industrial financial situations itself is far from rosy, the effect is multiplied. Staffs are being reduced, research work suspended and a 'tread-water' policy has become inevitable. The watchword is caution.

But the utmost caution in these days cannot solve the problem of some of the large equipment manufacturers. There is still a fairly ready sale of equipment to the smaller cinemas in this country. The saturation point so long prophesied is not yet here, but is nearer. It has taken longer to supply all the British needs than was expected. But one can now mark a calendar pretty definitely for the date on which modernising orders will have finished, and after which the sole business will be with new houses and replacements. Orders thereafter cannot be of such a volume as to keep the immense sums of manufacturers' capital profitably employed. The works cannot be scrapped; some fresh angle must and will be developed. Either a new field must be sought or else something developed necessitating the present apparatus in cinemas being replaced by apparatus of a new or better type. In all probability both these courses will be developed.

Changes Manufacturers Will Favour

As the need is urgent, the situation will not be allowed to develop according to the haphazard luck of inventors. The pace will there will be a deliberate, thought driven drive on new cinema developments. They may take the form of television, of wide film, of stereoscopy or of fresh sound developments. The manufacturers will inevitably favour these changes which will involve the most new apparatus. There will be the programme of having as yet he may safely count on his work becoming increasingly technical and arduous. Let us hope he will see to it that it is increasingly well paid.

But the most inviting prospects for the manufacturers at the moment are in the non-theatrical field. The possibilities for industrial and semi-educational films are only just being uncovered, and those who have uncovered them furthest have been surprised the most. But the work here is so new, the course of development so uncertain, that the big manufacturers are having to walk very warily. A premature commercial drive into this field might easily result in the loss of millions of dollars and the normal growth of the firm. The industrial field is gigantic—probably much greater than the theatrical field; but the possibilities for exploitation blunders are correspondingly great.

Competition With the Exhibitor

What is to be the size for these new films? At first glance one would instantly reply 35 mm. This is the size which might seem to make the sub-standard film more attractive. The quality of results obtained from some of the 16-mm. machines is surprising, and one can easily understand a business executive saying that they are quite good enough. Makers will have to be sure on this point before they start on a manufacturing campaign, and, more particularly, before they start preparation of films on a large scale.

If the films are to be 35 mm. the exhibitor is certainly going to be interested, because these industrial films will be made as entertaining as possible, and, if necessary, commercial. Makers will have to be sure on this point before they start on a manufacturing campaign, and, more particularly, before they start preparation of films on a large scale.

Probable Servicing Developments

Mention of the electrical concerns recalls the problem of servicing contracts. These contracts are for a specified period, and some of these periods are already expiring. Generally the terms have been high, though any profits which may have accrued are probably regarded as negligibly negligible by the big organisations, which would probably welcome a change that would transfer this service work into other competent hands.

In the next few years we shall probably see several strong and financially sound organisations of experienced servicing engineers take over this service work at reduced charges. These firms may do some work to some extent on the Chinese doctors' principle of no payment if there is any trouble. But in any case, they would be the present farcical system in which four men travel 50 or 100 miles to service four installations in the same street! The one they install next will be more complicated, the need for thoroughly expert 'vetti' will increase.

Wide film may come, but the financial crisis has distinctly lessened its imminent probability. It involves a good deal of expense for producer and exhibitor without commensurate benefit, and while its results are in some instances indisputable, they are not startling enough to force rapid action. In any case, exhibitor and projectionist will probably have to think about it in the next 12 months without worrying unduly about wide film.
How is this Room Lit?

This remarkable illustration is reproduced by courtesy of Benjamin Electric, Ltd., from their handbook on Scientific Decorative Illumination. Note particularly the absence of shade under chairs and tables and the absolutely even illumination in every part. Architects will not fail to notice how the eye at once falls on the architectural features of the room. Take any similar photograph with visible lighting features and, even in a photograph, the eye is at once drawn to those projections from walls and ceilings. When the light is turned on they obstruct every glance into the room even more markedly. In this case one looks at the room, its decorations and furniture without distraction. Future interior lighting must inevitably follow these effective lines.

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Revolutionary Motors

The other morning I listened quietly for three hours while the directors of Supra Electra Motors told me of their latest developments. It is no wonder that we are not informed of these developments unless we apply for them. It was something several months ago about the revolutionary new principles on which these Supra Motors work. They are, to the best of my belief, the only really new thing in electric motor design that has come to the surface in the past 10 years. I am more convinced now than ever that they represent the electric motor of the future, and that, under one name or another, they will be big famous in a few years.

Supra Motors are a law to themselves, and only now are the experts in the organisation beginning to discover what makes the wheels go round so oddly. I saw curves and charts that showed how thoroughly this new motor principle has been explored and mastered. A Supra Motor running at 25 r.p.m. can be built smaller—and infinitely more efficient and powerful—than a standard motor of similar rated power at 700 r.p.m.

The sparklessness of commutation is simply uncanny, and now, thanks to months of research, the company's engineers know why. They know things about back EM.F. and armature reaction, and the transformer effect of their motor windings, which conventional professional people wouldn't think of at first and then slowly admit. Watch out for Supra Motors—those people are the real thing in the electro-mechanical world. A limited edition has just been signed with one of the major engineering concerns for the manufacture of just one size and type for their own requirements. The specification calls for a small 1/4-h.p. motor to run at 25 r.p.m. The up any motor price lists beside you and see how you could meet such an order. F.

Brockless Extension

In the few weeks which have elapsed since the Sperry Gyroscope Co. commenced the manufacture in this country of the Hall & Connolly high intensity arc—on which they hold the original patents—there has been a marked advance in sales. J. Frank Brockless admits that already more than fifty of these lamps have been sold. Of course, /65 is a very ordinary price, and a quality lamp like the Hall & Connolly Sperry H.I. are not being sold to take advantage of. In addition, the company has found it necessary to sell further extended their premises, and have taken over another basement in property adjoining their Great Marlborough Street offices.

MODERN CINEMA TECHNIQUE

Brilliant Foyer Novelties

Signs with that “Different” Touch

A month or two ago we commented on certain Foyer novelties which were unusual, arresting and cheap. Since then the company has made great strides. Among the new novelties we described have been taken up eagerly, and one can hardly walk a hundred yards in the business district of London without meeting one or more examples. The novelty of their success has been amply fulfilled, and, in fact, the makers, B.B.T., Ltd., have been compelled this month to move into larger quarters at 52, Holborn, W.C.1.

The makers are about to announce two new additions to their range, and these additions promise to be even more successful than the original items. The first is an interchangeable sign, illustrated in Fig. 1. There are several novel features. The outer frame is of heavy plated metal. The inner frame is of varicoloured glass, and the sign itself has all the B.B.T. proven advantages. The bands are curved, the letters themselves are transparent and can be set up literally in seconds.

Flushes of Changing Colour

The transparent bands on which they are mounted can be of coloured material, but the real colour effect comes from the lighting source, shown in Fig. 2. A cylinder of varicoloured transparent material is mounted on a needle point over the single lamp and rotates continuously by the heat current rising from the bulb. In this way constantly varying colour falls on the sign lettering.

But this is only half the device. Between the lamp and the sign is a cleverly shaped glass diffusing cone. The effect of this cone is to cut out all suggestion of movement from the sign and to illuminate it evenly. Instead of the light travelling across the sign, as in other similar arrangements the light appears to remain stationary, but flushes in and out in a most startling and effective way.

This unusual feature catches the eye from any distance, even against a blaze of light, and is emphasised by the transparent surround itself changing colour, as its own colours are changed by combination with the different coloured lights passing through it. This sign will dominate the attention in the most brilliant surroundings, and we cannot imagine any addition that would make this astonishing gadget more arresting. It is about 13 in. wide by 18 in. high, and is priced at 30s. 6d., which includes about 400 letters! Truly, a remarkable bargain!

Neon Effect in Small Letters

The other sign novelty, not illustrated, is slightly more expensive, but has great appeal for high class sign work. It consists of a heavy metal frame about 16 in. by 12 in., backed by a large reflector case which contains one red and one green lamp. These lamps are controlled by individual automatic flashers, but owing to persistence of colour in the eye they appear as changes, these lamps fade in and out cover a wide range of colours.

It is rather difficult to describe this strange effect, which is heightened by the original type of letters. The frame consists of several lines of type, which can be of two sizes in any desired combination. Not only is the type changeable, but the type frames are adjustable. The letters are on opaque bases which overlap, the letters themselves being raised and modelled in a translucent material.

The general effect is that of a small Neon sign, with the colours constantly changing, and the words stand out from their black background with a warm vividity of changing colour that is indescribably charming. The price of this model is not yet fixed, but will probably be between 3 and 4 guineas, including about 120 moulded letters.

These two items seems likely to overshadow in popularity even their brilliant predecessors, and every sign user should investigate them. Colour novelties of this kind cannot really be described—they must be seen.
Triumphant Fusion of Modern Architecture, Luxury and Good Taste

The Alhambra, Paris, owned by Alhambra, Paris, Ltd., a subsidiary of the General Theatres Corporation, was opened a few days ago and has been acclaimed as an architectural triumph. It is a combination of the extremely practical and the strikingly unconventional, due in turn to the combination of George Black and his theatre architect, with the architectural skill of Messrs. Gray & Evans, of Liverpool. This "Golden Theatre" is vast without being overpowering, impressive yet intimate and skillfully done without offending the canons of good design.

It has introduced a new tempo into Parisian entertainment, for it runs variety with the slickness of London Palladium practice and pictures as they are shown in the London West End houses, all much to the approval of Paris patrons.

A competent critic, who has seen every important theatre on the Continent, assures us that the Alhambra is, in design and decoration, unquestionably now the finest theatre in Europe.

This new-born Alhambra is a superb building, a triumph of theatre architecture, built on the site of the old Alhambra Music Hall, destroyed by fire five years ago.

The front facade is situated in Rue de Malte, adjacent to the historic Place de la Republique. It has been carefully studied from the modern standpoint of English architecture, expressive of what it stands for, without falling into the trap of over-expression and exaggeration of theatrical feeling, therebynulling architecture from all angles.

The entire facade is encased in marble. From the ground line to the marquise it is covered with black Italian marble, and from the balcony line to the parapet walls with rich polished natural marble. The main entrance is composed of twelve pairs of swing doors in metal.

Ten Tons Water in One Minute!

The lighting of the marquise is unique, in that it is a total departure from the usual decorated soft and pип lighting. Instead is wonderfully designed glass work fixed in a metal frame, which echoes the mezzanine balcony above in shape and contour. During the day the brilliant colors in the glass give life and light and the electrical engineers have ingeniously conceived their method of lighting so as to obtain at night the best results out of this unique glass. The main facade above has been outlined with neon tubing of various colors.

The whole of the main structure behind this facade is a concrete roof, and the electrical engineers have ingeniously concealed on stage, auditorium and in dressing rooms, with specially designed machinery to create abnormal water pressure in case of emergency, can be flooded with ten tons of water in less than one minute.

Gold and Wine Combination

The main entrance hall measures 100 feet wide. The floor has been carried out in flexophone terrazo of a futuristic design, unique in design and color. White metal strips run in all directions; these are superimposed on the floor, and under artificial light, a wonderful glittering effect. From this point no less than five staircases can be observed, leading to all parts of the theatre. The center grand staircase measures 40 feet in width and leads up to a spacious landing, from which four other staircases lead to the first floor and boxes of the first gallery.

A special note must be made of the design and material of the magnificent entrance doors leading to the auditorium and promenades. No moldings whatsoever appear on the vestibule frame work or the doors themselves, which strike one with their simplicity. The wondrous design is that of a time-honored and little known in this country, of and prohibitive costliness.

Marvellous Decorative Glass

The first foyer has rich wall and ceiling textures of colors of gold, blacks and greens. The ceiling is entirely gold, and the great pilasters and columns are finished ebonite black with gold fluted modern stippling and chromium plated bases. The skirting of the whole of this foyer is composed of chromium plated metal. The wall panelling is of modern design, and the wall hangings of Basque or Spanish feeling, most ingeniously carried out by low relief work in addition to the excellently conceived colouring.

The glass work in the huge centre windows of this foyer is nothing short of marvellous, and, up to the present, nothing has been seen in any theatre in Europe or the States to surpass it. The richness of colour and the uniqueness of design simply cannot be conveyed by description.

No Visible Lighting Point

The bars are well fitted, carefully designed, and are situated in the first and second foyers. A small bar is also situated in the first gallery and is called the English Bar. This is much admired by patrons, but we must admit it is somewhat of an advancement on the bars we have frequented up and down the country at home.

The second foyer has been well considered with its modern floor design in rubber and its vaulted ceilings in gold and bright apple-green. All the fittings here again are chromium plated.

Once in the auditorium we are compelled to admit that it is the most beautifully conceived we have ever had the pleasure to visit. The walls textures, prosценium arch design and main ceiling are magnificent in form and colour, and are emphasised by the concealed diffused lighting. Not a single shade or chandelier can be observed, all the lighting being deflected from concealed sources. The entire lighting can be worked and interchanged into four different colours with dual control from the main control and switch-room at the back of the theatre.

One is struck with the ingenious planning of this auditorium and the close proximity of the two galleries, which in these modern times is so little considered. In this theatre one has a feeling of close association with the stage, in spite of the vast auditorium which surrounds one. The sight lines are well thought out, as the back corners of the stage can be observed from every seat in the theatre, of which there are 2,500. There are promenades for a further 1,000, a popular feature in France. The seats are thus the most intimate space between the rows roomy and the gangways extraordinarily wide, giving a feeling of space and comfort.

We are accustomed to boxes adjacent to the stage, but in this instance the architects have reversed the order, and the thirty-six boxes are situated at the rear of the auditorium and the first gallery.

Shell-Shaped Main Ceiling

The loading of the balcony, always a problem, has been well tackled. The first two rows in each box are served from the four vomitory staircases, and the remainder of the seats are served from the back promenades of each balcony. Therefore the patrons are well distributed and cause the least inconvenience to one another in their coming and going.

The decoration scheme in the auditorium is carried out by means of beautiful textures of a modern design on the main walls, and every inch of the gallery ceilings and domes have been carried out with combed textures and finished in gold leaf. The main ceiling is designed in three semi-circular tiers, which gives an impression of a delightfully shaped semicircle, and the colourings are gold with autumn browns, terra cotta and straw colours.

Black Rubber Skirting Boards!

The colourings of the carpets are wine background, greys and blacks. The seats are delicate rose-tinted, with gold gilt standard. The carpets throughout the theatre are chromium plated. The architects have taken precaution that where the cleaning of the theatre are necessary, all the skirtings have been finished in black rubber to prevent discolouration.

The firing of the boilers is done by oil fuel, automatically controlled, and an engineer can control the entire temperature in any part of the theatre by observing the registration boards in the heating chambers.

Four Miles of Carpet

The main metal chandelier in the first foyer over the grand staircase weighs three-quarters of a ton. The luxurious carpeting of this theatre has been specially designed and woven, and amounts to four miles at 27 inches wide.

The projection box has been given meticulous care. The British Acoustic machines have been installed; the acoustic properties of the building are superb, and the quality of sound reproduction has been generally praised.

The stage equipment and setting are of the most modern type, designed for very high fire and varied shows, carried out to the requirements and arrangements of Mr. George Black. Lavish dressing-room accommodation is provided.

The architects for this wonderful theatre are the well-known firm of Messrs. Gray & Evans, of London and Liverpool, assisted by Mr. G. Gumppl, Paris.
October 14, 1931

MODERN CINEMA TECHNIQUE

Glances at the New Paris Alhambra

(1) Front elevation on the rue de Malte. (2) General view of proscenium arch. (3) View of bar in 1st foyer with Jazz Band balcony above. (4) English bar on 1st balcony. (5) Ground staircase 40 ft. wide in entrance hall. (6) One of the low relief Basque panels 30 ft. by 25 ft. in 1st foyer. The architects were Gray and Evans, of London and Liverpool.
Kidderminster’s Aptly-Named “Central”  
1,500 Seater in the Heart of the Town

In their acquisition of so central and convenient a site, the directors of the Central Theatre, Oxford Street, Kidderminster (which opened on Monday, October 28th), are distinctly fortunate, for it is not often easy to find in the centre of a town sufficient area to meet the demands of the modern cinema. Besides the building itself there is also a car park with room for over 100 cars.

The front elevation is symmetrically arranged, and is constructed in white reconstituted stone, with shop accommodation on both sides. The central entrance is protected with a built-in canopy, extending the whole width of the pavement, over which are a set of ornamental leaded light windows. Three sets of wide double doors lead into an imposing crush hall of ample proportions, the pay-box being arranged against the back wall facing the main doors, with an advance booking kiosk and patrons’ telephone box on the right and a chocolate and sweet shop on the left.

Fan-Shaped Auditorium

Turning to the left one approaches the back stalls through a spacious foyer, with semi-circular furnished lounges, and to the balcony by a wide carpeted staircase, leading to a large landing and foyer. A separate entrance for the centrepiece of the house is planned on the right-hand end of the site, where is arranged a long covered waiting space.

The house provides seats for 1,500 patrons—500 in the balcony and 1,000 in the stalls. A feature of the Central is that the balcony stairway lands patrons at a level half-way up the balcony rake, thus saving the exertion necessary in many theatres of first climbing to the highest stage and then descending to the balcony seats.

The auditorium in plan is fan-shaped—a recognised ideal, both acoustically and financially. Structurally, the seating, incorporating the greatest number of people at the best distance from the picture, each having a comfortable view and undistorted action of the screen. Decorations in the auditorium are carried out in light tones, while towards the proscenium on each side are two sets of decorative grillwork in style, with elaborate decorative plaster design on a blue background.

Exits on Three Sides

Over the proscenium is a further grille, running the whole length of the stage. The feature of this grille is ornamented with a design in tongues of flame and circles of from 1 in. to 3 in. in diameter in vivid blue, further enhanced by a concealed system of lighting, which, projected through the flame and blue glass of the grille, provides a very cozy and warm atmosphere.

Tip-up seats are provided throughout, liberally spaced, and giving ample leg room, with the chairs in the balcony also equipped with hat holders under the seats. Seating in the auditorium is arranged in three blocks, with two wide carpeted gangways and ample exits.

Heat is by low-pressure hot water, from a boiler situated in a special chamber at the rear; a stage heating installation is on the most modern lines, with silent electrically-driven fans in the roof and under the balcony.

A special feature has been made of the lighting installation, which is on the three-colour system. In the centre of the ceiling of the auditorium is a large multi-coloured lantern, while towards the sides are rows of hanging lanterns in vivid flame colour. Over the balcony section are a series of vari-coloured circular lights in pillar formation, and, in addition to concealed lighting around the walls of the auditorium, are opal lanterns and large decorative lights under the balcony.

Kalee Machines With W.E.

When the stage lighting is thrown on, the curtains, which normally are of a light deep colour with simple ornamentation in a serrated design, take on a delightful series of delicate pastel shades. Organ interludes are provided by means of the Christie organ—the first installation of this instrument in the Midlands—the console of which is built in an elevated position and its action under the stage.

The operating department is well equipped, having sound system by Western Electric, which functions in conjunction with the latest Kalee rear shutter projectors and their high intensity arc lamps.

Cinema Ready for Television

Huddersfield House Planned With Foresight

Great foresight has been shown by the proprietors of the new Waterloo Picture House, which was opened on Monday at the Moldgreen side of Huddersfield. Not only is it equipped with the very latest in “talkie” equipment and a wide screen, if wanted, but there is a stage for variety, complete with dressing-rooms, and most novel of all, there is a room set apart for the housing of television equipment.

The Waterloo, which lies near the Waterloo tram terminus, and is intended to serve the new suburb that has sprung up beyond Moldgreen, stands on its own, and is of simple but dignified design. It presents to the main road a pleasing cubist facade without any extraneous ornament, but depending for its effect purely on the massing of the different details of the frontage. The absence of ornament and the simplicity of design make for an appearance of dignity and repose which can hardly deteriorate so long as the building stands.

Hand-made Plaster Preferred

On either side of the entrance are shop promises, and in the centre the doors leading to the foyer—a square room with a domed ceiling. Oak panelling rises above a floor of delicate green, and the upper part of the walls, kaleidoscoped with fitted light, are fitted with cornices and recesses decorated with coloured lights concealed in the cornice. Above, all the ornamental lights in the building these will be controlled from one room.

In the main hall the proscenium first attracts the eye, and the stage is surrounded by square fluting, which can be lit by concealed lights in hundreds of colour schemes. Above, there are other unusual lighting effects, three great lanterns of hand-painted parchment hang from the ceiling, and their light is augmented by smaller lights on the walls.

A great deal of research has been used in designing the building, and the operators have made it as perfect as possible. Their choice of the Western Electric sound system was after careful and prolonged experiment. On their advice, peculiar sweeping curves have been given to the balcony that crosses the back of the hall, and old-fashioned hand-made plaster has been used instead of a new and quick drying plaster. Hand-made plaster is what the so-called and does not echo so much.

Built by Local Firms

Most generous room has been given over to the operators’ quarters, and in addition, there is a room from which gramophone music will be transmitted through the intervals.

Seating accommodation is for over 1,000, and a free car park for patrons is one of the additional amenities.

The contracts, except one or two minor ones, for special work have been executed by local firms, and the Western Electric sound installation is the only equipment that is imported.

The architects, in whose hands have been given the task of planning the new cinema, are C. F. Mallinson & Son, of Huddersfield.

The manager is C. A. Mallinson, who has had previous experience at a Huddersfield picture house. “Beau Ideal” was the opening attraction.

Performances are to be given in the evenings only, except on Saturdays, when there will be matinees.
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BRITISH MOHAIR ASSOCIATION
An East End Improvement

New Museum, Bethnal Green

Reopening of the New Museum Cinema, Bethnal Green, London E.1, marks the completion of an interesting reconstruction scheme, whereby a very minor hall has been converted into one of the most attractive in its district. The theatre was taken over earlier in the year by D. J. James, a former director of the Astoria group, and alterations were immediately put in hand to bring the cinema into line with modern standards.

Plans were prepared by Leslie H. Kemp, A.R.I.B.A., who has made a speciality of work of this nature, and he has shown his grasp of this type of work by creating an atmosphere of warmth and comfort in a homely little cinema, whose virtue is compactness in every department.

Old Exits Replaced

The auditorium, a long low hall tapering slightly towards the screen end, has been treated in what is loosely termed the modern French style, with panels of plain, warm colour on the walls, framed in harmonious and equally appealing hues. Two exits at the side of the auditorium have been filled in, and new exits placed at the sides of the prosenium opening. To allow for a wide screen, the stage curtains are carried on a return rail, that takes them directly round the sides of the Westone screen. A Holophane footlight is placed at the front of the shallow stage.

New seats have been installed throughout, these being Lazaras’s “Lazie” type in a warm deep red finish. A range of artistic lighting fittings illuminate the hall and the vestibule. Rubber flooring of a harmonious design has been laid in the vestibule and along the gangways by Shepherd & Pritchard.

The vestibule has been enlarged, a paybox placed in the middle, with a rail to mark the exit way from the rear of the hall, the space under being filled with small radiators. A pleasing decorative treatment marks the walls of the vestibule, the hand-roughed surface being gilded, and the lower part tiled with green glazed units.

Over the vestibule a new projection room has been built, a spacious chamber, easy of access. Equipment comprises two Ernemann III machines on W.E. sound bases, switchgear, dimmers and so forth. The projectors, supplied by Warturdaw, were positioned by Strand Electric, who carried out the whole of the installation and lighting work.

Girosign Display Frames

The plenum heating and ventilating plant stands at the stage end of the building, cleaned and heated air being introduced over the two exits and induced in a straight flow through the auditorium, to be drawn out through two grilles at the back.

The exterior of the theatre has been freshened up by the provision of a small illuminated canopy at the entrance, with a vertical sign above it, while the whole length of the elevation is designed to carry posters, with two recesses (where the old exits were) to house Girosign display frames. The existing notice running the length of the theatre is lined by an Ionlite Neon system, which also frames the sign above the canopy. To protect waiting patrons a system of roller blinds has been introduced along the elevation.

The general contractors were H. Fairweather & Co., of London, W.C., and they were assisted by the following specialist firms:—

H. Young & Co., stockwork; Strand Electric, lighting installation; Garton & Thorne, canopy and balustrading; A. Mullen, Ltd., heating and ventilating; Hall & Dibon, curtains; Clarke & Pritchard plaster work; Kolophane, Ltd., lighting; Hewitt Electric, rectifier; H. Lambard & Son, seating; Ionlite, Ionlite signs; Shepherd & Pritchard, rubber flooring; W. Leech & Sons, polished and varnished floors; T. W. Holophane, projectors; Western Electric, sound system; Automatic electric buzzer machines; Girosign, still frames; Merryweather & Co., fire extinguishers.

Price Reductions

At a time when most prices are rising, Cinema Traders, Ltd., with characteristic enterprise, announce a 5 per cent. reduction on all prices in their catalogue.

The company has always had a desirable reputation for quality combined with low prices, and this further 5 per cent. reduction will make exhibiting more attractive to Cinema Traders catalogue before ordering new arrivals or spares. The company lists practically every requirement for the theatre on the accessory side and has a particularly interesting range of flood equipments. They tell us that there has been a real spurt in flood-lighting since the recent demonstrations, and exhibitors all over the country are trying to get this kind of front illumination installed so as to be first in their locality. There are only one or two "controlled" articles, such as lamps to which this additional discount does not apply.
MORRISON SOUND SYSTEM

New Model's Sweeping Success

Introduced October 1st; now 12 running and order book piling up. ALL MAINS, S.O.F. complete, wired and installed with amplifier, speaker, new motors, all finished and running.

£260 0s. 0d. Cash or Terms of £2 0s. 0d. Weekly.

Not a cheap job, not a high priced set with instalments lasting for ever, but, to use the Cinematograph words, a QUALITY PRODUCT, at a low figure. For Halls not exceeding 500 seats, or more than 40,000 cubic feet capacity. The small man's equipment, giving big man's reproduction.

The Old Models are opening 3 and 4 every week. The "G," the very finest apparatus you can buy, for Halls not exceeding 1,200 seats, or 100,000 cubic feet capacity, wired, installed and finished; no extras.

£400 Cash or Terms of £2 Weekly.

MORRISON has one of the most consistent records of success, installations rising every week steadily for 2 years. Not a sudden rush of installations and then a fade out.

MORRISON IS AN OLD ESTABLISHED ENGINEERING FIRM WITH AMPLE FINANCIAL BACKING, BUT VERY IMPORTANT.

Our engineers will call upon you, without any obligation, on receipt of a P.C., and if desired demonstrate in your hall. WE DO NOT HAVE ANY CANVASSING REPRESENTATIVES, as these average a cost of £35 each installation, and this £35 is put into the goodness of our equipment. Therefore Get in Touch Without Delay.

MORRISON SOUND DEPT., Gartree Street, Leicester

Telephone—20371

Telegrams—"Morrison, 20371, Leicester"
MODERN CINEMA TECHNIQUE

The Automatic Theatre
America's Latest in Entertainment

After the news theatre, what?
Perhaps the answer lies in a new form of entertainment hall just opened by Howard Hughes interests in Los Angeles, whose Studio Theatre consists of a unique "automa
t" house. Extremely small in seating capacity, with decorations and trappings at a minimum, and with stalls so small as to be almost negligible, this house demonstrates the motion picture theatre in an original light.

The Howard-Franklin circuit, which operates this theatre, is to open up similar properties in other towns, depending, of course, on the reaction of the public to this experiment. Possibly it will be watched by interests in this country, so that our next novelty may be on similar lines.

Intended for presentation of feature pictures, the Studio Theatre is like this: The entire front is of structural glass construction, executed in black and grey, with an illuminated glass ceiling and base. This adoption of modernistic motifs and the new materials is continued throughout the architectural and decorative scheme of the entire house.

 Bulletin frames are of automatic changing type, carrying three different messages, and assisted with talking copy that whispers out through a grille in connection with the poster frame. The front street exit doors are also utilised as poster frames, giving a maximum display, even though a small frontage. A portion of the frontage is used for a soft drink concession that opens into the foyer, serving both locations.

The box-office has disappearing glass sides to be used only in inclement weather. At other times the girl is seated at close contact with the patron at a glass counter. No tickets are used. The cashier on making change operates a turnstile control. Change is dispensed by a remotely controlled change machine, and appears on the counter automatically from the wall.

After entering through the turnstile, the patron comes into a vestibule and approaches a door that opens electrically before it is reached, and remains open until passed, then closes. The foyer thus entered is lighted with modernistic strips in the ceiling, and is rather spacious in its proportions.

The commercial side is played up in this foyer by having two sweet machines designed to fit the architecture of the foyer. A penny weighing machine is located in the basement, under the sidewalk. It is completely automatic in operation, and a glass panel in the sidewalk gives the public a chance to view the machinery as a novel exploitation stunt.

The Studio's 300 seats are entirely of the loge type. Because of the narrowness of the house, they are located directly in front of the screen. Spacing from back to back is 36 inches instead of the usual 32 or 34.

There are no ushers. In their place is a hostess, who never obtrudes her services, but only volunteers them when she feels they are wanted. The formal idea in theatre service is entirely eliminated.
DARKER EVENINGS!!

Illuminated Coloured Still

ATTRACT GREATER ATTENTION.

INSTALL --

GIROSIGN SERVICE.

Full Details from --

GIROSIGN Ltd.,
90, Wardour St., W.1.
'Phone—Gerrard 3526/3527.

TWENTY-SIX YEARS' EXPERIENCE

ENSURES your SATISFACTION

Designed, Cut and Made from start to finish by Experienced Uniform Experts

UNIFORMS of DISTINCTION

AND TO STAND HARD WEAR

HILLCREST PICTURE LOUNGE, LEEDS.
18th February, 1931.

"We thank you for the Uniforms received yesterday—they are indeed beautifully made and give every satisfaction."

Coloured Plates, Patterns and Price List immediately on receipt of a Postcard.

The Uniform Clothing & Equipment Co. Ltd.
10 & 11, Clerkenwell Green, London E.C.1
Telegrams: "Uniquip, London" Telephone: Clerkenwell 6682 & 5226

EXPERT REPRESENTATIVES ARE AT YOUR SERVICE

KAMM TALKIE EQUIPMENT

COMPLETE EQUIPMENT
SOUND-ON-FILM
INCLUDES
2 PROJECTORS
£560

Write for illustrated brochure, post free:

27, POWELL STREET, GOSWELL ROAD, E.C.I
Telephone: Clerkenwell 6595.

THE KAMM TALKIE APPARATUS is made throughout at our own works. Consequently exhibitors obtain the finest workmanship. Kamm & Co., Ltd., manufacture the complete equipment, INCLUDING PROJECTORS, therefore exhibitors are assured of UNDIVIDED RESPONSIBILITY.

The reputation which has made famous the Kamm Hire Maintenance Service is behind the Kamm Talkie Equipment.
SHOWMANSHIP ACTIVITIES of Exhibitors and Renters

This effective window display for Radio's "Cinarron" was arranged by George Weaver of Bispham, Blackpool, for A. R. Harrison, of the Hippodrome, Blackpool. Mr. Weaver has a practical hand at this sort of thing and it is little wonder that it was referred to in the local press in connection with a "hold up" in Church Street.

For TONS OF MONEY (W. & F.)

Patrons of the Queen's Hall, Newcastle-on-Tyne, had cause for wonder when, stepping into the vestibule, they found themselves confronted with a 3-ton safe, the door gaping carelessly open. A leather bag stood in front of the safe, and loose gold coins and £5 bags of silver were lying about in confusion both inside and outside the safe. The patrons even found themselves treading on wealth.

Closer scrutiny proved, however, that the house had not been the subject of a disturbed raid, the coins proving artificial and a large cut-out revealing the "stunt" engineered by ingenious Manager J. Radbourne. He had to thank the Ratner Safe Company for their co-operation both in this and in a further tie-up on his throwaways. The message of the latter was: "Save! Save! Save! — a day — to see 'Tons of Money' at the Queen's Hall. Secured by Ratner Safe — the only safe that Tom Walls and Ralph Lynn could not 'Plunder.'"

Dummy sacks of coin were heaped on the porticos of the Nottingham Hippodrome for this picture. Above the entrance was a streamer, "We've got Tons of Money inside" — a sentiment Manager Frank N. Burbury hoped would be prophetic. Finally, high up on the clock tower was a huge cardboard model of a shilling, with the circular inscription, "Spend this inside next week," and the title of the film "Tons of Money" twice repeated.

For DRACULA (Paramount)

Mrs. Gifford, manageress of the Electra, Nottingham, a G.B. house, earned great praise from both the circuit and the area managers for her efforts. The usual electric bulbs outside the Electra were replaced with red and green bulbs. On each side of the entrance was a poster of Dracula, with a weird green light shining on to the face, and, immediately above the pay box, a big cut-out head of the Vampire Count was placed behind an imitation spider's web. The eyes were cut out and a concealed electric globe caused a baleful red glare to shine through the empty eye sockets. At night the mingled green and red lighting gave a most eerie effect.

FEET FIRST (Paramount)

Manager E. W. Marlow, of the King's Picture Theatre, Leyton, arranged a tie-up with eleven of the local footwear emporiums as advance publicity for "Feet First." Each shop reserved a portion of their window space for a large blackboard and easel, affixed to which was a cut-out representing Harold Lloyd's "fitting" a corporulent member of the fair sex, while in large white letters on the blackboard were the words: "Have your FEET fitted here FIRST, and then see 'Feet First' at the King's." Effective work this.

For ANIMAL CRACKERS (Paramount)

The vestibule of the Walthamstow Granada announced the arrival of the Four Marx Brothers in "Animal Crackers." Effective cut-outs over 2 ft. in height of their respective heads were placed in such strategical positions that they could not possibly be missed by the least observant patron. Two coyly peeped from behind the pay-box grilles. In the centre, at the entrance and in the middle of the foyer, were two large gaily painted representations of treasure chests, filled with multi-coloured balloons, and out of which peeped the same widely known features. Effective showcards executed in brilliant colours completed the display.

For DERELICT (Paramount)

For some time past the management of the Carlton, Essex Road, Ilson, have been making capital out of the top and sides of their island pay-box as a medium for cut-outs. To publicise George Bancroft's "Derelict" a particularly good display was used.

A round the edge of the box, which is completely isolated, was positioned a realistic series of waves, surmounted by the words: "George Bancroft in 'Derelict.'" Rising above this was a further series of storm-tossed waves, upon which was the highly-coloured representation of a sinking boat, with a 4-ft. cut-out of George Bancroft at the helm surmounting the whole.

Brilliantly lit by a large flood, this ocean scene attracted the greatest attention.

The heart of the Picture Business always has been and always will be SHOWMANSHIP. Without showmanship the picture business becomes a cut-and-dried process of manufacturing and distribution, of little importance to the public and of little profit to the Industry.

—MARTIN QUIGLEY ("Motion Picture Herald" of America)
CANOPY MEASURES

An original method of announcing forthcoming attractions is being worked out at the Carlton, Essex Road, Islington. On the side of the large canopy, facing the waiting queues, has been erected a small screen about 6 ft. square. During the day, and at night by dimming the floods on that side of the theatre (which incidentally enhances the effect), on this screen are projected full particulars of forthcoming attractions.

MORE EFFECTIVE P.D.C. PUBLICITY

"Don't blot a good programme by using inferior shorts." That wise remark is printed on a remarkably neat and useful little blotter just issued by P.D.C. The blotter also draws attention to the merits of the short product available from P.D.C. Another neat effort emanating from P.D.C.'s publicity department is a small booklet in which lay and trade Press criticisms of eight P.D.C. features are presented. The lay-out of this booklet is above the average. Cut-out illustrations of the stars are included on each page, and plenty of white space has been utilised. This publication might well be used as a model by exhibitors puzzled to find an effective method of treating their house organs.

We need hardly add that Fred Cobb is the man responsible for these efforts. He always seems to be bringing out some reminders about P.D.C., and almost invariably that reminder is so neatly planned and so well produced that it cannot help achieving its object.

For SCREENS THAT ARE BRAZIERER

(Liverpool)

The Olympia, Liverpool, which is quite a modern establishment, is one of the largest in South-West Lancashire, and here A. J. Hope, the manager, has made a pleasing innovation by erecting scenery depicting trees, the branches of which form a surround or border to the projected picture. The stage curtains are between the scenery and the screen, and are drawn immediately on completion of the picture. At each side of the stage a pretty garden setting with a lamp standard in the centre is arranged, whilst through the lattice work over the orchestra well, a complementary setting in scenery is visible.

The Olympia was formerly a variety theatre, the boxes of which, at the side of the proscenium opening, are now used to advertise forthcoming attractions. On a background of blue cloth, silver tinselled letters, forming the title of the following week's attractions, are fixed. These catch and reflect the light and are plainly discernible without being too aggressive, from every part of the vast theatre.

FOUR FOR CHARITY

At the Southgate Jubilee Carnival in aid of local hospitals and charities, no fewer than four of the local cinemas entered, each undertaking to supply a decorated vehicle.

That of the Paladium, Palmers Green (Manager Robinson), was a flat open horse wagon, on each corner of which were gaily decorated poles carrying cut-outs for "Tons of Money", while on the sides were gigantic cheques, drawn on the Bank of Entertainment un-Limited, and endorsed by "Ralph Lynne." The wagon itself was loaded with large dummy sacks of bullion, and small replicas of the cheques were handed out to the crowds by the wagoners.

The Queens, Palmers Green, entered an open touring car, which was plentifully decorated with slogans bearing on the fact that the Marx Brothers would be "curing all ills" at that theatre during the forthcoming week. Large cut-outs for "East Lynne" and "The Woman Between" told the message from the van of the Capitol, Winchmore Hill, while the Empire, Wood Green, banked on a smart display featuring Charlie Chaplin in "City Lights," which would shortly be coming to that theatre.

It would seem that Rio De Janeiro likes M-G-M pictures. Anyway, here are photos of some of the recent exploitation efforts of exhibitors over there in connection with M-G-M releases. Ideas are always worth noting, and the showmen of Rio may provide the basis for some effective displays in this country.
WANTED

Small Shows, seating, say, 300, 400, 500 or so, in the best possible positions (ONLY) in their towns; in such towns like Manchester, Leeds, Birmingham, Cardiff, or similar important centres of business activity. Whilst we stipulate "small Shows" above, yet our clients are equally prepared to negotiate for very large seaters. But they must be in premier positions. Our clients are a very wealthy firm; one of the wealthiest in the Trade; a firm with worldwide connections; and they will get "down to grips" immediately we place anything suitable before them.

CLEMENT BLAKE & DAY

FOR A QUICK SALE
FOR AN EFFICIENT SALE
FOR A STRAIGHTFORWARD SALE

instruct

CLASSIFIED

FOR SALE

FOR SALE.—Two Hahn Goetz Pedestal Stands with bases, £2 10s. each; also one 2-way Eclipse Ticket Issuing Machine with 600 Metal Checks, £3 8s.—AYNDE & EDWARDS, 112, Edlington, Liverpool.

FOR SALE.—2 GAUMONT CHROMO MACHINES without Lanterns; 2 New Kalee Stands, £2 2s. each; Taylor Hobson Lenses; 2 D.C. Motors, 60 v. 3 h.p.—Box 604, c/o The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C.2.

WANTED

WANTED, Rotary Transformer, 70 Volt D.C. input, 230 Volt output A.C., 50 Cycles.—SIPTEY, Crowle, Lines.

PATENTS AND TRADE MARKS


APPARATUS FOR SALE

SPOTLIGHTS, FLOODLIGHTS, DIMMERS, FOOTLIGHTS.

ALL STAGE LIGHTING EQUIPMENT.
No Fancy Prices. Send for Catalogue.

D. WALTER & CO.,
COMING TRADE SHOWS

THE BIOSCOPE—(continued)

GLASGOW—(continued)

WEDNESDAY, OCTOBER 21, 1931

The Calendar—W. & F. ....... Picture House, 11 a.m.

FRIDAY, OCTOBER 16, 1931

The Lady From Nowhere .... Butchers .... Regent, 11 a.m.

THURSDAY, OCTOBER 22, 1931

The Magnificent Lie .... Paramount, 10.45 a.m.

THURSDAY, OCTOBER 15, 1931

The Calendar—W. & F. ....... Picture House, 11 a.m.

FRIDAY, OCTOBER 16, 1931

The Lady From Nowhere .... Butchers .... Regent, 11 a.m.

THURSDAY, OCTOBER 22, 1931

The Magnificent Lie .... Paramount, 10.45 a.m.

THURSDAY, OCTOBER 15, 1931

Queen's, 10.30 a.m.

FRIDAY, OCTOBER 16, 1931

In Strange Company .... Gaumont, 10.30 a.m.; O.T., 2.30 p.m.

MONDAY, OCTOBER 19, 1931

Skyline .... Fox .... Picture House, 10.45 a.m.

TUESDAY, OCTOBER 20, 1931

Two's Company .... Gaumont, 11 a.m.

The Calendar—W. & F. ....... Picture House, 11 a.m.; O.T., 2.30 p.m.

MONDAY, OCTOBER 19, 1931

The lucky Lady .... United Artists, 11 a.m.

TUESDAY, OCTOBER 20, 1931

Two's Company .... Gaumont, 11 a.m.

The Calendar—W. & F. ....... Picture House, 11 a.m.; O.T., 2.30 p.m.

MONDAY, OCTOBER 19, 1931

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TUESDAY, OCTOBER 20, 1931

Two's Company .... Gaumont, 11 a.m.
Talking figures!

The Achievement

In the 1,400 Western Electric equipped theatres of the British Isles an average sound loss of only 5.4 seconds per theatre per week was recorded during September. Less than ONE TENTH OF A MINUTE programme interruption!

The Means

Behind that amazing record is Western Electric Service Organisation, an organisation comprising 169 field engineers and 28 headquarters personnel—a total of 197 with Service Depots throughout the British Isles. In addition 120 British service cars travel 100,000 miles per month, consuming 3,000 gallons of petrol per month, in servicing Western Electric equipped theatres.

The Moral

When you are convinced that the highest yielding investment will also be the most reliable, that investment must be your choice—Install Sound by Western Electric.
Made in England

The spooling mechanism of an automatic film-slitting machine is here shown. Several are in constant use at the works of

KODAK LIMITED, HARROW, ENGLAND

EVERY WEEK SINCE 1917 THESE MACHINES, CAPABLE OF SLITTING MILLIONS OF FEET DAILY, HAVE PLAYED THEIR PART IN MAKING

Kodak Film

COMEDY CORNERED!

The Laughing Lion proudly presents
one right after the other—

WILLIAM HAINES in
The New Adventures of
GET RICH QUICK
WALLINCFORD

The Hollywood Reporter says:—"It
is a laugh-getter that covers itself
with glory from beginning to end."

ALFRED LUNT and
LYNN FONTANNE in
THE GUARDSMAN

The New York American says:
"If you don't see another picture—
ever—you must see 'The Guards-
man.'"

BUSTER KEATON in
SIDEWALKS OF
NEW YORK

The Hollywood Reporter says:—
"There is enough in this for three
good pictures and a couple of two-
reelers and a trailer on the side."

THREE GRAND
COMEDY HITS!

each entirely different in its
humour—each widely distinct
in conception, but each carrying
a one hundred per cent enter-
tainment value that spells

BIG MONEY

at the little box on your House-
front!

Whether it be comedy or drama,
full-length or short-length—there's
nothing on earth to touch that
bunch of showmen-producers

METRO-GOLDWYN-MAYER
COLUMBIA PICTURES presents

DANGEROUS AFFAIR

JACK HOLT
RALPH GRAVES

SUPPORTED BY ALL-STAR CAST
DIRECTED BY
EDWARD SEDGWICK

An exciting mystery romance - bringing in the humorous and dramatic angles of the newspaper business!

UNITED ARTISTS

London General Release Date
APRIL 25th, 1932

TRADE SHOWS
To be preceded by the following Columbia Featurette "CURSES!" A Bryan Foy "Monkeyshines" Comedy.
Regal Cinema, Glasgow, Oct. 30th, at 10.45 a.m.
Forum Cinema, Birmingham, Nov. 5th, at 10.30 a.m.
New Cinema, Cardiff, Nov. 10th, at 10.45 a.m.
Scala Cinema, Liverpool, Nov. 11th, at 10.45 a.m.
Scala Cinema, Leeds, Nov. 12th, at 10.45 a.m.
Queen's Cinema, Newcastle, Nov. 15th, at 10.45 a.m.
Piccadilly Cinema, Manchester, Nov. 17th, at 10.45 a.m.
Columbia Pictures presents

BUCK JONES

"BORDER LAW"

ROUGH RIDING • HARD FIGHTING • SHARP SHOOTING IN A WESTERN ROMANCE OF THRILLING SUSPENSE!

LUPITA TOVAR & JAMES MASON

Directed by LOUIS KING

LONDON GENERAL RELEASE DATE MAY 2, 1932
To be preceded by Walter Futter's "Travelaugh" "RENO"
Dialogue by John P. Medbury
and "Vale of Kashmir" (Rambling Reporter Series)

TRADE SHOW:
Forum Cinema, Birmingham, Oct. 23rd, at 10.30 a.m.
Regal Cinema, Glasgow, Oct. 23rd, at 10.45 a.m.
Forum Cinema, Liverpool, Oct. 27th, at 10.45 a.m.
Queen's Cinema, Cardiff, Oct. 28th, at 10.45 a.m.
Theatre Royal, Manchester, Oct. 29th, at 10.45 a.m.
Scala Cinema, Leeds, Nov. 3rd, at 10.45 a.m.
Queen's Cinema, Newcastle, Nov. 5th, at 10.30 a.m.
THE BIG STARS IN PICTURES TO-DAY COME FROM P.D.C.

presents

ANN HARDING
"The QUEEN of the SCREEN" in

An English Story, full of Charm and Romance—

SPECIAL TRADE PRESENTATION

The PHŒNIX THEATRE

Friday, Oct. 23 at 8.30 p.m.
"Lotion"

with LESLIE HOWARD and ROBERT WILLIAMS
TELL THE TRADE AND TELL IT FIRST

These journals will assist you to market your products economically and effectively. They put you in direct contact with current trade developments and problems in the industries they represent, and offer expert and technical information to all their subscribers—a service which alone is worth many times the cost of the subscription. The address of any paper in this list will be furnished on request.


Official Handbook, giving particulars of over 500 papers, post free 1/-.
CARNIVAL
by MATHESON LANG & H.C.M. HARDINGE

Supported by
JOSEPH SCHILDKRAUT
DOROTHY BOUCHIER
LILIAN BRAITHWAITE
KAY HAMMOND
ALFRED RODE AND HIS Tzigane Band

Special Theatrical Scenes & Costumes by Doris Zinkeisen.

DIRECTION
HERBERT WILCOX

Spectacular & Musical Production with an outstanding appeal.

Gala Presentation
TIVOLI
MON. NOV. 2nd 1931.
ALL SEATS RESERVED.
WESTERN ELECTRIC NOISELESS RECORDING.
GOOD PICTURES GET GOOD BUSINESS—AND WE’RE TALKING OF TO-DAY!

"The Man Who Came Back" breaks record after record. "The Yankee at King Arthur’s Court" is piling up the profits. "East Lynne" is packing them in all over the country. Good pictures are getting good business.

The exhibitor who’s taking it on the chin is not playing the right pictures.

"Daddy Long Legs," "Bad Girl" and "Merely Mary Ann" among the four or five biggest hits of the coming season. "Transatlantic" and "Skyline" strong runners-up.

Fox Pictures!

What a percentage of hits!

To get good business play Fox pictures!

Coming:

Warner Baxter, Edmund Lowe in "The Cisco Kid."
James Dunn and Linda Watkins, big in "Sob Sister."
Elissa Landi and Lionel Barrymore in the dynamic "The Yellow Ticket."
Will Rogers, laugh specialist, in "Ambassador Bill."
James Dunn and Sally Eilers of "Bad Girl," with Mae Marsh in "Over The Hill."

Fox hit after hit
In Brief

A FORECAST of the statement to be issued to-day (Wednesday) by S. L. Rothafel—"Roxy"—suggests that he is visualising a huge centre of world entertainment in New York. Page 11

FOLLOWING an exclusive announce-
ment in the "Bioscope" last week, Eric Hakim announces that Margaret Bannister and Claude Allister have been cast for his next M-G-M picture, "Two White Arms." Page 15

FIVE cars are to house the exhibit of the film industry in the Lord Mayor's Show. The display is described by Simon Rowson, president K.R.S., who are handling it. Page 10

A RE-AFFIRMATION of its policy not to trade with exhibitors' booking combines has been issued by the K.R.S. in reply to movements among exhibitors to this end. Page 10

FULL reports of the week's C.E.A. meetings. Pages 26-30

REPRESENTATIVES of 100 charitable institutions benefiting by Sunday opening of cinemas pledged themselves yesterday (Tuesday) to assist the C.E.A. in agitation for a Parliamentary measure to place Sunday performances on a permanent legal basis. Page 11

BY 28 votes to 24 a full meeting of Liverpool magistrates last week refused to remove the ban on children seeing "A" films. Page 10

MARY NEWCOMB will star in Julius Hagen's new Twickenham production, "Frail Women." Page 15

TWO sentences of six months impris-
one for offences of obtaining money by false pretences were imposed on Thomas Baker, who posed among exhibitors as a representative of the "Bioscope." Page 11

FILE your "Bioscope" Film Reviews and Analyses of the week's output. Pages 17-23

U.S. Will "Reciprocate"!

"Why ask whether America prefers Reciprocity or Tariffs when the attitude of American concerns has shown consistently that the word reciprocity is omitted from the American vocabulary?"

This is the gist of comment aroused by a Bioscope article last week when we drew attention to a Motion Picture Herald forecast that through the fall in the £, American motion picture producers were to suffer a reduction of 25 per cent. in their income from Great Britain. The same forecast suggested that the effect of going off the gold standard would reduce U.S.A.'s total film income by 1 1/4 per cent.

Simon Rowson, of Ideal, sets that percentage at a much higher figure and is supported by other statisticians in a computation of roughly 15 per cent.

That America will have to "reciprocate" whether or not the strong possibility of an imports tariff becomes a certainty, grows more and more apparent as the leading British production combine presents success upon success.

Leading American distributor executives in this country have acknowledged that America cannot turn down British films such as "The Ghost Train," "Hindle Wakes," "The Happy Ending," and "The Calendar," without betraying definite anti-British bias, and if U.S.A. would welcome a heavy import tariff that is the one means by which she can be certain of getting it.

The question emerges at this stage: In the event of a tariff against American motion pictures, will British producers set aside temptations which the restriction of competition might create; will they realise that they have most to gain by fostering the marked preference which large sections of exhibitors are now showing for British films of approved quality?

There are on record numerous instances of exhibitors exceeding their quota obligations by showing two, three, and even four times the British footage specified by law.

Then again there are heartening signs that, led by the Gaumont renting affiliates, British distributors have inculcated a new spirit of showmanship into the British film business and recent trade presentations have revealed that British executives have at last plumbed the depths of subtlety in motion picture propaganda.

We are convinced that America will reciprocate: it will not pay her to do otherwise.
Film Industry in Lord Mayor's Show

Five Tableaux Approved

Powerful Publicity Drive By B.K.S.

A group of five vans, illustrating the contributions of science to the development of the cinematographic industry, from time to time when the illusion of motion first became practical in a child's toy to the magnificent "silent" films of today, will be the industry's contribution to the Lord Mayor's Show of 1931.

Following a paragraph in The Bioscope a few weeks ago, when it was suggested that an exhibit showing the evolution of the film industry might be included in the show, the matter was taken up by the C.E.A., which approached Simon Rowson, president of the B.K.S., asking if that body would be interested in staging an exhibit. This the Society agreed to do, and yesterday (Tuesday), Mr. Rowson outlined to a Bioscope representative the scheme that has been developed and which has been accepted without alteration by the City Remembrancer.

Of the five vans, the first will be devoted to a symbolical representation of the sciences contributing to the success of the film industry—photography, chemistry, engineering, optics, architecture and so forth—with suitably dressed figures to portray each science. Panels on the vans will contain the names of scientists who have made contributions.

The second van, indicative of the birth of cinematography, will contain a gigantic working model of the Zoetrope, and the third will express the progress of the industry in a series of projectors and cameras, from the Prestwich camera of 39 years ago to the biggest sound-head projector of the present day. Panels on these vans will give honour to the pioneers of the industry and will also show the development of the modern motion picture palace, in stages beginning with the insignificant halls of the earliest days.

Van No. 4 will carry the representation of a film studio at work, with all the paraphernalia, artists, assistants and so on, that one might normally see, while the last van will be a daylight travelling cinema, with a screen at the back on which a cartoon or some such film will be continuously projected, while loud speakers on the van will tell the story of the cinema.

The job is in the hands of Leslie Eveleigh, secretary of the B.K.S., and it is understood that the total outlay will not be more than £300. The London Branch of the C.E.A. is to make a useful contribution, and the Society will be glad to receive further help.

Gauumont-British have, however, guaran-
teed to the Society that they will make good any deficit that may be realised. Actually the firms called in to assist with equipment are co-operating as far as possible to keep down the cost. The actual work of preparing the exhibits is being executed by Cinema Signs, while the L.C.C. Barrett Street Training School is assisting in the design of costumes and supply of "artists."

Mr. Rowson is hoping that the industry's exhibits may be detached from the Show after its tour and planted in Soho Square, so that members of the trade may see it at their leisure.

Liverpool Leads "A" Way

Justices Uphold Ban

By a majority of four votes (28 to 24), the full meeting of Liverpool magistrates on Thursday decided not to allow children to visit theatres showing "A" films.

That, in a nutshell, is the effect of the rejection of the recommendation of the Theatres and Public Entertainments Committee, "that pending the establishment of a National Censorship the resolution of the justices prohibiting admission of persons under sixteen to "A" category films be rescinded, and that the proviso enabling such persons to be admitted to "A" films, if accompanied by a parent or bona fide adult guardian, be restored."

A deputation of C.P.A. chiefs, with T. Ormiston as spokesman, was in attend-
ance, but the meeting decided by 23 votes to 17 not to receive it, nor the deputation which came to advance an opposite view.

The Chairman of the Committee, R. Rutherford, said the tendency now was for the Board of Film Censors to make more "U" than "A" films. Children had witnessed "A" films but this was not the fault of the cinema proprietors. Why should there not be "A" films that were fit to be shown? They were no more objectionable than "U" films that could not be shown to children they should not be shown to their parents. The magistrates had been informed exhibitors could not get as many "U" films as they wanted. Liverpool was the only town in the country to pass a resolution such as that now in operation.

That it was possible for drunken or dissolute parents to take their children into cinemas regardless of what happened to them was argued by one magistrate.

"I have seen 'A' films that were completely innocuous and 'U' films that ought never to have been shown," said Ald. Luke Hogan.

In one week in July, 29,000 people had to be refused admission to ten cinemas in the Liverpool central area because they were not allowed to take their children with them. The 67 cinemas in Liverpool paid about £50,000 a year in local rates, and a larger sum in entertainments tax.

Directors in New Role

Maurice Elvey, Sinclair Hill, Norman Lee, Victor Saville and Captain Norman Walker have a difficult task before them on November 3rd, when the Royal Opera House, Covent Garden, will be the scene of the Cinematograph Trade Benevolent Fund Carnival.

To them will fall the task of selecting the best-waved head of hair, the best complex and the trimmest ankle. Prizes to the value of £30 are being given to the winners. Jack Buchanan will present the prizes.

The price of tickets is 5s.

K.R.S. and Co-operative Booking

Threat to Projected Schemes?

From the headquarters of the Kinematograph Renters Society the following official statement has been issued:

"The Council of the K.R.S. has had its attention drawn to attempts on the part of certain exhibitors in various parts of the country to make arrangements whereby films may be booked or secured for hire on a

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collective basis.

"The Society has on previous occasions, whenever the situation has warranted such a course, taken the necessary steps to protect its members' interests against booking combines or other associations of exhibitors having for their object the restriction of competition.

"The Society once again desires to make its attitude on such matters known as widely as possible and repeats the statement that was sent to the Trade Press on November 29, 1927, namely:

"The settled policy of the Society representing renters controlling over 90 per cent. of the films exhibited is to refuse to do business with such combinations, believing that both from the point of view of public service and general business interest there is more to be gained by free development and open competition."

"In pursuance of this policy the Council of the K.R.S. acting on behalf of its members will not hesitate to take the necessary steps to give effect to this policy whenever any instance is brought to its notice and where the circumstances of the case require such steps in order to protect the interest of the renters and the trade."

"Further, the Society will investigate and require to be satisfied that the booking of films for any cinema is consequent upon the acquisition of a bona fide substantial financial interest in the cinema concerned before its members will entertain any contracts for the hire of films thereto."

Belle Chrystall and Edmund Gwenn, father and daughter millhands, in Gaumont's "Hindle Wakes," last concluded a sensationally successful show run at the New Gallery
Charitable Contributions to Continue

Hospital Representatives
Meet C.E.A.

A meeting of representatives of over 100 charitable institutions receiving money (from various sources) for the relief of the sick was convened by the London and Home Counties Branch of the C.E.A., was held yesterday.

The present position in regard to the Sunday opening of cinemas was fully outlined by Reginald V. Crow, President, and Major A. J. Gale, after which many representatives of the charitable institutions acknowledged how necessary these contributions were for the continuance of their work and how grateful they were to the cinematograph proprietors of London.

Reference was specially made to the fact that, although there was no legal obligation upon cinematograph proprietors to continue their charity contributions, the resolution of the Association binding its members to make regular payments had been completely adhered to. The Association was congratulated in very glowing terms by many of the representatives present.

The representatives passed a resolution pledging themselves to do all in their power, both during the General Election and afterwards, to help forward a request for Parliamentary time to secure the Sunday opening position on a reasonable and permanent basis.

Bogus "Bioscope" Representatitive Sentenced

A sequel to the hoaxing of many Yorkshire exhibitors by a man representing himself as an agent of The Bioscope was forthcoming in the Halifax Police Court last Wednesday, when Thomas Baker (20), of no fixed abode, was charged with obtaining money by false pretences from two cinema proprietors. He had obtained £5, 6d. from the two exhibitors as an annual subscription to The Bioscope, but neither receipt nor papers were received, it being made clear that Baker was wholly unauthorised.

Prisoner asked that 94 other similar offences and 17 of attempting to obtain money by false pretences should be considered. The total amount was £32. He was sentenced to six months' imprisonment, with a further six months' hard labour, the sentences to run concurrently.

Ten More R.C.A. for India

Within the past month R.C.A. Photophone, Ltd., has delivered ten more units of equipment from Madan Theatres Ltd., and Alex Hagne, authorised distributors for the equipment in Bombay, and to these orders may be added seventy-four units which have been installed in theatres in different parts of India since last May.

Madan Theatres, Ltd., has been producing sound pictures for the past six months, having purchased recording apparatus from R.C.A., and has actually shown the first Madan's visit to New York at the beginning of the year.

THE BIOSCOPE

Roxy's Message to Britain To-day

Does America Seek World Domination?

Vision of Great New York Radio-Television Centre

(Based on an Interview by Georges Clariviere)

"Roxy's" message to be delivered to Britain at the Carlton this (Wednesday) afternoon is forecast in that which he delivered to France last Wednesday.

It is that the idea—one regarded as wildly Utopian—of a great generating centre of world entertainment is nearing realisation. The great Radio City of which he has dreamt now occupies his mind as a vital, constructive and practicable scheme, upon the achievement of which he begins a work which others may have to complete.

But clearly he visualises the certainty of a Radio City in New York, from which the world can obtain some day draw, by means of radio and television, its film, theatre, ballet and concert entertainment. What, then, is to become of the individual cinema, to say nothing of vast industries now engaged not only in U.S.A., but in other parts of the world, in providing public relaxation?

In "Roxy's" dream really that of entire world domination by a huge American entertainment caucus, and if so, is it, after all, the wild dream of an ambitious showman or the challenge of a mighty American financial machine to the entertainment industries of every other nation—first among which is Britain?

S. L. Rothafel ("Roxy") has given Paris a foretaste of his elaborate plans which he will unfold to London this (Wednesday) midday at the Carlton luncheon. At a "Roxy" lunch in Paris prominent guests included Charles Delac, Marcel Vandal, Edgard Costil, Carlo Bavetta, Jean Chataigner, J. Rothafel, President of the American Chamber of Commerce, including Mr. Canty.

The essence of Mr. Rothafel's speech was that he is searching Europe in quest of inspiration, looking for ideas, and inviting prominent workers in all branches of art, music and entertainment to go to New York to help in the scheme which, he firmly believes, will eventually be of world-wide importance.

"Roxy" said that he himself will never live to see the entire fulfilment of his dream; but will be happy if he could carry it so far that there would be no possibility of it perishing.

Radio City was not, he said, a mere amusement-centre, but the practical expression of an idea, to be spread world-wide. The world must be impressed with the idea, and afterwards initiated into the different branches of the scheme.

Music, he said, was the international language of the world, and all forms of artistic display, in which music played the foremost part, would have first attention of those directing Radio City.

To get this international language heard everywhere, broadcasting was of the utmost importance; but television is well on its way, he said, and this would revolutionise the whole scheme.

In itself, Radio City would be a huge permanent institution, containing broadcasting studios and stations, the schools of music and dramatic art, cinemas, theatres, an opera and an international music-hall. Side by side with this would be the lesser and merely local attractions, such as shops, cafes, restaurants, tennis courts, swimming baths and other facilities for healthy recreation and entertainment.

Every form of entertainment and attraction is to be the best of its kind, leading up to the central idea of culture, perfectly irrespective of nationality.

Radio City would be a community in itself, with its own police, fire brigade, sanitary and medical staffs, and the rest; and every morning there would be a parade, indirectly modeled on the Guards' Parade, London. Daily and hourly the Radio City broadcasting stations would be sending out its message to the world.

As far as the citizens of New York are concerned, it is expected that Radio City will receive as many as 250,000 visitors per day.

"Art," said "Roxy," "must be treated commercially. It will not reach the hearts of the people unless the best is given, and in the best possible way. America is considered as the land of jazz" by those in Europe who know no better; but the patrons of the Roxy Theatre actually clamoured, not for jazz, but for the "Bolero," by Ravel, perfectly played by an orchestra of one hundred and fifty musicians. To know the public of to-day, said "Roxy," one must understand that the large audiences of age knows more of life and things than did his grandfather when 55 years of age. Adults forget this when they cater for youth with the idea of what youth was for them. Radio City is to remedy all this, and is to play up to, and not down to, the instincts and desires of the public.

Finally, Mr. Rothafel paid tribute to the generosity of Mr. Rockefeller and Owen D. Young, who had placed unlimited money at the disposal of the organisers of Radio City. They had shown their faith in the spirit of the public by making it possible to offer to this public the greatest centre of its kind the world will ever have known.

Second Pre-release for "Rebound"

Owing to the success of P.D.C.'s "Rebound" at the Leicester, the后面 of a sentence is missing. It has been secured by Gaumont British for the Marble Arch Pavilion, which will permit of an extended West End run for this comedy, in which Ina Claire mantles.

"Rebound" will go to the Marble Arch Pavilion in about four weeks' time.
Help Trade Candidates!

All exhibitors and others associated with the industry should on Polling Day offer their practical assistance by loaning cars, etc., to Parliamentary Candidates with a special interest in the trade. Put practical issues before Politics!

The following candidates fully merit such assistance.

Thos. Orniston, Motherwell.
James Welsh, Paisley.
George Archibald, Birmingham.
Edgar Wallace, Blackpool.
W. J. Womersley, Grimsby.
Geoffrey Mander, West Hampton (E).
H. T. Muggeridge, Romford.

Frank Ditcham

Improving

Please, to report that Frank Ditcham, Universal chief, is making good progress, after an appendicitis operation. Mr. Ditcham was, to all appearances, a fit man only a few days ago, but a sudden chill revealed the major trouble, and immediate surgical aid became essential. Even in such circum-
stances—less than a week towards recovery—S.P. still puts business first, my information being that he is "only allowed to see one company executive."

Penal Reports

For Dublin

And on my way to inquire about another "sick man," I came face to face with a very substantial Charlie Peiley, who I had anticipated might be very sorry for himself in a nursing home. Charlie was compelled to "go down" recently for a few days, as the result of some affection of the throat, but, though not yet quite his normal self, is now on the road again.

What Does the C.E.A. Committee Want?

Exhibitors—particularly those in the C.E.A.—will probably be considerably exer-
cised in mind as to the meaning of the latest report submitted to the General Council by the Management Committee of the Cinema-
ograph Times. There is a vague reference to "sacrificing the existing revenue coming from the renters'", to "altering the make-up of the paper to produce the same amount of information, news and advice as heretofore only on 'stronger lines,'" and to the fact that "the Committee wants to feel that it has the support of the General Council in the continuation of the publication of the Cinematograph Times." Among exhibitors the report will doubtless create an impression that its point was easier to arrive at if either added something which is otherwise there or omitted something that is. Presumably, though a good deal of criticism has been expressed by C.E.A. members against the principle of an official exhibitor organ, operated on legitimate trade journal lines, and seeking to make better use of exhibitors' advertisements, the Management Committee has never lacked the support of the General Council in its efforts. It is difficult to overestimate the necessity for an expression, at this particular moment, of the General Council's confidence in the C. T. Management Com-
mittee, or its acquiescence in any policy which the C.E.A. organ might adopt. What exactly is it that the Committee had in mind when making the Report, full details of which are on page 27.

Is it anxious to obtain General Council permission to drop renters' advertisements, as a step which C.E.A. spokesmen have often claimed is essential to complete journalistic independence, or is it at one with securing General Council sanction for a remoulding of policy calculated to induce more renters to advertise in the Cinematograph Times? Some day soon we may have the opportunity of publishing answers to these questions.

West End Complex

Going West?

E. T. Hinge, managing director of the Stanley Rogers Circuit, makes further reference to our recent conversations and to an article in THE BIOSCOPE in which it was argued that film producers too often based their production policies on the interest of West-End audiences. Mr. Hinge points out that THE BIOSCOPE has a journalistic connection in Stampa, publisher of the Evening World, published in the North Country. Mr. Jackson recognises, however, that "Hindle Wakes," "The Ghost Train" and "The Happy Ending," three recent Gaumont productions, provide a welcome indication that British producers are at last alive to the demands of provincial audiences. "When I first began to write about films up here," says Mr. Jackson, "I found that film-men here were booked upon Newcastle-on-Tyne as a sort of place some-
where near Scotland, which had not really altered much since the days when the Picture came across the border. They went on producing films which suffered badly from this provincial and composited. Picture-makers and distributors remained obstinately blind to the fact that the North, as well as other large provincial areas, does not care two hoots what the West-End may think of a film. Now there are signs that they are realising that it is the provinces to which they must look for their money, and to get that financial return they must make pictures which the provinces will like."

THE BIOSCOPE has so frequently sensed this attitude through direct touch with provincial exhibitors, that I have no doubt as to how widely Mr. Jackson's remarks will be endorsed.

British Producers

The new stage show for the R.K.O. Theatre, Leicester Square, which started on Friday last, promises to sustain the wide public interest created in the first Jack Huibert variety show which, a short time ago, converted this theatre to the 50-50 policy. At the invitation of High Bioscope and Manager W. H. Thornton, I was present at the first house, when the theatre was opened—just at the begin-
inative audience. I am glad to know that the R.K.O. management is retaining Florence Desmond as one of the main attractions.
EDISON

Reminiscences by Terry Ramsaye
(Edited Motion Picture Herald)

The death of Thomas Alva Edison, the Father of Invention, brought forth from the pen of Terry Ramsaye, editor of the Motion Picture Herald, an appreciation, from which we make a selection. Mr. Ramsaye's history of the evolution of the motion picture, in which he gives virtually sole credit to Edison, has been violently challenged from many sources; but his personal reminiscences are full of interest.

Ramsaye says Mr. Ramsaye was in every true engineer of a new civilization. In sum he gave to the world the first efficient dynamo, the incandescent light, the carbon transmitter, the multiple telegraph, the system of alignment which makes the typewriter upon which these words are written, the phonograph and precision, the phonograph, the motion picture, the radio valve, and an endless array of ideas and improvements. He invented and helped the development of processes in metallurgy, industrial chemistry, cement manufacture—world without end in science and industry.

"Through all this amazing lifetime of labour, Mr. Edison was a happy, strenuously interested, eternally optimistic philosopher, with a ready wit and a mischievous sense of humour and a tremendous tolerance."

Edison started work on the cinematograph, his first concept being to make pictorial records in tiny spirals on a cylinder like his phonograph records and to view them in a kinescope. He later abandoned this in favour of some device which would handle rows of pictures made on strips or tapes. He made films of sheets of collodian varnish dried on plate glass, but they were too fragile. When Edison heard in August of 1889 that Eastman had solved the problem of roller photography with a flexible picture base, he sent his assistant, Dickson, post haste to Rochester for a sample of the first products. Edison ordered a roll of film 1 in. wide and 50 ft. long. On September 2, 1889, as the Eastman records show, the Edison people remitted $2.50 in payment of that first great film purchase.

When Dickson showed the material to Edison, the inventor was excited:

"That's it, now work like hell!"

It was Sunday morning, October 6, 1889, when he returned from a European trip. He was in hot haste to see the new machine, which had been assembled in his absence.

Dickson snapped on the light and Edison peered through the peephole in Kinetscope No. 1. It worked. There was a living picture in it of Mr. Dickson tipping his hat.

"Edison never manifested the presence of being a business man, despite the billions that his work added to the wealth of the world. When the Brooklyn Edison Company was organised, investors called to him to permit the use of his name. They offered him $100,000, "That will be all right," he responded, "but don't give me all that money at once, because I'd just go spend it. Give me five thousand a year for twenty years."

"It was a good many years afterwards that I woke up and discovered I could have had the $100,000 and collected the $5,000 a year in interest," Mr. Edison observed.

He often commended patience. "You can't give it to me too fast," he said.

"Remember it was five years after the typewriter was a perfected instrument before anyone wanted to write on it. It was about that long before anyone wanted to talk on the telephone."

Benita Hume, here seen in Gaumont's "The Happy Ending," has signed a 3-year contract to play for R.E.O. in Hollywood.
Organised education on matters pertaining to the motion picture industry is one of the projects about to be launched by the Society of Motion Picture Engineers. A phase of this development is a plan to establish fellowships in motion picture engineering in co-operation with Massachusetts School of Technology and other universities, said J. L. Crabtree, research director for Eastman Kodak Company. After two years as president of the S.M.P.E., Crabtree declined nomination this time.

"Standardising of product was emphasised as an urgent need by Crabtree in his address. Problems requiring solution, he said, include "standardisation of screen brightness, the density characteristics of projection positives, the sizes of projectors and projector apparatus, the desirable gamma in the processing of film, the measurement of light intensity in the studio, so that when the negative is developed to a definite gamma the print will give the artistic effect desired."

Exhibitors Fail To Agree

Now comes the decision of national distributors not to participate in any joint negotiations with exhibitors for the purpose of establishing uniform zoning until a suit pending and attacking the legality of the plan is settled.

This comes at a time when a number of individual exhibitors have appealed to the Hays Office for uniform protection systems in their specific territories. The legality of the uniform protection and zoning plan recommended by the exhibitors in the Omaha territory has been attacked by exhibitors' organisations in certain other localities.

All of which places the situation right back where it was before the Motion Picture Producers and Distributors announced that it was about to undertake settlement of the protection problem in territories where conditions were particularly chaotic.

Warner Anti-Trust Action

A date for the trial of the Clayton anti-trust action brought against Warner Bros. by the Department of Justice is now being sought by John H. Amen, special assistant prosecuting attorney general of the United States, and counsel for the company. The charges followed the acquisition of First National by Warner Bros.

Theatre Decentralisation Success

Net income of $883,354 is reported by General Theatres Equipment, parent company of Fox Film, and subsidiaries for the six months ended June 30th. Income from dividends of Fox Film Class A and B stock amounted to $2,193,072 in the half-year.

Fox Film Corporation and its subsidiaries, on a gross of $7,776,770, earned $102,152 for the same six months, before deduction for federal income taxes. This compares with $6,785,897 for the same period in 1930. The company explains that the decline in net earnings was largely due to a reduction in theatre receipts and film rentals. Income from these sources was $46,740,887 compared with $50,973,848 for the first half of last year.

Officials say that the decentralisation plan in operation of the Fox theatres is saving the circuit thousands of dollars every week. Operating overhead has been cut down radically, with the home office staff eliminated entirely.

"Sol Lesser, who recently resigned as personal assistant to Carl Laemmle, is understood to be joining Walter Futter, producer of "Curiosities," and will produce "Peck's Bad Boy" independently.

Charles Rogers, of the English firm of Hall & Rogers, making "Hopping Off," their first comedy for Hal Roach, suffered a broken wrist and a wrench back when a wing fell from the plane under which he was working.

R.K.O.-Pathé and Tobis Agree

Exchange of Product Arranged

An international agreement has just been concluded by T. S. Delehanty, general manager of the R.K.O.-Pathé Export Corporation, and Mr. George Deutsch, foreign manager of the German Tobis organisation, on behalf of their respective companies.

The agreement involves international reciprocity between the two great corporations, for the distribution of American pictures in Germany and of German pictures in the United States, and follows an announcement, published in THE BIOSCOPE last week, that a similar arrangement had been concluded between R.K.O.-Pathé and the French Pathé-Natan group.

One of the major European companies, will distribute all R.K.O.-Pathé product in Germany. R.K.O.-Pathé, in addition to handling the German Tobis product, will produce pictures in Berlin for European distribution.

This agreement, which is in accord with the forward policy adopted by R.K.O.-Pathé, is the fruit of lengthy negotiations by Mr. Delehanty, who recently returned to London from New York to conclude them.

Together with the previously made announcement, it places R.K.O.-Pathé in a strong position as regards the Continental markets, and means, presumably, that the product of the Culver City studios will enjoy world-wide release.

Movietone and Education

The News Theatre, Shaftesbury Avenue, W., is to give away 100 tickets each week to the head masters of London County Council schools for distribution to the pupils.

This scheme will be further forward in utilising sound news as an educational medium, and British Movietone News and the L.C.C. are operating.

Elizabeth Allan to Marry

W. J. O'Bryan "Cast"

The most interesting film trade engagement of this year comes to light with the announcement that Elizabeth Allan, who in one year has reached the forefront of British film stars, is to marry W. J. O'Bryan, the well-known manager and production adviser, who is associated with the Alchemar Service. Miss Allan was introduced to Mr. O'Bryan by Herbert Marshall, who has been associated with her for her features and personality, and she was given parts in several Twickenham films, including "Alibi." Her work in these early films resulted in a big role for her in "Michael and Mary," a Gainsborough picture in which Herbert Marshall and Edna Best are starred, and which Ideal will show to the trade very shortly. This was followed immediately by a still more important part in "The Head Water," Alexander Korda's current Paramount production in which she is now playing the opposite Leslie Howard. Miss Allan, in addition to her film work, has had considerable stage experience, and she is regarded as one of the few British female stars with prospects of a really big future.

Mr. O'Bryan has been associated for many years with the theatrical and film industries, in which he has had a unique experience. He has probably done more than any other independent personality associated with the British film industry to help mould the production policies of British companies, and, in addition to assisting with the selection of stories and the engagement of suitable film writers, he has been responsible for the casting of a big majority of leading parts in recent British pictures.

Under his management at the present time are many of the principal British film stars. His host of friends will join THE BIOSCOPE in offering congratulations and best wishes for long life and happiness.

"On the Other Side"

"On the Other Side," the German version of R. C. Sherrill's world-famous play, "Journey's End," had just been shown for the first time. Conrad Veidt plays the part of Capt. Stanhope. The picture has made a great impression on the German Press.
**British Studios To-day**


The films are guaranteed an outlet both in this country and in America through the M-G-M organisation, which has secured world-wide distribution for Mr. Hakim's initial British film success, "The Outsider." The second and third of the new Hakim pictures will be made at British and Dominions Studios, Eeltec.

"Frail Women" for Hagen

"Frail Women," an original story by Michael Barringer, is to go into immediate production at Twickenham under the direction of Maurice Elvey. Mary Newcomb, the famous actress, will make her "talkie" debut in this picture, in which she will costar with Owen Nares. A supporting cast has been chosen to support the stars, and leading parts will be played by Edmund Green, Ashlin Stewart, Herbert Lomas, John Batton, Jane Welsh and Margaret Vines, the latter a newcomer of whom Mr. Hagen expects big things.

I understand that Maurice Elvey may direct another product at the Twickenham Studios, where no fewer than nine pictures are due for completion within the next three months. Night and day shifts will have to be worked.

Elvey broke recently with A.R.P., owing, it is understood, to differences of opinion with Basil Dean.

**Epsom Racecourse at Cricklewood**

During the past week-end the racing sequences in Mutual Films' serial "talkie," "Lloyd of the C.I.D." were concluded in the Stoll studios at Crickelewood.

An exact replica of the Epsom grand stand, including part of Tattersall's ring—one of the largest settings in any British studio—was erected for the scene. The stand was crowded with racing enthusiasts in summer attire. Flimsy dresses, parasols, frock coats, silk hats, were worn by young and old, lords and ladies, bookmakers and crowds, created a typical racing atmosphere.


Fine performances by Henry MacRae, the director, afterword. "No need for a photo call, it's easily seen that you Britishers are not only cricket enthusiasts, We'll shoot the actual race next week!

**Night Work on "The Old Man"**

At the British Lion Studios, Beaconsfield, Manning Haynes is putting the finishing touches to "The Old Man."

Now that the shooting came to a close the week-end and shooting did not conclude on the night exoterics until 6 a.m., Sunday morning.

An enormous set representing The Coast of Armas was erected in the studio grounds by Art Director Norman Arnold, and an old-world atmosphere was created by the presence of a number of rustics and village gossips.

Work this week will be centred on Maisie Gay's big comedy scene, where she tells me she has to get thoroughly intoxicated on seven prints of—ginger ale!

**Warners' "Murder" Finished**

The residents of Twodden had a great treat on Friday last, when the final scenes from "Murder on the Second Floor," directed by William McGann, is the first production of Warner Bros. First National at their Twodden facilities. Five different sets have been used and exteriors have been made from the top of an I.C.C. tramway car, on the Embankment, at Victoria Station, in Dearden Street, Bloomsbury, and High Street, Twodden.

**Film Artists' Guild Changes**

I hear that at a special General Meeting of the Film Artists' Guild, held recently at the Guild headquarters, 56 Frail Street, there were scenes reminiscent of an Oswald Mosley electioneering meeting. I have not been told how many chairs were broken, nor whether a vote of confidence in the whole of the personnel of the Guild was passed. Unofficially I have heard sufficient to anticipate that the appointment of Miss Mary Pitaar as interim President and Chairman of the Guild, to hold office until the next General Meeting, is the most strategic move that could possibly have been made. Miss Pitaar's pacific influence, coupled with her tremendous authority for the real welfare of artist members of the Guild, will, I feel, tide over a minor crisis in the affairs of this useful organization. At a previous meeting of the Guild the President died in office, and Miss Pitaar has assumed, at the instance of the cinema workers, the position of the President of the Guild, and it is understood that differences of opinion among members of the Guild have followed upon a so-called "star-finding" competition run by the Guild at Hawley recently and criticised adversely in The Bioscope at the time.

**Film "Still"s Exhibition**

Paul Rotha, author of "The Film Till Now" and its sequel, "Collapso: The Film To-day," just published, is arranging an international exhibition of film stills representative of the productions of six different countries.

This exhibition will be held at the Zwemmer Galleries, 76-78, Charing Cross Road, from October 22nd to November 5th, and should prove of tremendous interest to intelligent members of the British film producing industry, though I tremble to think how far British stills will measure up to competitive exhibits from other countries.

I am told that during the past year two or three British film men have been responsible for some exceptional very fine work, but unfortunately the percentage of British stills is still far below the Continental and American standards. Renting houses also "dip in quality" frequently in the production of press stills, often with disastrous results, which indicate false economy.

W.H.M.
FILE SYSTEM FOR BIOSCOPE REVIEWS

THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

If you cannot see your way clear to print your reviews horizontally across the paper so that they can be extracted for filing in convenient form, I suggest you can at least arrange to have each page of reviews bound in some printed kind of printed matter so that we exhibitors can cut out the reviews and paste them on to loose leaf reference files.

We do not care whether your reviews are run in continuous form; the majority buy your paper for TRUE and ACCURATE REPORTS OF FILMS and these we ALL OF US VALUE.

Surely you can find a one side print somehow. What it means to your paper you do not realise.

Yours faithfully,
A. PARKER.

Crown Electric Theatre, Scotswood Road, Newcastle-on-Tyne, October 17, 1931.

AMERICA SHOULD HAVE NO CHOICE THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

I protest emphatically against your article of last week, "Reciprocity or Tariffs, which does America prefer?" As an exhibitor booking for eight balls, and a regular reader of THE BIOSCOPE from its very earliest days, I am sorry to see you getting such an American bias. Why ask which America prefers, Reciprocity or Tariffs, when you know that the answer is that she prefers neither? America does not want reciprocity nor tariffs, but if the old British lion is half awake she will get tariffs now—and how!

I think the C.E.A. should have tried to get all exhibitors to give their help during the coming election—on the quiet if necessary—to help candidates pledged to protect us against this constant bleeding by big American film companies. The country is getting soaked with American propaganda through these films, and if you do not like to take my word for it, just study how many exhibitors are now showing about two or three times the amount of British films which they have been compelled to do under the quota. I know a lot who are booking between 30 and 40 per cent of British pictures, and in another year, if things go on as they are now, they will be booking over 50 per cent. The reason is British exhibitors are getting wise.

I wish British producers would realise more than they do how very nearly they have got a stranglehold on the Americans, then they would bring down their prices a little, so that exhibitors could show more and more till we send Americans back home, crying their eyes out.

Now, BIOSCOPE, let us have some more of your pro-British articles. You always used to stick up for the British, and if you let us down now we shall have to believe it when somebody says that you are ruled by the big American advertisers in your paper and dare not offend them.

Let us have a heavy tariff on foreign films. That will help to find employment for our own people and it will keep the screen true to the English language. America has had plenty of time for reciprocity, but in the American dictionary that word is missed out.

The American want all the money all the time and we British exhibitors have got to keep on giving it to them unless we can get a Government that is strong enough to throw overboard the weak-kneed old free trade idea and keep Uncle Sam's fingers out of John Bull's pockets.

Yours faithfully,

LANS, EXHIBITOR.

October 16, 1931.

By urging reciprocity in preference to an Imports Tariff on films, THE BIOSCOPE aimed to serve the interests of the trade as a whole and was in no way influenced by considerations of advertising. In view of the insinuation a signature would have been preferable to the pseudonym, though as evidence of our good faith we publish this letter.

We are not unaware of the danger, apparently caused by our correspondent, that British producers in the absence of foreign competition might be guilty of the human failing of taking advantage to force up their prices.—EDITOR.

CAN YOU BEAT 28%?

THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

It may interest you and your readers to know that, having just compiled our quota return for the purpose of forwarding same to the Board of Trade, our accountants have worked out that our percentage of British pictures shown at this cinema for the past 12 months has been 28 per cent, of the total.

Yours faithfully,

ALFRED LEVER.

Gresham Theatres, Ltd., Grand Palace Theatre, St. Albans, October 14, 1931.

"TAX AMERICAN PICTURES AND STARS?"

THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

May I make the following suggestion? That you either put a paragraph in a noticeable position or, preferably, a slip in every copy of THE BIOSCOPE for the next three weeks, begging every artist or member of staff in the film world to send on December 6th next a letter to his Member of Parliament at the House, stating the present position of the film industry and asking him to forward our right to protection by tariff—for we are not on the dole—to beg that all American film is taxed on footage and all American artists have their salaries taxed. It would make a vast difference to us. It is the right moment for concerted action.

Yours faithfully,

EDWARD O'NEILL.

6, The Barons, St. Margarets, Twickenham, November 18, 1931.

There is already a discrimination against the employment of foreign artists in British films, and all American stars played in British pictures are subject to Income-tax in common with others. Whether this is the moment to carry matters further in this direction is at present in the hands of the Electorate.—EDITOR.

PROJECTORS NOT NEGLECTED

TO THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

Surely no one has given more publicity to the projectionists' cause than our old friend David Robson, who to my knowledge has not only "glorified" the man in the box through the medium of THE BIOSCOPE, but also in the daily Press. Can we not look to him to supply the answer that is called for by Mr. Richardson and Mr. MacLaren, and also, for that matter, by every projectionist?

Yours faithfully,

J. EVANS.

Sydenham, S.E.26, October 10, 1931.
**"The Calendar"**

(W. and F.)

**Popular Subject Well Treated**

There is probably no form of dramatic entertainment more popular among the British audience than the drama of the turf. In the construction of this type, Edgar Wallace is well known, and his play "The Turf" which has proved so successful on the stage, will probably ensure its success when it appears on the screen. The story is not one of striking originality, for all is in the telling. Garry Anson is the conventional hero, direct descendant from Charles Surface, up to his ears in debt and depending on his horse. Rhan Cartwright, to put him right by winning the Ascot Stakes.

On the advice of his trainer, Garry decides to instruct his jockey not to win and so improve his price for a forthcoming race. With a fatuity that must be accepted as permissible in the hero of a sporting drama, Garry admits this in a note which he writes to Lady Panniford, a married woman with whom he is having a mild flirtation. When John Dory, a bookmaker, points out that the "pulling" of a favourite is not up to his usual code, Garry sends another message to Lady Panniford, written on the back of a note, explaining that his previous note was only a joke and that his horse is going out to win.

Ranegmore loses by a short head, and Garry, insanably embarrassed, asks Lady Panniford to return £20,000 which he had given her to keep for him. Lady Panniford recognises that the £20,000 was a gift. When Garry's horse is declared winner, owing to a disqualification, Garry's first note to the Club, with the result that an inquiry is held and Garry is banned off.

Garry can only prove his innocence by the production of the £100 note containing his second message, which Lady Panniford denies having received. But Garry has a valet, an ex-burglar with a remarkable memory for details, who prepares a record which Garry wrote the note with an indelible pencil. With the assistance of the honest bookmaker and the ex-burglar, Garry finds Lady Panniford's safe, and not only proves the gift of his innocence, but discovers evidence that will bring him in before the law. Lady Panniford then appreciates the loyalty of her "sister-in-law", whose love he realises for the first time.

Edgar Wallace has treated his subject with such veriety and inventiveness, and has so drawn characters which are perfectly represented by an ex-burglar, that the result is entertainment of an entirely satisfying kind. The construction is such as to carry the story on to a very effective climax.

Herbert Marshall plays Garry with such charm of manner that one loses sight of the fact that his intelligence is hardly in excess of his ideas of sportsmanship. Edna Best plays an ingenuous part self-honishing that she cannot help regretting that she has not been given something to do, and Anne Grey plays Lady Panniford with great distinction. Gordon Harker is an "artistic highlight" in a part full of humour, and outstanding is the contribution given by Alfred Drayton, Allan Aynsworth and W. J. Warington. Here is a typical picture of British sport, and it is not easy to understand why the film cannot have received it an "A" certificate.

**Suitability**

Strong attraction for any class of audience.

**ANALYSIS**

Story and Dialogue...15%...out of 20%
Direction...15%...out of 20%
Acting...18%...out of 20%
Recording and Photography...17%...out of 20%
General Appeal...18%...out of 20%

81%...out of 100%

**THE CAST**

Rupert Gay...Franklin Dwan
John Dory...Robert Greig
Countess Olga...Jeanne Stuart
Mary Bolton...Naicy Welford
Otto Crann...I. Neil More
Jim...George Turner
Tom...James Knight

**Offered by:** M.-G.-M. **Produced by:** Langham Productions. Directed by: Herbert Wynn.

Length: 4,738 ft. **Release Date:** Not listed. **Certificate:** A. Recording: R.C.A. on Film.

**"New Adventures of Get-Rich-Quick Wallingford"**

(M.-G.-M)

**Sparkling Comedy**

Described as the new adventures of the plausible but very likeable humbug, Wallingford, this film will be found to contain the essentials from a previous silent production dealing with the same gentleman.

It may be said at once that it offers entertainment as snappy and bright as to capture the goodwill of all audiences, which cannot but feel the maximum amount of sympathy for the leading characters, rogues though they may be.

In this department the film is delightfully served, and Sam Wood, who directed, is never at a loss in his appreciation of the merits of good hearty laughter, nor his ability lacking in acquiring it. Wallingford and his two henchmen, Snozzle and Blackwad, work the confidence trick, with considerable facility and ease, and early on we witness the screeningly funny methods they adopt to relieve a victim of a cheque for 20,000 lire.

A difficulty is presented in changing it, but by the aid of a check, Wallingford and interest in a girl whose parents are being pressed to part with some real estate. In prevailing upon the parents, Wallingford and interest in the cheque as security for his bona fides, and after carefully instructing them to show him the cheque, set out to start the piece of land.

With all the confidence in the world he makes himself known to the townfolk, to whom he professes to be a member of a firm of big financiers and whom he leads to believe that gold deposits have been found on the land. A company is formed, the girl's father is made resident, and money rolls in from various sources. Everything goes swimmingly until Wallingford's conscience pricks him, mainly through love for the girl, and he decides to go straight.

This is the signal for Blackwad to quit with the car, but the reliable snozzle brings him back and saves Wallingford from a crowd of trigger-happy sheriffs.

The land turns out to be extremely valuable, but Wallingford has to answer a charge of fraud in connection with the cheque. He is proved innocent and is not only cleared, but the hands of the police. Blackwad takes the blame and is leaving on the train, but the light-fingered snozzle retrieves the decisive of the cheque, and the end is a happy one.

W. Haines is on the road to the best in the role of Wallingford and invests the part with just that amount of sympathy which is so essential to the film's success. A notable feature is the appearance of Jimmy Durante in the role of Scooter. He is a very type of character of Jimmy Durante, and his slight of hand methods are a joy to watch. Ernest Torrence is excellent as Blackie, and an equally conspicuous talent in the part of the French waiter.

Good performances are also put up by Guy Kibbee, Hale Hamilton and Robert McWade.

**Suitability** Sound booking almost anywhere.

**ANALYSIS**

Story and Dialogue...17%...out of 20%
Direction...17%...out of 20%
Acting...17%...out of 20%
Recording and Photography...17%...out of 20%
General Appeal...17%...out of 20%

81%...out of 100%

**THE CAST**

Wallingford...W. Haines
Blackwad...Robert Greig
Snozzle...Charles Harper
Scooter...Jimmy Durante
Blackie...Ernest Torrence
Dorothy...Lea Hyams
McWade...Walter Walker
Charles Harper...Mr. Roderic
Hale Hamilton...Mrs. Robert
Roderic...Claire Blakdien
Mr. Layton...Mr. Layton
Walter Walker...Mr. Layton

**Offered by:** M.-G.-M. **Produced by:** M.-G.-M.

Directed by: Sam Wood. **Length:** 8,460 feet. **Release Date:** Not listed. **Certificate:** A. **Recording:** Western Electric on Film.

"Range Feud" (United Artists)

Buck Jones Astride

Buck Jones is again the efficient sheriff in "Range Feud," though by way of a change is involved in no love affair other than the interest he takes in that of two young friends. The story is a familiar one with the hero suspected of treachery by his best friends, and having to deal marily with those who wish to see his downfall.

Pleasant action is supplied chiefly in equestrian scenes and, as usual, Buck Jenny with the saving of an innocent man from the trap and the subsequent exposure of the real crooks.

Opening rather swiftly with Buck Gordon, in the saddle, having the upper hand, the story goes on to tell of the bitter quarrel between neighbouring ranch owners, Blake and Walton. Sylvia falls from the first with the sheriff, who appears to take sides against
Arthur Herts, general manager of the Mihaly Universal Picture Company, Ltd., has just completed a three-weeks' tour of Scotland for the purpose of establishing the company's business in the North. Mr. Herts opened a permanent office for Mihaly at 8, Burnside Buildings, Burnside Street, Glasgow. W. A. Saxby, an engineer of long experience, has been placed in charge, with an installation and servicing staff.

Maurice Cheepen is resigning his position as manager of the Savoy, Leyton, to take over the general management of the Prince of Wales, Lewisham, on November 9th. He is very well known as an astute showman, many of his clever exploitation efforts having been commented on from time to time in THE BIOSCOPE. Entering the trade as manager of the Popular Cinema, Mile End Road, he was the first manager employed by the Hyams Brothers when they entered the exhibiting field. He has also done service at the Broadway, Stratford.

G. F. Slater, who was for a number of years manager of the Astoria Cinema, Lodge Lane, Liverpool, has been appointed manager of the Tivoli Picture House, Liverpool, which reopened on Monday (October 4th).

H. L. Wright, now organist at the Tatler News Theatre, Charing Cross Road, W., has a very lengthy connection with the musical side of the business. As far back as 1913 he was relief organist for the then Davis circuit of Electric Pavilions at Highgate, Clapham, Brixton and Putney. From 1919 onwards he held several important posts in London and the provinces, and for the past five years he has been solo organist at the King's Hall, Penge. He has also given his attention to composing, and many of his works have been published.

J. A. Bardley has been appointed manager of the Gaumont Palace, Coventry. He has from the Head Office in London, where he controlled one of the divisional publicity departments.

H. Poncher, who has been appointed chief operator of the Central Theatre, Kidderminster, was one of the first engineers to handle the Western Electric equipment, with which company he was engaged for some time. Before joining the Central staff, he was responsible for the maintenance of talking picture equipment on board the luxury liner The Empress of Britain.

Maurice Cheepen

J. Houlihan has just taken over the management of the Shakespeare Theatre, Lavender Hill, S.W. He is well known in South London, having been connected with the Kennington Theatre, the Broadway, Deptford, and the Woolwich Hippodrome. He was one of the original managers for United Picture Theatres.

T. C. Laphorne, who has now been appointed relief manager for E. Hakim's London firm, can lay claim to an extensive knowledge of both sides of the trade. Starting off on the exhibiting side he then went as cameraman with Phil Ross, of British Filmcraft, and was actively engaged with that unit on several productions. Later he was appointed manager at the Grand, Edgware Road, W., and at the Regal, Grays, Essex.

Robert Crooks, manager of the Stamford Hill Super Cinema, has been ordered a complete rest, owing to nervous disability. His place has been taken temporarily by C. Cawood, relief manager for F.C.T.

R. E. Fox, now installed as manager of the Regent, Stamford Hill, London, N., although only in the trade for the past three years, already possesses a record as a smart showman. He has had service at the Julianet Picture House, Finsbury Park Rink, and the Marborough Theatre, his last position. Previous to that he had been assistant at his present house.

George Hazeldine Barker, who, as reported in THE BIOSCOPE recently, has acted throughout the season as relief manager on the A.B.C. circuit, has now been given an appointment as manager at the Scala Cinema, Birkenhead, where he takes over his duties officially on October 26. Mr. Barker will carry with him the good wishes of his many trade friends, to whose number he will doubtless add speedily at this well-known A.B.C. theatre.

A. R. J. Pulley, proprietor of the Grand Picture House, York, has gradually improved this theatre during the last few months and plans still further refinements. He designed and built the whole building over 12 years ago, when he has retained a real interest in the theatre. His daughter, Sylvia C. Pulley, conducts the secretarial affairs and his son, J. R. Pulley and W. J. Pulley, who are connected with the firm of R. J. Pulley & Sons, builders, etc., assist him in the management.

W. A. Sandover has been appointed manager of Birmingham's largest cinema—The Wyde Green Pavilion. Mr. Sandover has for the past year managed the Derby Turn Picture House, Burton-on-Trent, previous to which he was for a considerable period manager of the Empress, Sutton Coldfield.

Gilbert Dowell, licensee of the Salters Hall Cinema, Droitwich, was recently invited to become the musical director of the Droitwich Amateur Operatic Society, which is now busily engaged in rehearsals for the production of "My Lady Mary." Mr. Dowell's wide experience in the musical field is proving a valuable asset to the society.

Percy Leonard, booking manager with Normanton Film Co., Ltd., who own theatres and cinemas in Yorkshire and Lancashire, is relinquishing that appointment to join the TERENCE HYRON in running repertory companies.

George Bell, youngest son of J. C. Bell, chairman of the Northern Branch, C.E.A., has undergone an operation for appendix. George, who is 18 years of age, has been serving on the inside staff of Ideal's Newcastle branch for some time past and is a popular young man. His many friends will be pleased to learn that he is making good progress.

Councillor John Grantham, proprietor of the Grand Cinema, Benwell, Newcastle-on-Tyne, has officially announced that he is standing as an Independent candidate for the Fenham Ward in connection with the forthcoming municipal elections last week. Councillor Grantham has been a member of the Newcastle City Council for 19 years and a few years ago held the office of Sheriff of the city.

Kenneth Poad, formerly of Harrogate and now at the Coliseum, Burslem, has announced his engagement to Miss Joan Mavis Wheeler, belonging to the Potteries 18 months ago. Mr. Poad was at the Lavender Hill Pavilion and at Shepherd's Bush and King's Cross Theatres.

Wilfred Hayes is relinquishing the managerialship of the Riviera, Chetham Hill, Manchester.

A. Weeks, who has managed the Original Picture House, Alum Rock, Birmingham, since the acquisition of this premises some little time back by Mihaly, last week left to take charge of their new venture, the Invicta, Strood, Kent. Before going to Birmingham, Mr. Weeks was in charge of the St. James Picture House, Victoria, London, and has also been associated with the Midland Counties Circuit as manager of the Picture House, Kidderminster.

Jack Winter, recently with Butcher's Films and before that for many years with Ideal, on the Sheffield territory, has been appointed South Yorkshire representative of P.D.C., in succession to M. Epstein, who has resigned.

S. Mountford, who has been appointed manager of the Astoria Cinema, Preston, was at one time in charge of the Hippodrome, Stockport.

Percy Horfall has been presented with an oak chiming clock by the staff of the New Oxford Theatre, Manchester, on his appointment as general manager.

John Madin has been appointed resident organist at the Gaumont Palace, Coventry. He has been specially trained for his present appointment by the well-known Gaumont exhibition organist, Leslie James.

Alderman R. T. Dockray has accepted the unanimous invitation of his colleagues on Harrow Town Council to become Mayor of the Borough for the second year. This is in itself a tribute to the excellent manner in which the Alderman has discharged his duties during the past 12 months. Alderman Dockray is chairman of the Electric Theatre Co., one of the pioneer cinema companies, in Harrow.

Tom Vaisey, who has been manager of the Llanelly Cinema for the last eight years, has resigned on account of ill-health. He will be succeeded by George Clark, a former member of the house.

E. C. Colman, late manager of the Rialto. Upper Norwood, has now been appointed manager of the Regal, West Norwood, A.B.C., for whom he has been acting as relief manager for some months past.
THE BIOSCOPE

October 21, 1931

THE CRIME

From page 17)

the former, who has brought him up from childhood.

Events take a worse turn for him when Walton is

brought before a jury to arrest Steve. Steve is

happily, he has threatened Walton; and the

consequence of the affair is to

arrest him against Walton's wish. With

To the observer spectaular the real murderer

is innocent; but as far as Steve is concerned - and

on what this account. Clint is tried and found
guilty, and in Buck's temporary absence is taken

in custody, or rather in the custody of his
crime. The crime and letting the murderer go is free

to him in his long-awaited vengeance.

The part of Seville is surely the most
difficult of all, for Seville is the most

desirable of any cast, for Warwick Ward, who is

responsible for it, is, for the most part, a mere

speaking part, and is not even in the

briefest of lines.

Henry Hewitt in the part of the Baron has the

hardest work, and performs it most creditably.
Rosita Morena looks well as the Baroness, and
Margot Grahame has a comparatively easy role

as the vamping Eliza.

In the settings, executed by Major Rutherford,

have caught the Turkish atmosphere, and
occasional glimpses of Turkish interiors add to the

realism.

Suitability: For less critical patrons.

ANALYSIS

Story and Dialogue: 10% out of 20
Direction: 12% out of 20
Acting: 20% out of 20
Recording and Photography: 18% out of 20
General Appeal: 14% out of 20

THE CAST

Coloton Seville Warwick Ward
Barbara Seville Margot Grahame
Baron von Strick Henry Hewitt
Countess Elsa Talwyn Margot Grahame
Mehmed Pasha H. H. Dow
Prince Cemalvezk Garry Marsh
Mehmed Khan Clive Temple
Madame Boucher Stella Arribine
Nurse Annie Esmond
Talwyn T. Talwyn

Offered by: Paramount. Produced by: Param-

Aunt British Productions. Directed by: Dumi-

March 28, 1932. Certificate: A. Recording:

M. Western Electric on Film.

H.

"Shanghai Love"

(United Artists)

Stirring Sea Story

The outstanding feature of this picture is its

extravagant realism. The story, though on

familiar melodramatic lines, does not violate

probability, while the acting is masterly of its
type.

Captain Swayne has such an evil reputation that

his old ripper is known as a "Hell Ship." On

reaching port the crew leave immediately and

a new one is obtained by shanghai methods. But

two sign on willingly—a taciturn man and a

fearful woman. It develops that the former is

Swayne, and the latter loves pretty Mary, whose

father—a former pirate—has been spared by

the girl was on shore shopping, and the youth,
to be his. From the riots he is feared to be

The new hand confronts Swayne, who is dis-

covered for years previously he has sold him

wife, fortune and child. After an angry scene

the Captain takes his villainous mate into his

confidence. Mary is to be forced into a marriage

with him, and her father (for such is the new-
come) is to disappear.

Matters reach a crisis when Swayne sees Mary

and her sailor sweetheart together. He strikes

the youth down and nearly kills him. The ill-
treated crew become mutinous. Mary's father,

arrested by Swayne of being the ringleader, is

hand-cuffed. A ferocious fight ensues. The mate

is dropped overboard, Swayne puts in irons, Mary

finds a father and the sailor boy a bride.

With the exception of a few opening scene

acts, action takes place entirely absorbed in the old

camera work of Vidor, which is seen in many

brightly effective light and shade. Direction is
efficient, every situation arising naturally out of

the story and providing many exciting moments.

Though the most dramatic is his attempt to

force a marriage between Mary and the detestable

mate: the descent of her sailor boy through the

sky laugh at the opportune moment being

an incident certain to arouse applause anywhere.

Much humour is introduced by a daring sailor,

who chances an unfortunate. The whole

is based on the story "Then Hell Broke Loose."

Noah Beery as the diabolical Swayne dominates

through his performance, holding the spec-
tator enthralled. A splendid foil is provided

by the young sailor of Richard Cromwell, who

(Continued on page 21)
From the "Nineties" to 1920

Edna Best and Herbert Marshall are featured in "Michael and Mary," the charming play by A. A. Milne, which Gains- borough have adapted for the screen, and which is to be trade shown by Ideal at the Phoenix Theatre on Thursday, October 29th, at 8.45.

This intriguing picture, which, as a play, ran for a year at the St. James' Theatre, is partly set in London in the 'nineties, in the colourful days of the rubber-tyred hansom and the chop house, the golden sovereign and the ubiquitous "topper"—the London of the Boer War.

This, briefly, is the story: Mary Price is callously deserted by her husband, who, discovering that they are unsuited, drops out of her life, only a brief note indicating that he has gone. Mary meets Michael Rowe, an inspiring young author, who learns her sad story and offers to share his fortune with her.

The two inevitably fall in love, and Michael, attaining to hard-won success, offers his heart to Mary. She agrees to marry him, in spite of the tie that still binds her. But the young man first exacts her promise that the responsibility shall be on his shoulders.

1920 finds Michael a novelist of established reputation, father of a splendid son, David, who is nearing his 21st birthday and is about to become engaged. The long-absent first husband arrives upon the scene, bent upon blackmail. He falls during a heated argument, strikes his head and dies. The verdict is "Heart failure."

Deeply troubled by the episode, they decide to confide the whole story to their son. "David," says the father, "I am in your hands. It is for you to say." Without hesitation the young man rises, joins the hands of his parents, kisses them. David's flame smiles happily. He had feared the lad might not have risen to this momentous occasion. But the parents knew otherwise!

"Michael and Mary" is one of those stories with a universal appeal, which should delight the young with its sentiment and re-create for the middle-aged not only their own romantic yearnings, but the times that now seem to be but the fabric of a dream.

So far as historical accuracy is concerned, the producers, anxious to secure the last ounce of effectiveness from the earlier sequences, verified the costumes, sets and properties of the 'nineties from originals in the Victoria and Albert Museum.

"Michael and Mary" was directed by Victor Saville. Leslie Rowson was responsible for the camera work, and Miss Best and Mr. Marshall are supported by Elizabeth Allan, Frank Lawton, Margaret Yardie, Sunday Wilshin, Clarke-Smith and Ben Field.

Miss Best and her husband play the roles assumed by them in the stage play. So, also, do Elizabeth Allan and Frank Lawton, thus maintaining the atmosphere of the original production.

Yorkshire Audits Lancaster Play

"Hindle Wakes" Topping Records

At the Leeds trade show of "Hindle Wakes," Yorkshire proved to be as enthusiastic over Houghton's great Lancashire play as the "Red Rose" county itself.

At the Majestic, Leeds, where the show was held, Belle Chrystal personally appeared and was warmly welcomed by a record audience. Interest in Victor Saville's Lancashire "discovery" was widespread in Leeds, and the little star of "Hindle Wakes" was delighted when the orchestra at her hotel rendered "She's a Lassie from Lancashire," as a surprise item.

Gaumont's Yorkshire Sales Department reports a rush of business, indicating that "Hindle Wakes" should top record figures throughout the country.

English Atmosphere of "Devotion"

Largely British Cast

"Devotion," the Ann Harding feature of which P.D.C. are giving a special trade presentation on Friday at the Phoenix Theatre at 8.30 p.m., is based on the novel "A Little Flat in the Temple," written by the English authoress, Pamela Wynne. In the course of her seven years as a novelist Pamela Wynne has written fourteen books, the total sale of which runs into about half a million. Her novels have gone through numerous editions.

The locale of the story being London, it was decided that the cast should be English as possible. All the extras and small part players were English, and several people who play important roles in the picture are also of British birth.

These include Leslie Howard, who plays opposite the star, Doris Lloyd, Alison Skipworth, Joan Carr and Tempe Pigott. Other members of the cast are not English, but have played on the London stage. Among these are O. P. Heggie, Robert Williams, Louise Closer Hale and Ruth Weston.

Though her part in "Devotion" is different from any part she has recently played, Miss Harding, it is stated, fits it to perfection and lends to the charming central character her own particular qualities of wistful attractiveness and classic beauty. She is lent excellent support, notably from Leslie Howard. The director of "Devotion" was Robert Milton.

Grenadiers in Pathetone

One of the most famous military bands in the world, that of the Grenadier Guards, is seen and heard in the currently released edition of Pathetone Weekly.

The item was taken at Wellington Barracks by special permission, and the martial splendour of the band as it plays its famous slow march is certain to provide a real thrill. The photography and multiplicity of the angles from which the band was shot also has a very definite appeal.
**THE BIOSCOPE**

"Reckless Living"  
(Universal)

**Betraying Schemes**


Bee, once a hairdresser's assistant, has married Doggie, a crook from the gambling world. Curly, her old sweetheart, who runs an illegal betting office, schemes to get her back to him. When his plans fail, he pretends friendship to the couple, hoping to use them as a cloak for his operations. Though jealous, Doggie allows himself and wife to be installed in a flat. He steals her savings to back a horse, and she threatens to leave him. The race is broadcasted and his choice wins, but it is discovered too late. The police raid their flat. Bee leaves home and husband and again becomes a manicurist. Curly pays Doggie to play scapegoat. He uses the money to set up a petrol station. His wife returns to him.

Most of the characters in this picture are shady, common and unpleasing. All try to be smart in repartee, but their wit is poor stuff. Needless to say, sympathy is concentrated on the young wife, charmingly acted by Mrs. Clarke. Neither the performances of Norman Foster nor Knave lover (Ricardo Cortez) arouse anything but contempt. Slim Summerville has a small part as "a drummer;" his act is too much a matter of reminiscences. Excitement is provided by two police raids, and an excellent climax is worked up by the broadcast of the race. But the picture is marred by a number of unconvincing and somewhat absurd scenes. Even the recording is faulty, the male voices are unpleasing.

**Suitability:** Though unlikely to appeal to cultivated patrons, there is much to please popular audience.

*ANALYSIS*

**Story and Dialogue** 12%, out of 20%  
**Direction** 12%, out of 20%  
**Acting** 15%, out of 20%  
**Recording and Photography** 15%, out of 20%  
**General Appeal** 15%, out of 20%  

**THE CAST**

Bee: Mae Clarke  
Curly: Ricardo Cortez  
Doggie: Norman Foster  
Alice: Marie Prevost  
The Drunk: Slim Summerville  
The Munson: Thomas Jackson  
Block: Louis Natheaux  
Spike: Perry Ives  

**Opposed by:** United Artists.  
**Produced by:** Curli Larned.  
**Directed by:** Cyril Gardner.  
**Length:** 6,302 feet.  
**Release Date:** Not fixed.  
**Recording:** Western Electric Sound on Film.  

**"Pagan Lady"**  
(Universal Artists)

**Sex melodrama**

Those who regard the screen generally as a source of bad influence may seize upon this adaptation of the play by du Toit to argue their case. The play is unconvincing and is punctuated with highly soirée dialogue, capable of producing half-shamed snarks from certain members of the audience.

A little more delicate handling from the director might have relieved the picture of some of its certain commonness, though a genius could not have made it uplift as well as entertain.

Dino Mike, a hard drinking, hard fisted bootlegger, rescues Dot, a barmaid, from the unwelcome attentions of her particularly offensive guardian, and takes her off to his deadbeat in Florida. Here we meet his landlord, his right hand man, who passes his time bickering with his wife, and an amusing doctor of the beachcomber type (delightfully played by Roland Young and providing the film's brightest spot).

During a prolonged absence on the part of Dino, a crank missionary and his nephew Ernest, friends of the doctor, arrive. In association with Dot, who lives with Dino as his wife, Gray soon becomes conscious of the things he has missed in life by adhering to his rigid principles and later, in fact, marries her.

This state of mind, however, is not at width of heart the doctor regards his health, and Ernest, revolting against his narrow life, is soon making love to Dot. The story is told on a near-by beach and the night together and in the morning prepare to meet the terrible Dino, who, in the mean time, has been arrested for the attempted smear of the big man with wanton.

**"The Wickham Mystery"**  
(Universal Artists)

**Theft of Documents**


At a conference of congressmen succeeds in stealing Mrs. Wickham's packet and a sealed package highly prized by her husband. He sets for the police and offers a big reward. At a nearby cottage the Hamilton family and their guests are most interested in the news of the robbery. The latter consist of the daughter's fiancée (Harry) and Beverley, suffering from a severe cold. The young lady is much upset by the late arrival of her lover. During the night, Harry, irritated by the ticking of a large clock, rises to stop it, and finds the mysterious packet in the case. A man appears, a ferrety looking character, also the intruder. Beverley is discovered prostrate in the garden, his wife unconscious.

Mr. Wickham calls at the cottage and is surprised to meet Harry, for the young man had recently reported to the police to buy the packet, which contains plans of a helicopter. He now accuses him of the theft. Angry scenes ensue; in the end, the man in a cold and a pretended Scotland Yard inspector take part.

Ultimately, the packet is produced by Beverley and it is arranged that Harry's fiancée shall take it to London for safety. She is pursued by Wickham and narrowly escapes. She is discovered by her lover, and the packet retrieved by her faithful dog, Snub. Meanwhile, Robertson is also good as the most wronged man.

**Suitability** For any house where a well-staged and well-acted drama appeals.

**ANALYSIS**

**Story and Dialogue** 13%, out of 20%  
**Direction** 18%, out of 20%  
**Acting** 18%, out of 20%  
**Recording and Photography** 15%, out of 20%  
**General Appeal** 17%, out of 20%  

**THE CAST**

Richard Cromwell  
Angus Scrobe  
Sally Blake  
Newman  
J. Braddy  
Edwin J. Braddy  
Kathleen Swede  
Lionel Belmore  

Offered by United Artists.  
Produced by: Caleen Pictures.  
Directed by: George H. Selig.  
Photographed by: Toddy Tatt-Boff.  
Length: 6,061 feet.  
Certificate: I. J.

**"A Dangerous Affair"**  
(Universal Artists)

**Fantastic Crime Story**

A story of a newspaper man and a police officer, with two mysterious murders. The theft of a necklace and the reading of a will in a ghostly mansion presents abnormalities which are ramified in rapid succession of exciting but without purpose.

Wally Cook, a reporter, and McHenry of the police, are pals. The small town is considered a ghost town. A rich man from Florida出現s discovered murdered in the old house. McHenry has the police arrested and proceeds to cross-examine a prowler, who has been employed by Wally to make a duplicate of the necklace, and soon found murderer.

The crimes are baffling mysteries. A portrait of the deceased Randolph falls from the wall, revealing a lever which opens the wall and the simultaneous theft of a packet. Ultimately, the murderer confesses, and Wally finds the truth.

The merit of this wildly improbable story is the skillfully arranged succession of exciting incidents, which leave the spectator no time to analyse.

Jack Holt and Ralph Graves keep the ball rolling in fine style, though inclined to be too bostoners. Sally Blake's part is rather a small one. There are many subordinate parts well filled.

**Suitability** Likely to appeal to industrial patrons.

**ANALYSIS**

**Story and Dialogue** 15%, out of 20%  
**Direction** 15%, out of 20%  
**Acting** 15%, out of 20%  
**Recording and Photography** 14%, out of 20%  
**General Appeal** 15%, out of 20%

**THE CAST**

Lew McHenry  
Jack Holt  
Wally Cook  
Marjory Randolph  
Sally Blake  
Fred Litzy  
Blanche Friderici  
Violetta Moss  
Samuel Fadiman  
Edward Brophy  

**Opposed by:** Universal Artists.  
**Produced by:** Edward Brophy.  
**Directed by:** Edward Brophy.  
**Length:** 6,098 feet.  
**Release Date:** April 24, 1921.  
**Certificate:** I. J.
Columbia Shorts Now 'Featurettes'
Pulling Power of Single Reels

Because of the prestige which Columbia's short subjects achieved during the past year, Joe Brandt, president, announces that the company's groups of diversified single reels will be known in the future as "Featurettes." Superiority of the group during the past season was further evinced by the bookings from major American circuits with such powerful national chains as R.K.O., Fox, Publix, Loew and Warner.

With Krazy Kat popular as an animated cartoon, with Screen Snapshots maintaining its popularity, and with Curiosities, Bedtime Stories for Grown-ups outstanding in their various fields, Columbia feels that its single reel offerings during the past year, in many cases saved the programme for the exhibitor.

In addition, with its single reels representing as much in production value, story material and star or director name as the long feature, Columbia believes that the short has achieved a new position in the amusement field, where it can no longer be considered as film entertainment selected to round out a programme, but as a pulling power in itself, which can more appropriately be described by the title "Featurette."


Another British Winner
Edgar Wallace's "The Calendar"

The W. & F. unit of Gaumont-British, following their parent company's decision to give the public "straight-from-the-studio" films, started a premier run of the Gainsborough-British Lion film adaptation of Edgar Wallace's stage play, "The Calendar," at the Capitol on Monday.

The general consensus of opinion was that "The Calendar" represents an addition to the long chain of obvious money-makers which have recently emerged from the Gaumont-British production units and which have already enhanced the company's prestige throughout the motion picture world.

A special feature of the Capitol presentation again takes the form of lobby displays and stage settings which create the atmosphere characteristic of the film. This method was adopted with considerable success in connection with "The Ghost Train," which recently concluded an unusually successful season at this same theatre and "Hindle Wakes," which met with equal success at the New Gallery.

W. & F. are now specialising in these new showmanship methods with amazingly fruitful results, and they have, in fact, inaugurated a new service to exhibitors booking their product, who, if they care to view these films during West End pre-release, can draw inspiration for their own theatre exploitation.

"The Calendar," which is reviewed fully on another page, is one of the most British of all British films and is marked by amazingly fine performances by Herbert Marshall, Anne Grey and Gordon Harker. It also captures the appealing pageantry of the Ascot Races and provides some of the finest turf thrills ever filmed.

"News about Pictures in Pictures"

The windows of Butcher's Film Service have been attracting considerable attention during the past fortnight, not on account of any elaborate scenic display, but purely by the quality of the stills of "The Great Gay Road."

Triumphant Progress of 'East Lynne'
Packed Houses and Record Figures

Fox's "East Lynne" is proving a success wherever it has been shown, and delighted exhibitors from all parts are writing into the Fox branches congratulating them on the magnificence of the production.

In the Leeds area, the picture, opening at the Rialto to the biggest Monday this year, is expected to take more money than any picture shown in 1931. At the Tivoli, Grimsby, and the Tudor House, Huddersfield, the film resulted in one of the biggest weeks ever known. At the Playhouse, Pontefract, "East Lynne" broke the "Common Clay" record, figures which were believed to be unapproachable, and at the Savoy, Bradford, is playing this week to packed houses.

When played at the Pembridge Cinema, "East Lynne" exceeded by several pounds the highest figure reached in the past sixteen years. In Blackburn, the picture, with one single exception, took more money at the Theatre Royal than any previous picture, while in Glasgow the picture played to the exceptionally fine attendance of 36,976 in a week at the Coliseum.
**THE BIOSCOPE**

**ANALYSIS**

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**THE CAST**

The Actor: Alfred Lunt
The Actress: Lynn Fontanne
The Critic: Roland Young
Lied: Zasu Pitts
"Mania" A Creditor: Mande Ebure

**THE LITTLE FEST** (United Artists)

614 feet. Release date: Not fixed. Certificate: U. Produced by Charles Muntz. This scrappy cartoon presents an amusing little fellow and a pest little brother who determines to accompany him on a fishing expedition. The underwater adventures are ingeniously done, quite original and most amusing. Excellent programme addition anywhere.

A number of short reviews are held over.

**Short Product**

Small Heath Scheme Approved

A proposal to build a cinema at Small Heath was sanctioned by the Birlingingham licensing justices on Monday, when Harry H. Reynolds, director of the Coronet and Orange Cinemas, Small Heath, applied for provisional approval for a house at the corner of Coventry Road and Kingston Road. The theatre will have 1,866 seats,—1,143 in the stalls and 743 in the balcony—and will have a crush hall capable of 364 persons. A walkway, giving access from three roads, will be another amenity. Evidence in support of the application was given by Harry H. Reynolds and Ronald H. Satchwell, of Satchwell & Roberts, the architects.

Permission was granted subject to work being started within three months and carried out with due despatch.

**WARNERS: RISING GENERATION**

On Friday last, at the King’s Hall, Great Russell Street, Warner Bros’ Dramatic Society presented “The Rising Generation,” part of the proceeds going to the Cinematograph Trades’ Benevolent Fund.

The play is an amusing comedy dealing with the struggle of youth for emancipation from its elders. The parents of the young people concerned desire that their children shall make the experiment of finding for themselves, and leave the children with some of the older generation to run the household, with extraordinary results. Eventually, the youngsters admit that complete independency has its drawbacks, and they are reconciled to the trade, a few years longer under parental control.

The cast was uniformly good, but special praise is due to Leonard Andresa’s convincing interpretation of Puddifer, the butler. Jean Beaty’s Sophia Morell and Margaret Squire’s Mrs. Dodrell were also particularly natural and amusing.

**Trade Presentation to D.C. Dobie**

Thirty-five members of the Merseyside cinema trade, representing both exhibiting and renting interests, on Friday last attended a farewell luncheon at the Stork Hotel, Liverpool, to D.C. Dobie, Liverpool branch manager for First National Pathé, Ltd., who has been transferred from the firm. Mr. Dobie was presented with a cocktail set. The luncheon and presentation were organised by C. O. Davies (Clubmoor and New Premier Cinemas, Liverpool), and Paul D. Watson, the Liverpool branch manager and J. Lewis and — Nicol (F.N.P., Liverpool). Mr. Dobie has been Liverpool branch manager for two years.
Legal and Financial News

"His First Car" Appeal Settlement

Empire to Pay Millie Orpen's Costs

The Court of Appeal, consisting of the Master of the Rolls and Lords Justice Vacaru and Romer, heard an appeal from an order of Mr. Justice Luxmoore in the Chancery Division in March, when he gave judgment in favor of the plaintiff in an action brought by Morris Lawrence Metzenberg Samuelson, professionally known as Lauree Weleg, claiming an injunction and damages against Producers' Distributing Co., Ltd., of Great Newport Street, London, W.C.2. Plaintiff was copyright owner of the sketch entitled "The New Car." This was performed in a revue called "Vaguen and Vanities" for about six months. It was complained that the defendants passed off a talking film from plaintiff's sketch by substituting the words in the title, "The New Car," to "His First Car." The defendants denied that there had been any infringement.

At the trial the judge refused to grant an injunction, being of the opinion that there was no longer necessity to protect plaintiff, but directed that there should be an inquiry into damages. The Master of the Rolls, in his judgment, said that the author of the sketch was not the author of the story for which it was called "Washing the Car" or "The New Car." The defendants had paid £5 into court, and such sum was sufficient to satisfy plaintiff's claim. The defendants had expressed regret. The court came to the conclusion that no order for an inquiry into damages was necessary. Mr. Samuelson was entitled to sum up on the question of copyright, but not as regards an inquiry into amount of damages. Mr. Samuelson would be entitled to two-thirds of the plaintiff's claim, and there would be no order as to costs of the appeal.

MILLIE ORPEN GETS COSTS

After hearing legal arguments Mr. Justice Rowlatt, in the King's Bench Division, on October 16th, New Empire Ltd., should pay the costs in an action brought against them by Millie Orpen, common informer. His Lordship said nothing that was said shook his opinion that, had the action been fought, plaintiff would have obtained judgment with costs, providing the evidence was as clear as that offered in the previous case. In the circumstances, as defendant had by Act automatically discharged the action, he held that Millie Orpen should have her costs up to October 7th. Should, however, pay the costs incurred by the directors of the company up to their date when the proceedings against them were dropped.

BRISTOL EMPIRE AFFAIRS

After some little argument in the Chancery Division, before Mr. Justice Vacaru, Eves, it was agreed made for the compulsory winding up of the Bristol Empire Ltd. The order was made on the petition of G. H. Mason, electric sign manufacturer of Bristol, a creditor for £331. There were other creditors for £850, and Messrs. Waring & Gillow creditors for £1,341.

The Bristol Empire was a revue and variety theatre for many years until April of this year, when it went over to "talkies." The "talkie" apparatus in use was supplied by R.C.1. and G.T. Co., Ltd.

There was considerable comment among exhibitors when the theatre opened as a cinema owing to the extremely low prices charged for admission. The K.R.S. went into the matter, with the result that first run films were withheld from the Empire.

EXHIBITOR SUES EXHIBITOR

Charles Ogden, proprietor of several Manchester cinemas, and of La Scala, Oldham, at present in favor of opening up Scala Cinema on Good Friday. The information was laid by Millar Johnstone Wagstaffe, general manager of the Picture Cinema, Holmwood, a rival theatre.

T. M. Backhouse said permission was not given for defendant to open his cinema on Good Friday.

An employee of Mr. McVittie gave evidence of having paid for admission to La Scala on Good Friday. It was denied that any spirit of vindictiveness had entered into the proceedings; it was only desired to clear up the situation. Mr. Ogden was fined 1s. The magistrates declined to allow costs to complainant and ordered each side to bear its own.

NEW COMPANIES

FIRST NATIONAL FILM DISTRIBUTORS, LTD.—Registered as a "private" company on October 15th. Nominal capital £1,000. Objects: To carry on business of film producers, etc. The subscribers (each with one share) are: H. J. Fellows, Nor Cot, Brampton Grove, Keeton, clerk; and W. Headum, 4, Park Avenue North, Horncastle, N.8, clerk. The first directors (to number not less than two nor more than five) are to be appointed by the subscribers. Solicitors: Denton Hall and Burge, 3, Gray's Inn Place, W.C.1.

NATIONAL PROVINCIAL PICTURE HOUSES LTD. —Private company. Registered October 2nd. Capital £5,000. Objects: To carry on the business of theatre, opera house, music, concert and dance hall and cinematograph theatre proprietors and managers, etc. The first directors are to be appointed by the subscribers. Secretary: S. M. Hyam. Solicitors: Warren, Martin, Miller & Co., 45, Lincoln's Inn, London, W.C.2. Registered office: 8, St. Martin's Place, Trafalgar Square, W.C.2.

HERMITAGE CINEMA, LTD.—Private company. Registered September 22nd. Capital £5,000. Objects: To acquire land in Hermitage Road, Hitchin, with the cinema in course of erection thereon, to furnish and equip the same, and to carry on the business of cinematograph and theatre proprietors and managers, etc. The first directors are: E. Simmons, "Seadomare," Letchworth Corner, Letchworth, surveyor and auctioneer; and J. Ray, "Stofield House," Stotfold, Beds, builder and contractor. Solicitors: H. M. Heckford, 10, Levesen Avenue, Letchworth.

Muriel Angelus, starting in the current Mutual production, "Lloyd of the C.I.D."

SHARE PRICES

Mersys, Redway, Mann & Co., Ltd., state that the market closed on the following quotations.

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NATIONAL PROVINCIAL CINEMAS LTD.

Has been formed to organise a new circuit of Picture Houses under the direction of Mr. E. E. Lyons.

The company will be prepared to consider the acquisition of Approved Theatres by Lease or purchase or will undertake the management or booking of Theatres.

The company has also facilities for dealing with approved building projects.

Enquiries are invited and will be treated in confidence.

NATIONAL PROVINCIAL CINEMAS LTD.

Films House (Third Floor), Wardour Street, London, W.1
New Victoria Celebrates its Anniversary

And Another "Trocadero"

It seems very much short of a year since the New Victoria, S.W., made its bow, yet this week that most outstanding of Gaumont-British theatres celebrates its anniversary. It was indeed a pleasure to meet again imamculc General Manager Jack Hanbury, who has been responsible for the rearing of the infant, to do homage to the occasion.

The celebrations on Monday evening were certainly worthy of the event, and Stage Director Herbert Mason, Musical Supervisor de Groot and Sidney Firman and his band combined to make it a great success. To compensate for the absence of the traditional snack the audience was treated to the original spectacle of a stork floating across back stage and depositing its precious "burden" behind a chimney stack.

The great stage spectacle was an undoubted feast of music and colour, with the New Victoria's management having a special word of praise for its rendering, in appropriate costume, of the "Soldiers' Chorus" from "Faust." The setting for this item was one of the most amazing splendours.

Another "occasion" on Monday evening was the Trocadero's second effort at opera. Inspired undoubtedly by the great success of their first experiment, when they staged "T'Poglacci," the Hyams Brothers at Major Gale are offering all this week as part of their ordinary programme a complete performance of "Cavalleria Rusticana."

Produced by T. C. Fairbairn, and with the orchestra under the baton of A. Van Damm, the opera proved, at its first showing, a musical treat and a scenic triumph. With its huge chorus admirably controlled, a responsive orchestra and the principals without a flaw, "Cavalleria" is an abridgment which will vie with Covent Garden's most ambitious effort.

The Trocadero has done it again.

H. C.

Exmouth Licence Granted

Application by C. H. Palmer for a cinematograph licence in respect of the Manor Hall, Exmouth, was granted at the local magisterial sessions on Monday. The application was opposed by Norman Hart, on behalf of W. J. Bayley and Mr. Nicholls, local exhibitors, and the Devon and Cornwall Branch of the C.E.A.

For the applicant, Mr. H. Linford Brown, said the plans for alterations had been before the bench previously and were found to be in conformity with the Cinematograph Act. All the alterations had been carried out in accordance with the plans.

Mr. Hart pointed out that the premises were over a large motor garage, and in case of fire a serious panic might result. The chairman said that matter had been considered when a theatre licence was originally granted.

The licence was granted on condition that a certificate of comfort had been compiled with forthcoming, and that there should be at least one adult to every 20 children at the rear of the house.

The chairman commented on what he termed the improper course adopted by an outside firm of solicitors, who, representing themselves as speaking for the interests of the theatre, had written direct to the Home Office stating objections to the granting of a licence.

THE BIOSCOPE

London Trade Show Diary

THURSDAY

"Palmy Days" (United Artists) London Hippodrome, 3 (Eddie Cantor will be presented in the latest Sammel Goldwyn production, "Palmy Days," at the London Hippodrome tomorrow, Thursday, at 2 p.m., when United Artists gives a special screening to the trade, "Palmy Days" has elaborate and intricate dance routines staged by the same master, Busby Berkeley, as in the famous "Whoopee." The story is a comic yarn in which Cantor is seen as the unwilling assistant to a gang of fake spiritualists who hire him out as an efficiency expert to wreck a modernistic bakery that might have come out of an Arabian Nights fantasy.

"Wicked" (Phoenix) Phoenix, 8.30

Fox will trade show Elissa Landi's latest picture, "Wicked," at the Phoenix tomorrow, Thursday, at 8.30 p.m. In this picture Miss Landi plays the part of a young wife who falls foul of the law when protecting the husband she has discovered is a crook. She is sent to prison, is allowed to go into an outside hospital when about to become a mother, and finds later that the State claims her child. This is the beginning of a tensely dramatic episode which furnishes the climax of this picture. Victor McLaglen has the leading male role supported by Theodore von Eltz, Allan Dinehart and Una Merkel.

The picture will be preceded by the screen version of Zane Grey's western romance, "Riders of the Purple Sage," in which George O'Brien shares the honours with Margaret Churchill.

FRIDAY

"Devotion" (P.D.C.) Phoenix, 8.30

Shirley Mortimer (Ann Harding) is the Cinderella of her family, and is always kept in the background. One day she is introduced to Trent (Leslie Howard), a brilliant young barrister, who is a friend of her father, very much in the public eye at the moment on account of the fact that he is conducting the defence of a famous painter, Harrington (Robert Williams) on a murder charge. Shirley falls in love at sight. She makes up, as a middle-aged governess and applies for the job of looking after Trent's young son in his flat in the Temple. All goes well, and she has the chance to be near Trent and "mother" him undisturbed, until one day Harrington, who has been acquitted, comes to see Trent and pieces Shirley's disguise. It is not long before Trent, too, discovers her identity. The development shows how the two come together.

TUESDAY

"Huckleberry Finn" (Paramount) Carlton, 10.30

"Huckleberry Finn," which Paramount will trade show at Carlton on Tuesday, October 27th, at 10.30 a.m., is a faithful film translation of Mark Twain's world-famous story of boyhood adventure. Paramount have followed the success of 'Tom Sawyer,' with another story from the immortal Mark Twain with the same band of youthful actors, the same interlude at South setting, with a fresh and even more appealing plot.

Jackie Coogan is again seen in the role of Tom Sawyer, Junior Durbin is Huckleberry Finn, Green plays Becky Thatcher and Jackie Searl gets into his brother's bad books again as Sid Sawyer.

Edwin Booth stars in "The Vanishing Legion," Ideal's new "talkie" serial. It is supported by Harry Carey, who played with her in "Trader Horn," and by Wm. Desmond and Frankie Darro.

London trade show, Astoria, Charing Cross Road, October 29th, at 10.45 a.m.

WEDNESDAY

"Susan Lenox, Her Fall and Rise" (M-G-M) Phoenix, 8.45

On Wednesday next, October 25th, at the Phoenix at 8.45 p.m., M-G-M is presenting Greta Garbo's newest and most sensational subject, "Susan Lenox, Her Fall and Rise." The picture is a screen version of the celebrated novel of the same name, and was directed by Robert Z. Leonard. For this subject M-G-M assembled one of the strongest casts Garbo has yet had appear in support of her. Clark Gable is her leading man, Jean Hersholt has a strong role, Alan Hale appears as "Susan's" husband, Hobart Bosworth, John Miljan, Hale Hamilton and Cecil Cunningham also appear.

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

WEDNESDAY, OCTOBER 28

Susan Lenox, Her Fall And Rise (M-G-M), Phoenix.

THURSDAY, OCTOBER 29

Michael and Mary (Ideal), Phoenix.

The Cannonball, Playful Pan and The Vanishing Legion (Eps. 1) (Ideal), Astoria.

FRIDAY, OCTOBER 30

Looking for Trouble (P.D.C.), Phoenix.

MONDAY, NOVEMBER 2

Carnival (W. & F.), Tivoli.

TUESDAY, NOVEMBER 3

Friends and Lovers (Radio), Phoenix.
C. E. A. and Renter-Exhibitor Tactics

Committee of Six Appointed to "Investigate the Matter"

General Council Has a Busy Session

At a full meeting of the General Council last Wednesday, over which R. C. Crow presided, a wide variety of matters ranging from the building activities of American renter-producer houses to the policy of the official organ of the Association, was discussed.

Mr. Gal's "gunnysack bombshell" materialized in the form of an attack on the policy of Paramount in, as he alleged, building up a circuit of theatres throughout the country with the independent exhibitor, from whom a large share of the capital necessary to the enterprise had originally come. His remarks paved the way for a lengthy discussion on the problem, and it was ultimately decided to form a committee of six to investigate the matter.

On the question of Sunday Opening a questionnaire was submitted to the Council which, it was suggested, members should present to all Parliamentary candidates in their area. The non-questionnaire broadly asked if each candidate would support a Bill to legalize Sunday entertainments on a permanent basis.

The debate was also devoted to discussion of the "Cinematograph Times," while the success of the committee negotiating with the renters on behalf of small halls further lengthened the session.

CORRESPONDENCE with the Colbert's Circle was read in, in which the growing custom of having "trade shows at night" was greatly deprecated. It was pointed out by Mr. Colbert that many film critics were at the shows and, as with many similar shows, half the members of the two parties are from outside of the centre of London, and it was inconvenient, and often impossible, for the trade shows to be held at night.

In another connection a letter was also read from the Southern Midlands Branch, W. N. Blake, pointing out the need of a joint Branch gathering to precede the late shows, and said it really meant that in many cases blind booking had been replaced by an informal view, and it was thought the Advisory Committee should have put it very strongly that it was the Government, or the Government Department, which must administer the Cinematograph Act, to see that trade shows were held at a responsible hour.

F. H. Cooper suggested the matter should be referred to the Joint Standing Committee with a recommendation to approach the Advisory Committee if nothing came of it.

Alderman E. Truscott, J.P., considered the Association's attitude to be that of the Board of Trade, through the General Council, and it was agreed that this was so.

Bad Language

The Northern Branch, in a letter, again raised the subject of bad language in British films.

It was reported that British studies had been informed that objectionable expressions must be omitted from films, and this policy was being carried out. The language referred to had occurred in films which were made in the United States, and was not to be repeated.

Correspondence was also read from the President and the Children's Cinema Association in regard to collaboration in a scheme to deal with the problem of children and the cinema. The Children's Cinema Association had been approached by the Ministry of Health, and it was felt that, sooner or later, we were going to feel the result of this action. The meeting ended in giving warning to the trade of the necessity of making films more suitable for children and activities dealing with them from time to time.

Many members will remember a meeting that was held in Birmingham, when we were again called upon to consider the activities of the various companies and their desire to build theatres in this country, and we felt it was a movement likely to grow and be in opposition to the independent exhibitors who were objecting to the scheme.

"At the time we were discussing that situation we were impressed with the fact that the opportunities in this country, if the industry were to be re-arranged for the enjoyment of the production of worthwhile British films by American producing companies."

Renters Who Build Against Exhibitors

And the Paramount Bar

Major A. J. GALE raised the question of Paramount building theatres and instituting bars in connection with their own product in this country. He said —

"I want to claim a little initiative from the Council on this subject, which is of importance to all the exhibitors in the country. I want you to back me up. It is a matter that has occurred to several members of this Council. At one meeting we were discussing the question of American and British films and we felt that, sooner or later, we were going to feel the effect of this policy. The meeting ended with the warning to the trade of the necessity of making films more suitable for children and activities dealing with them from time to time."

Many members will remember a meeting that was held in Birmingham, when we were again called upon to consider the activities of the various companies and their desire to build theatres in this country, and we felt it was a movement likely to grow and be in opposition to the independent exhibitors who were objecting to the scheme.

"At the time we were discussing that situation we were impressed with the fact that the opportunities in this country, if the industry were to be re-arranged for the enjoyment of the production of worthwhile British films by American producing companies."

Financed by British Money

I think the General Council should know that there are activities on the American market which are being very largely financed by British finance. At the time Mr. J. F. MORTON, speaking on the subject, said that if we had difficulties we could settle these at a round table conference.

"The General Council has had experience of these conferences and the sympathy we are likely to get at the time the delegates interviewed Famous-Lasky there was no suggestion by Mr. Morton that we should probably force them to buy and build cinemas in Great Britain if we did not fall into line."

"We know that these activities were already in existence—they had a carefully prepared campaign and we have been approached by Famous-Lasky and others to extend their activities and buy back, from British finance, a little of the money with which they have been able to push forward their activities."

"The interest that this country has had in this industry is that we have had to deal with Famous-Lasky and others to extend their activities and buy back, from British finance, a little of the money with which they have been able to push forward their activities."

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Re-arranged West End Prices

As a result of the meeting between representatives of the West End cinemas, arranged by the C.E.A., the following decision has been unanimously reached.

The 2s. 4d. seat remains unchanged.

The seat which was previously 2s. 4d. across becomes 2s. 6d., but the 8s. 6d. seat, gross under the new tax proposal should come to 3s. 8d., but propreraters of cinemas have decided to keep it at 2s. 6d, in order to retain a convenient price for the public.

The 5s. 6d. seat to the proprietor will be reduced from the extra 1d. which they will receive from the increase on the 2s. 6d. seat, thereby fulfilling the pledge that the tax should be passed on to the public.

The 5s. 6d. seat becomes 6s., and the 8s. 6d. seat will remain unchanged. In the few instances in which the 1s. 6d. seat was being used, this seat will in future be priced at 1s. 3d.

The scale of charges to be charged to the public in the West End, inclusive of tax, as from November 4th will be: 1s. 3d., 1s. 6d., 2s. 6d., 3s. 8d., 8s. 6d. and 1s. 6d.

American Invasion Welcomed

The General Secretary reported that the President and his representative had met with the American trade commissioner in Paris concerning the production of films in this country by American com-

patries. Going under the old standard had made American production increase in this country, and there seemed to be apprehension if the Americans came over in any numbers that they would meet with anti-American prejudice.

It had been decided that one thing exhibitors wanted was the largest possible number of films, and among them for the largest number of years this country would be welcomed, provided they made worthwhile British films.

It was moved by J. HARRISON, seconded by Councillor J. F. MORTON, that a letter be sent to the Minister of Labour conveying the approval of the General Council for the encouragement of the production of worthwhile British films by American producing companies.

A Barrine Clause?

"The latest thing is this: that they have again approached Gaumont-British—this time with a view, not only to shortening the release dates, but in order to make the success of the big picture in the United States and to have the rights of the picture in the United States and to have the rights of the picture in this country."

"The income in our country is that we have had Famous-Lasky and others to extend their activities and buy back, from British finance, a little of the money with which they have been able to push forward their activities."

"Their idea is to get a stranglehold on business in this country. If we are not able to save you, they are going to save yourselves, and we are going to throw them the proposition as they were not going to be partners in any scheme of Paramount's."

"Deserve What is Coming to Us"?

"I say that if we are going to tolerate that kind of thing and support it, we might as well tell you we deserve what is coming to us in future."

"I have no grudge against Paramount any more.
"Cinematograph Times" Discussed

Revision of Policy

The CHAIRMAN, moved, and COUNCILLOR G. F. McDONALD seconded, that the following report of the Committee of Management should be received and adopted—

The Citizens of London have come to the decision that the time is now ripe for a further development in the policy of the paper in general.

The situation facing us in the immediate future seems to require that we should possibly consider drastic steps in normal times now appear necessary to constitute the main trouble of the exhibitor during the ensuing months. Letting the product and then letting the independent come in to trade.

We should adopt our usual policy, and ask that if you could get the new paper in the nearest number by the 1st December, and get a more complete list of selected places as long it would stand up. They said, You would be home in your distant and I said; "What about my correspondence?" and they said, "That cannot be helped, but we want you to know in key areas of interest."

When the "Smiling Lieutenant" was coming over in the back of their mind to put that picture on the same line, I told them that we in London, and the London Cinema Committee thought we should follow him on that line. Paramount are trying to get a superior product in the market, and have given the opportunity to take the product and then letting the independent come in to trade.

The General Secretary explained that in regard to the London scheme the major is a matter of Mathes had referred to, of a special report to receive a special exhibition, or the like, and the exhibitors were expected to follow on these lines. Paramount are trying to get a superior product in the market, and have given the opportunity to take the product and then letting the independent come in to trade.

FILMS TO BE VALUED BY COMMITTEE

Such a course of action needs careful investi- gation, and, after a great deal of time, it was decided to set up a Committee of Management which would give the full support of the General Council in the event of any action being taken in the matter.

The Chairman stated that he had heard from his colleagues that it was the wish of the General Council. Such pricing could probably be adopted by Committee, whose identity would not be disclosed.

The Committee, it was decided, would be asked to consider the development in policy. They would spend a week that would be given to the matter, and they would return the proposal to the Committee for a decision.

Captain G. R. Row said it should be made clear that no members were asked to value the product, but, if any interested, it could be returned to the product and then letting the independent come in to trade.

Influence of Social Functions

F. W. Mathes, said the London scheme, and the like, and the exhibitors were expected to follow on these lines. Paramount are trying to get a superior product in the market, and have given the opportunity to take the product and then letting the independent come in to trade.

The Chairman explained that the Film Report was conducted separately from the paper. The viewers were quite unknown to the trade, or the directors of the companies, so it should be returned to the product and then letting the independent come in to trade.

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No. E.T. Campaign

The report of the Entertainments Tax Committee was received and adopted.

Although the matter was urgent, your Committee circulated its recommendations direct to the Branches and also recommended the Branches to call meetings of the purpose to discuss the book which was deputed to sign the book.

Very sincerely.

F. M. CLAUGHTON.

New Tax To Be Passed On

Leeds Exhibitors Bid For Unanimity

There was no division of opinion at the October meeting of the Leeds Branch as to whether the new Entertainments Tax should be passed on to the public or not, a motion to the former affecting the exhibitors very greatly. Both John Claughton and C. P. Metcalfe emphasised the folly of exhibitors bearing the tax, and the latter stressed the necessity of district agreements amongst exhibitors.

John Claughton, who presided, expressed his hope that the Special Committee of the General Council in securing some agreement on the duties would standardise assessments throughout the country. He expressed the wish that the new tax should be borne by the public rather than by the exhibitors. He commended the work of the Special Committee of the General Council in securing some agreement on the duties, and he expressed the wish that the new tax should be borne by the public rather than by the exhibitors.

Mr. Metcalfe pointed out that the tax would be a great burden on the exhibitors, and he urged that a district agreement should be made.

F. M. CLAUGHTON.

Bad Language in Films

Reporting on the last meeting of the General Council, C. P. Metcalfe commented on the bad language in films. He expressed the hope that exhibitors would be able to avoid any risk by adopting all the films recommended by the committees.

The Chairman remarked that he understood the concern of the exhibitors regarding the bad language in films, and he agreed that all the recommendations of the committees should be adopted.

Mr. Metcalfe said that the exhibitors were currently discussing the matter with the Home Office, and that they hoped to come to an agreement.

C. P. METCALFE.
latest News About Pictures—
in Pictures

BIOSCOPE ART
SECTION :: STILLS
FROM FORTHCOMING BOOKINGS.
In the supporting cast of "Devotion," which P.D.C. will present at the Phoenix Theatre on Friday, at 8:45 p.m., are Robert Williams, O. P. Heggie and Louise Closser Hale. Leslie Howard, who plays opposite the star, is now working in a British picture.
Ideal Films Present——

Edna Best
and
Herbert Marshall
with
Elizabeth Allan
Frank Lawton
D. A. Clarke-Smith
Margaret Yarde
Sunday Wilshin
and
Ben Field

A. A. Milne's delightful story of a grand and simple love which——
Gainsborough's "Michael and Mary"

Special Presentation
Phoenix Theatre, Charing Cross Rd., W.C.
Thursday, October 29, at 8.45 p.m.

—carried Michael and Mary through hardship and sorrow to radiant success
"Riders of the Purple Sage"—Fox

Fox offer for trade show at the Phoenix Theatre, Charing Cross Road, at 8.30 p.m. to-morrow (Thursday), "Riders of the Purple Sage," starring George O'Brien with Marguerite Churchill, Noah Beery and Yvonne Pelletta.
Sam Goldwyn's "Palmy Days," with Eddie Cantor starring, will be presented by United Artists at the London Hippodrome to-morrow (Thursday), at 3 p.m. Among the supporting players are Charlotte Greenwood, Barbara Weeks.
"Susan Lennox"

M-G-M are presenting their new Garbo vehicle "Susan Lennox" (Her Rise and Fall) at the Phoenix Theatre, Charing Cross Road, on Wednesday next (October 28), at 8.45 p.m. With the intriguing Dane are featured Clark Gable, Jean Hersholt and John Miljan.
manufacturers to come to this country to make British-

Paramount Building Operations

Some feeling was manifested at the meeting, in

Jay's, but no doubt there were many exhibitors who

Left: The Bioscope, October 21, 1931, page 29, a newspaper article discussing the recent meeting at the General Committee, the discussion on the proposed changes to the Copyright Act, and the effects on the film industry. The text is long and detailed, discussing various aspects of the film industry and the events leading up to the meeting.

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Birmingham Says “Thank You”

And Adopts Tax Committee’s Suggestions

A special meeting of members of the Birmingham Branch, under the chairmanship of Oscar Deutsch, unanimously confirmed the recommendation of the Tax Committee in respect of proposed changes to the Entertainment Tax.

A further resolution was also framed to express the gratitude of the Birmingham Branch to the Tax Committee for its successful endeavours, and to James Welsh, who had fostered the matter.

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Hamphire Concedes: Discussion on Rentals, Concessions to Small Halls

Considerable discussion took place at the monthly meeting of the Hampshire and Isle of Wight Branch before the recommendations of the Tax Committee respecting the incidence of the new Entertainment Tax were considered. Several Brenton’s and other companies which they thought did not come within the purview of the recommendations.

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Mr. A. W. Banner, O.B.E., presided over the meeting, which was the last to be held in the Town Hall, Southampton, on Friday. There was a reported attendance of 50.

Arising out of the minutes, the Secretary (Horace H. C. Mitchell) said that he had been the Chief Constable of Southampton in reference to the desire that the Cinematograph Trades Union should sit down to the Southampton Council for Social Services. The matter hinged on what happened in regard to Cinema Opening, and he suggested that the Chief Constable that the question should be deferred until they knew what was going to happen in that respect. A temporary measure had been agreed on at the meeting, but the matter should leave the matter over until the subject of Cinema Opening was to be considered on a permanent basis. This course was agreed to.

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Considering the Small Exhibitor

Mr. Ray, referring to the proceedings at the General Committee, said that a sub-committee had been appointed to consider the effect of the proposed changes on the British market. The chairman had discussed the matter with the K.R.S., as a result of which, new proposals had been brought forward. The K.R.S. had said that they did not expect the weekly rentals of the new construction halls to exceed £125 a week, and they had agreed that in such cases no concessions to the K.R.S. would be made.

On the question of the chairman, seconded by Mr. Ray, a card or vote of thanks was passed to the Speaker and members of the General Committee for their work done in connection with the Entertainment Tax.

Hotly Discussing

E. R. S. Esquire, speaking in the general body, said that the question of concessions from the public to the subject.

Mr. Ray said that apparently there had been complaints both from the public and from exhibitors in the Newcastle and Birmingham areas, as well as in London.

Mr. Ray expressed the opinion that, from the point of view, some of the short films were perfectly dis-

The chairman had assumed that the position at present was that, if they had a small hall, they would not be inclined to go to the expense of putting it up in sympathy with the tax, but the matter would be gone into at the meeting, and after that date he would be able to put more detailed facts before the Committee.

In Evidence Against You?

Mr. Ray described the position at present as that, if they had a small hall, they would not be inclined to go to the expense of putting it up in sympathy with the tax, but the matter would be gone into at the meeting, and after that date he would be able to put more detailed facts before the Committee.

The chairman said that all that was promised was that, in such cases, the matter would be dealt with sympathetically. The member would have to make out a case for altering the tax, but he would be interested in seeing what was done.

The chairman made it clear that all halls were being treated alike, and that the matter would be gone into at the next meeting, and after that date he would be able to put more detailed facts before the Committee.

A member said that it was hoped that they would be in possession of more information before long, and that better provisions would be made in their judgment.

The subject was then allowed to drop.

A Common Policy

Mr. Ray said that the new Entertainment Tax was introduced by the chairman, who said that it would be a good thing if they could get a common policy.

The chairman remarked that Headquarters asked that a definite decision should be arrived at.

Mr. Ray expressed the opinion that the support of the recommendations from Head Office, and that the increased tax should be passed on to the public, the members forthwith to proceed to adjust the prices in accordance with the increased tax.

Mr. Ray said that he had been able to get to the latter, and that better provisions would be made in their judgment.

Mr. Ray said that he had been able to get to the latter, and that better provisions would be made in their judgment.

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Public Pensions

The chairman announced that the Secretary would not be present, as he was away on a commission.

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Secretary's Report

The chairman announced that the membership of the committee would not be present, as he was away on a commission.
was going to shoulder the tax it would soon get known, and it would be used as an advertisement—"We Pay the Tax." Captain Clement said that his clients at Shirley were reported as being anxious, as that the tax would be paid in round sums of £100. The late exhibitors R. Chetham and Henry were also quoted as having announced some of them at once tendered the extra tax.

The Chairman's Address

The CHAIRMAN said that the Chairman of the Exchequer had distinctly said that he expected the tax would fall in part on the railways, and in part on the share of the extra burden. He would be explaining why the railways would not increase the price of the 1s. 3d. ticket, that it was not an increase to them, and therefore making it 9d. which was 1d. more than the tax. He did not believe that the railways would stand an increase. After further discussion, during which Captain C. said formally seconded Councillor's BUCK's motion that the tax should be passed on to the public, the Chairman proposed a motion that the members should carry out the suggestions made by the Chairman. The resolution was then passed, a note being made of Mr. Waterworth's statement regarding his 1s. 3d. seats, and the Secretary was asked to communicate the substance of the division to all the members. At the same time he will inform members of the procedure to be followed in regard to the stock of tickets they may hold at the old figure for Tax purposes.

No Raising on Ours

The CHAIRMAN, remarking that they all knew that the Sunday Opening Bill had gone through, that the Chairman of the Committee had expressed their gratitude, and that the Chairman of the Committee had expressed the wish that they would still be carried. He thought that they did not have to decide now for the future, but they had adopted the Chairman's original proposals and they would consider the suggestions of the Chairman. He had written a resolution to that effect, which was seconded by Councillor BUCK, and agreed to.

In a similar situation, the CHAIRMAN said that they ought not to allow the matter of Sunday Opening to rest where it was. The measure recently passed was only a temporary one, and it would end as they got into touch with the candidates. He thought that the Secretary should get into touch with the candidates. Evening Trade Shows

GEORGE WRIGHT remarked that he had been interested in the move against trade shows held in the evenings. He felt that it would be in the interests of the industry to have a measured approach and not too late in the evening.

The CHAIRMAN said that the Council had discussed that matter, and that it had been taken up by the General Secretary and by the Joint Committee in the hope that the K.S.S. would be able to meet them on the point.

Mr. WRIGHT thereupon proposed that:

"That this Branch desires to express disapproval of trade shows being held in the evenings, and suggests that the old custom of having in the members' premises be resumed."

Councillor BUCK seconded, and it was agreed to.

An interesting and useful Eurolcope price review report was submitted to the Branch officials prior to publication, with the result that it was heavily censured, with points of opinion being debated—"Eurolcope.

Counter to "Hesitation Through Fear"

S. Wales Accepts "Pass on" Principle

A meeting of the South Wales Branch at Cardiff on October 13th, 1931, which was presided over by Mr. R. Hughes, decided to adopt the principle of passing on the tax to their members. In the course of their discussion it was agreed that meetings of the members in that area should be called.

Opposition was raised to an attempt by reining houses to introduce a single-feature policy, and a resolution expressing dissatisfaction with the practice was passed.

LETTER was received from Norman Hart dealing with the question of combined tickets on the railway. He pointed out to the Chairman that a railway company could not give unreasonable preference to their own members, which would be detrimental to others in the same place. Mr. Hart suggested that the Members of the Council should write to the Minister of Transport.

W. H. Hopkison proposed that this action be taken. After some discussion this was agreed to.

R.C.A. service charges came up for criticism on a letter received from a member, who pointed out that the original service was one day a week at a charge of £3 10s. During the past few weeks, however, the R.C.A. had added the number of cinemas served by their engineer, who now had one half a day's work, and now had one whole day's work. When approached with the suggestion that the decreased service should carry a corresponding decrease in service charges, the R.C.A. replied that the Chairman suggested that it would be advisable for the General Secretary and the Council to take up the matter, and this course was adopted.

For Serious Consideration

On the question of the attempt of the reiner to change the price, the feeling was expressed that the matter was important enough for the permanent consideration of exhibitors, either through the General Council or, locally, to J. W. WATERS. Some big firms today are taking

the decisive stand that they now want fixed rates instead of percentages.

It was suggested that if they were dissatisfied with the matter they should pursue it and possibly consider again the possible introduction of disatisfaction, which could be foreseen to London.

David Hughes agreed that this was the obvious procedure, and that the suggestion was therupon adopted.

Hesitation Through Fear

In regard to the Entertainments Tax it was decided that the numbers should adopt the principle of passing the tax on to the public in accordance with the resolution passed by the Committee of the General Council. It was also decided on the Chairman's suggestion that if there were any hesitation in passing the tax on, due to fear of the opposition falling in where there was none, the branch secretary should call meetings of the members to discuss the matter.

David Hughes further suggested that a meeting of the members should be called to deal with the tax on the question. He was, he said, prepared to place a room at the disposal of the members to meet at 3d. The offer was accepted with the thanks of the members.

In the notice of Mr. Berriman, a resolution was unanimously carried expressing the appreciation of the splendid work done by the President, Secretary and the Committee of the C.E.A. in obtaining the 1d. 6d. seat tax.

Rulings on Charges

Notts and Derby SitS "in Committee"

A SPECIAL meeting of the Notts and Derby Branch was held at the Hotel Dukinfield for the purpose of considering the resolutions as to the passing on of the increased Entertainments Tax to the public.

The President, Mr. Wright, who presided, pointed out that as things were at present the President could not afford to pay the increased tax which must be passed on to the public. It would be nearly a 3d. tax, and would seriously affect his business, who was the backbone of the Nottingham trade, but that exhibitors would have to pay 1d. on the 4d., 1d. on the 5d., and 1d. on the 6d.

After hearing a statement from the Secretary, Mr. Frazer, it was decided to recommend to the members to adopt the principle of passing on the tax to the members. It would be left to the discretion of individual exhibitors to decide whether they should be left to the discretion of individual exhibitors, whether they should adopt the principle of passing on the tax, and what the charge should be.

In the ordinary October meeting, taking place on the evening of November 13th, it was decided to adopt the principle of the increased Entertainments Tax to the public.

Protest Against "Injustice"

The Vice-Chairman raised the question of the tax on the threepenny seat, and suggested that it would be unfair to the public if they had to pay an increased tax on a threepenny seat. He suggested that the question should be left to the discretion of individual exhibitors, whether they should adopt the principle of passing on the tax, and what the charge should be.

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The question of the transport of films in the district was also under discussion. This arose out of a letter which had appeared in one of the cinema trade papers from someone who complained competition to the branch. The letter was, he said, addressed to the branch secretary.

The members of the Branch agreed that the present system, that of the Branch Committee, could not be bettered, and Mr. Dean, the manager of the committee, said that if the Branch Committee was allowed to transport the films at its lowest possible price, and the members of the Branch in that case they would not support such opposition.
Manchester and Liverpool

Representative: Fred Ormby, 13 Coppenhall Road, Wavertley. Telephone: Ashfield 1299
Manchester Court G.B.P.

As a preliminary to arranging the inaugural meeting of the proposed Manchester Court of the Guild of British Projectionists, a meeting of the operators and technicians, who have applied for membership, will be held at the offices of the Victoria Cinema Co., Manchester, on Sunday next, October 25th.

Topical Touch Twice

Topical films taken since 1893 in the districts near the Whitehall Cinema, Openshaw, Manchester, have been given a new lease of life by Harry Vogt, general manager. Over 14,000 ft. have been collected and are being shown at the rate of about 1,000 ft. per week. Many of the people photographed still reside in the district and have crowded in to see themselves as they were. Thus old silent topicals are being made to squeeze additional revenue. The innovation has proved an extremely popular one. As recorded in last week's Bioscope, C. Harry Morgan, formerly manager of the Stockport Hippodrome, is now assisting Mr. Vogt at the Whitehall.

New Owners of Tivoli

The Tivoli, Roscommon Street, Liverpool, has been acquired by Alfred Levy (joint managing director Scala and Futurist Cinemas, Liverpool), and opened on Monday (October 19th) as a talking picture theatre, after having been closed for several months. This hall has seating accommodation for about 700 persons. Minor structural alterations have been carried out to plans by Kenmure Kinna, A.R.I.B.A., Castle Street, Liverpool. The theatre has been equipped throughout by Heaton Tabb & Co., Liverpool, R.C.A. sound picture equipment with Simplex projectors and the latest type of perforated screen have been installed.

Note these Dates

October 23rd.—Liverpool annual licensing sessions, at Dale Street, 2.30 p.m.
October 27th.—Manchester Justices licences for music and dancing to be given out at the City Police Court, Minshull Street (sessions estimated) between 10 a.m. and 1 p.m. Applicants should take with them the licence for last year.

Manchester Cinematograph Licences

Manchester and Salford Workers' Film Society has applied to the Watch Committee for permission to show no less than four uncensored films per annum subject to certain conditions. The Chief Constable advised the Committee to the effect that the merits of the application are not such as to justify the granting of the same or to make any alteration in the near future of the terms and conditions under which cinematograph licences are granted in Manchester.

"Talkies " for Island Cinema

Counsellor T. Clarke, proprietor and manager of the Cinema, Beaumaris (North Wales), has now had installed "talkie" apparatus.

Cheeshire Cinema Reopens

The Hippodrome, Altrincham, which is the oldest theatre in the town, after being closed for several weeks, reopened as a cinema on Monday.

Four Northern Counties

Representative: Theo. F. Burgess, 24, Winthrop Avenue, Newcastle-on-Tyne

Sunday Opening Permitted

Durham County magistrates last Wednesday granted permission for cinemas in the Durham County area, which does not include Durham City, to give Sunday performances on the stipulation that they closed at 10 p.m. The application was made by H. E. Ferens on behalf of 22 cinema proprietors who were members of the C.E.A. He applied for the same privilege as previously existed, to which he understood the police had no objection.

—but Durham City Refuses

When an application was made to the Durham City magistrates last Thursday, by H. E. Ferens, on behalf of the Palladium, Globe and Palace Cinemas in Durham, for permission in respect to Sunday opening, the Bench declined the application. The Mayor intimated that the magistrates were of opinion that a proper notice of 14 days should be given, and that a full Bench ought to be called. Mr. Ferens pointed out that an application had already been made previously, but had not been granted owing to it then being illegal to do so. The exhibitors concerned, however, decided to renew their application on the 26th inst.

Benevolent Fund Draw

W. Walker, formerly associated with Butcher's Film Service in the North for many years until his recent retirement, has, in order to keep in touch with the trade, associated himself with the Cinematograph Trade Benevolent Fund, for which he is acting as secretary on a temporary basis. This is a newly formed body and there are applications for membership which attract the interest of the trade, on applying to him at 66, Lovaine Place, Newcastle-on-Tyne.

Praise for Newcastle Paramount

A splendid tribute was paid last week by the presiding magistrate (Mr. J. Scanlan) at the Newcastle Licensing Transfer Sessions, to those responsible for the erection of the New Paramount theatre in Newcastle. He stated that the theatre had been visited by the magistrates the previous day and they felt they must compliment all concerned for the splendid hall they had given the City. A licence for public stage dancing, singing and music was granted.

"Talkies " for Chester-le-Street Cinema

B.T.H. apparatus is being installed into the Chester-le-Street Cinema, Chester-le-Street, and when completed the set will be completely fitted up by Monday, November 9th.

Presentation

On relinquishing the management of the Empire, Newcastle-on-Tyne, to take over the management of A.B.C.'s Savoy, Leeds, Martin Palmer, who has had charge of the Empire for over two years, was the recipient of a silver-mounted umbrella, presented by the staff.

Leeds and District

Representative: H. S. Pitt, "Yorkshire Evening Post", Leeds or Leyburn (Grove, Bingley)

Increased Prices

The affirmation by the Leeds Branch of the C.E.A. of their decision recommending members to increase the increased entry fees on the increased price of admission tax to patrons means that prices will definitely be higher in the Leeds district from November 9th. The increased price of admission tax is at present imposed on tickets which are more than 8d., and is fixed at 1d. for each additional 5d. of the increased tax. It is stated definitely, however, that sets which cost 6d. will be 7d., 5d., 6d. seats will be 7d., and 8d. seats 9d. On the other hand, it seems pretty certain that Leeds exhibitors will not leave the 1d. price untouched. Nothing has yet been decided concerning the more expensive seats, but it is pretty certain that the increase in tax will be passed on to the public, as the two highest houses in Leeds belong to a circuit which is believed to favour the policy of passing on the tax.

Birmingham and Midlands


West Bromwich Hall Converts

The few remaining silent houses in the Midland area are fast relinquishing their adherence to the silent film. This week, the M.N.T. has announced that one of the two remaining silent houses in the West Bromwich area—the St. George's Picture House—has signed for a British sound system, and will reopen next month with the B.T.P. set.

Coventry Sundays Free Again

Conventry cinemas which, until the passing of the Sunday Opening Bill, were compelled to keep their doors closed on "the day of rest," have this week resumed Sunday evening performances. It is understood that the authorities have issued licences on the old basis of a definite sum—for house is assessed for this amount—being allocated to local charities.

Film Society Over 200 Strong

The second meeting of the Birmingham Workers' Film and Stage Society took place at the Scala, Smallbrook Street, on Sunday of the past week, when included in the programme was a Sovkino (Moscow) production, "Men of the Woods." Other films in the programme were "The Thames" and "Shanghai" in 1926 and 1927. Although this is only the Society's second meeting, the membership is already well over the 200 mark.

A New Beaufort Activity

The management of the Beaufort, Washwood Heath, are arranging a special steel dance on November 17th at the Coach Hotel, Colehill. Tickets are available from the members, or to the house's list—always to be devoted to the Christmas Fund of the Colehill Orphanage. Will members of the trade who wish to be present please communicate with the manager of the Beaufort.

Fred E. Weisker presenting a cocktail set to D. C. Dobie (F.P.N.) at a Liverpool farewell luncheon

October 21, 1921

THE BIOSCOPE

News from the Territories

From "The Bioscope's" Special Representatives
October 29th is the Day
It has been announced by the Clerk to the Justices that applications will be heard on October 29th by the Magistrates for Sunday licences in the Smethwick area. The matter, it is understood, will be regarded in a new form under the latest Act.

Doncaster and District
(Representative: F. Lyons, 111, Palmer Street, Doncaster)

Another "Super" Rumour
So acustomed are we to rumours concerning new "super" cinemas going up in town, that each fresh story is taken with the proverbial grain of salt; and so it should be with the latest, to the effect that the "Westminster" project is going forward, fostered by A. L. Rhodes, of the Picture House, Workop, and formerly proprietor of the Grand, Chesterfield. The site, behind the Westminster Arcade, on which a large capacity house should be built to complete an ambitious scheme, is certainly being prepared for building operations, but a large department store is going up instead of the originally projected cinema. It is hardly likely that more cinemas will be built in Doncaster for some years at least. Saturation point has already been reached. With nine houses in town, seating over 8,000, and a population of rather more than 50,000, there is hardly room for any "3,000-seaters."

All Talking Now
The last of the town's silent houses made the change-over to "talkies" on Monday, when the Bentley Coliseum, thoroughly redecorated for the occasion, blossomed forth as an A.W.H. house. This is the second set of this type installed in town. W. Richmond, a firm believer in the distinct impression, tells me that the policy of twice nightly performances will still hold good and that at the moment no revision in prices is contemplated. The interior of the theatre looks exceptionally chaming in its "new suit," a striking atmospheric effect.

More "Relief" Donations
In connection with the Relief Fund on behalf of the flood victims at Bentley, I notice that the Regal have contributed to the tune of ten guineas, and a similar contribution has been made by the Palace, making an aggregate total from the local trade of 40 guineas.

Arthamore "Shut Down"
The proprietors of the Scala, Arthamore, have decided to put the property on the market following its shut down a few weeks ago. Built for a company controlled by E. Burns of the Thirty-three and Thirty Trains, and named the Coliseum, the Scala celebrated its second birthday on Monday. Throughout its brief history bad luck has been its lot, venturing, even from the laying of its foundations early in 1926. A change-over to "talkies" was made 15 months ago, but the innovation created no improvement in its patronage.

THE BIOSCOPE

Notts and Derby
(Representative: W. Bernard Stevenson, "Hillside Lodge," 1, Noel Street, Nottingham, and The Nottingham Journal; Parliament Street, Nottingham. Telephone: Nottingham 3211)

What of the Parliament Street P. H.?
Parliament Street Picture House, Nottingham, one of the smaller houses in the centre of the city, closed its doors last week. Notices outside stated that it was "closed for renovation," but when I met its proprietor, Mr. Shepperd, I was told that the closure was due to the lease expiring, and that it is not likely to reopen for the present, at any rate. It is too small to be profitable as a "talkie" theatre, and the site being between two roads makes the problem of extension almost insoluble. Mr. Shepperd stated that he was considering making use of the Palace Theatre, in Victoria Street, and his theatre in Oldham.

Leicester and District
A Sticky Position
A curious situation has arisen in connection with the recent Act of Parliament which preserves the status quo in respect of Sunday opening of cinemas. At Coalville an application was made prior to the approach of C. R. Deeming, to give a performance in aid of the Leicester Royal Infirmary, at the Grand on Sunday next. It is understood that the ground on which the application was made the day following receipt of a copie of the Act of Parliament at Coalville, which showed that permission could only be granted if, during the past year, the Bench had granted a similar application.

At Leicester, and in most parts of the county, all the cinemas have made preparations to give performances on Sunday next under precisely similar circumstances, except that application was made before receipt of the new Act. It is unfortunate that at Coalville earlier application was not made.

An Auspicious Start
The Trocadero at Humberstone has furnished a striking illustration of success attending a cinema situated well away from the centre. During the first nine days the Trocadero was open 35,000 people paid for admission.

Stoke-on-Trent
Talkle Talks
The Grand Theatre, Talkle, Staffs, which has now been acquired by Clarance Green, who controls a number of other successful houses in the Potteries, was reopened on Monday, after extensive alterations and has been entirely reseated, and the new lighting system, if not elaborately, is most effective. A wide screen has been fitted at the back of the house, all the essential properties of the hall improved, and a new sound apparatus — an A.W.H. set — has been fitted up.

Isle of Man
No Entertainments Tax
Once again, just as the introduction of the Entertainments Tax seemed inevitable in the Isle of Man, the Manx Government has been able to find means of balancing the Budget without the introduction of a tax. Government met at the week-end to consider the provisions of an Emergency Budget, and Sir Clancie Hill, Lieutenant-Governor of the island, announced that it would not be necessary to impose any new taxation, but merely to level up the Customs duties on tobacco, petrol and beer to the English standard, in order to balance the Budget. The island's income from manufactures, as cheap as possible for visitors (accomplished largely through remaining from imposing the Entertainment Tax), has been more than justified, and was borne out by a statement made by Sir Clancie Hill, in which he said that, compared with many seaside resorts in the British Isles, the season in the Isle of Man this year had been extraordinarily successful.

"Talkies" in the Island
Talking pictures have been well patronised by visitors to the Isle of Man this season, much to the detriment of the concert party shows. The island's six talking picture theatres include some of the examples of architecture, and, though the higher priced variety and theatre shows have suffered as a result of the shortage of money into the visiting community, the lower priced talking picture shows have come into their own.

West of England
Assembly Rooms' Future
Both the Assembly Rooms, now used as a cinema and dance hall, have been purchased for the nation and are to be held by the National Trust.

It is understood that the lease of the Assembly Rooms as a cinema expires next year and that the building may then be used to house the municipal libraries.

South Wales
The Firework Fool
The firework fool appears to be abroad in Swansea. In any case, a firework which caused some unusually loud reportage at the Elysium, Swansea, last week, and, but for the coolness and promptness of the manageress, Miss Logan, might have been much worse. When the firework exploded a number of people happened to be present, and Miss Logan had the lights switched on and succeeded in preventing the rush becoming a general panic. The police have the matter in hand.

Paying It Themselves
The Court, Cadeshton, near Barry, has been redecorated and renovated throughout. In addition, a new screen and stage has been built. W. H. Govier, who has managed cinemas in London and Stoke, has been appointed manager of the house. The owners of the Court is Cinema, have announced that the tax on the cheaper seats will not be passed on to the public.

A Narrow "Squeak"
While a crowded audience was enjoying the star picture at the Capitol, Blackwood, Mon., last week, a fire broke out in the engine-room, which is a few yards away from the main cinema building. A number of the cinema staff promptly tackled the outbreak and were able to subdue it. Near the scene of the fire was an oil tank containing about 400 gallons of oil.

Sunday Show at Last
There were unusual features about a Sunday concert staged by W. A. O'Connor at the Royal Cinema, Barry, on Sunday last, a Sunday concert staged by an exhibitor in Wales for a long time, while the orchestra was the Embassy Orchestra from the New Theatre Cinema, Cardiff, the manager of the New, Stanley Mills, being the conductor.

Northern Ireland
(Representative: George Gray, Fort Garry, Craigavon Park, Belfast)

Getting Ready
The White Cinema Club is losing no time with the arrangements for its annual carnival and dance, and has fixed January 17th, at the Plaza, Belfast, as the date of the function. The committee is at work already, and proposes to carry several novel ideas into effect.

A Welcome
Warriors have appointed J. R. Eccles, who has been their twelve years in Cardiff, to be their Northern Ireland representative. Mr. Eccles has during this period of time established himself in the cinema world as a very favourable impression among local exhibitors.

Classic Active
There is much activity at the Classic these days. The annual staff dance at the Classic was a great success, and the staff formed their own football team and are looked upon as quite a strong side.
Exide Luncheon

On Thursday last the Chloride Electrical Storage Company held their annual Motor Show Luncheon at the Claredon Restaurant. The function was an informal and enjoyable one as any of its predecessors, and that is expressing high appreciation indeed. About 180 guests, producing crowds, the best of whom were being Sir Malcolm Campbell. Speeches were brief and to the point. The Chairman, Mr. H. F. Joume, made some extremely trenchant and an almost complete absence of the surface, industrial position in this country, and emphasised the difference between economists and merely saving. Often the greatest economy was possible only by a vigorous initial expenditure. He felt very strongly that what British industry needed in this crisis was greater activity, emphasised what the Company had done with that aim and ended by urging his guests not to wet-nurse their industries but to take matters too much, 1. De- hesitate to overload them; you will find they'll respond magnificently, and if you wear them out—well, we don't object, he added amid laughter.

Sir Malcolm Campbell expressed amazement at what the modern car accumulator was called on to do. In his experience it was easily the most neglected component and yet hardly ever failed its owner. He recalled some amusing experiences of his early motoring days, and described how he had been amazed on different occasions by the discovery of the extent and the efficiency of the Exide service. After two charming Exide girls had distributed souvenirs in the form of cigarette boxes which were perfect replicas of Exide batteries, two sound films were projected showing Sir Malcolm making his successful attempt on the world record and a number of incidents associated with his triumph. Altogether an enjoyable function.

W.E.'s New Noiseless Discs

The first commercial radio programme recorded on disc was broadcast in America on September 15th, using W.E.'s noiseless recording equipment, which has been designed to reproduce from vertically cut records. The vertical method is claimed to produce a higher quality reproduction, with an almost complete absence of distortion, than can be obtained from the lateral process, a frequency range of from 40 to 9,000 cycles being possible without distortion. As a result of demonstrations of the new recordings, more than 60 radio stations throughout the United States are being equipped. The process is the result of many months of research carried out by the Bell Telephone Laboratories, and its development precluded the most outstanding of recent years.

Schneider Film

Not content with exhibiting the Schneider Trophy Supermarine S6 in the window of their Westminster showroom, Messrs. Vickers have been showing a film of the actual Schneider Race on a daylight projector placed alongside the machine. A large crowd has been constantly gathered round the window, and it is to be hoped that the sight of a British aviation triumph displayed on a British projector (the Waley-Vinten Continuous) went some way towards dispersing the national inferiority complexes of the onlookers.

Runs per Print

Someone has been counting the number of times an ordinary film print runs through a projection machine, and has arrived at figures varying between 250 and 300. By calculating the average number of bookings of a print and multiplying it by the average number of runs per booking a number of 280 was arrived at for American practice, where there are only two exhibition days per booking. Average figures for this country, especially bearing in mind the condition of some prints, must be considerably higher than those quoted.

Static and the Aurora

Captain Flavel M. Williams is taking a party of U.S. Government scientists to Churchill, Man., to film the aurora borealis in colour. One of the side purposes of the expedition is to discover if the auroral phenomenon is associated with static electricity and terrestrial magnetism. Williams says he deduced that static and terrestrial magnetism were associated when he eliminated static electricity from motor trucks by providing a chain attached to the chassis and trailing along the road. He found that trucks running in an east-west direction or at right angles to the terrestrial magnetic lines of force showed a 40 per cent, increase of static potential over trucks travelling north-south or parallel with the lines of force. The expedition is expected to demonstrate a relation between ultra violet and radio waves, the aurora borealis, terrestrial magnetism and static electricity. Various side-manifestations of static are, he said, being kept in mind in this study.

A Valuable Booklet

Charles H. Champion & Co. have just published a most useful little book about the Hilo Carbon. Besides giving a table of burning combinations and rates for both horizontal and angular arcs, the publication includes several charts showing methods for getting the best results with these carbons. Magnetic control of the arc flame has been proved to have decided advantages, and full instructions for the construction of the magnetic control are included. Irrespective of what arc or carbons are employed, the makers of Ship carbons are ready to assist any manager or projectionist who is faced with a problem which their experience and knowledge would help to solve. Practical advice from manufacturers of carbons is well worth having, and all projectionists would be well advised to have a copy of the Champion publication at hand.

Health of Laboratory Workers

I notice in a foreign medical journal some comments on the occupational risks of the cinematograph, or rather the laboratory worker, and I recall the matter being discussed in some detail in this country many years ago. The modern 'lab,' is, compared with the old dark room, a hygienic heaven, in that it is well ventilated and warm. But at best there are conditions not helpful to one's general health. Darkness is an adverse factor and the total absence of occasional sunlight removes the most potent sterilising factor. Chemical fumes are often an unfavourable influence, hydrochloric acid, manganese, nitric, and many other dark-room chemicals are capable of producing bad effects, either by contact or inhalation. Dermatitis is not uncommon and, without being in a dangerous form, is extremely difficult and tedious to remedy. But though specific disease is not traceably contracted, local atmospheric conditions tend to inhibit deep and healthy breathing and an offensive smell, not dangerous in itself, may so restrict the depth of breathing as to affect the general health. Laboratory workers should, therefore, make a point of taking regular exercise in the open air, violent enough to promote deep breathing, and in particular should arrange for at least one weekly violet ray bath to compensate for lost sunlight.

Five Feet Laughs

Film editors and scenario writers are having trouble with the laughter points in recent films. In the old days they were graded according to the vigour of the laugh they evoked: "in Americanese they were termed either "lively laughs, chuckles or snickers." In the case of more vigorous outbursts it was necessary to arrange for a flat period to follow for a few seconds in order that the noise of the audience should not drown the succeeding remarks. Spacing laughs in the modern comedy is now being systematised. The old terms have been abandoned and laughs now are "five feet," "three feet" or "two feet," the figure indicating the period of silence which must ensue. In many recent British releases this timing of laughs has been very badly arranged and important points of the dialogue have been completely obliterated.

F. F.
The Lighting at the West End Cinema, Birmingham, is protected with . . .

Gaumont-British have protected their West End Cinema at Birmingham against a failure of the lighting in the most modern way. They have installed a Chloride Battery. In the event of an interruption of the main’s supply, there will be no disorganisation or panic. The battery is brought instantly into action, maintaining the lighting until the supply is resumed. The Chloride Battery protects over a hundred of the principal cinemas of the country in this way. We have prepared schemes to meet most of the local and county regulations.

Made by the makers of the World-Famous Exide
An Improved Method of Trickle Charging for Secondary Lighting Batteries

Those who had memories of the early days of electric lighting explicitly told us not to use a compound-wound dynamo for charging a storage battery. It was possible, but not practical, because the attendant was unable to leave the switchboard with any degree of safety for the several units of the plant.

Trouble with storage batteries floating across a shunt-wound dynamo or a rectifier, under the conditions imposed by the regulations for secondary lighting in cinemas, etc., induced Mr. Basil Davis, A.M.I.E.E., to search for a remedy, which he discovered eventually by the use of a compound-wound generator with the series winding in the battery circuit instead of its customary position.

The Old Difficulty

Mr Davis in 1914 found that he was compelled to install a battery large enough for at least one day's run on the secondary lighting; further, that this battery, while in use, was in no way to be connected mechanically or electrically to the main supply to the building. As the plant stopped running at 11 p.m., it was not possible to give a reasonably slow full charge to the battery. On account of the high rate of charge, the lead battery plates did not last more than 18 months.

Later, permission was given to install a battery large enough to run the secondary lighting for three hours only, and it was allowed to float this across its charging source, providing that they were mechanically and not electrically connected to the main supply.

Necessity the Mother of Invention

In his experience of this class of installation, Mr. Basil Davis has found that this system is unsatisfactory, due to the prevailing conditions of working. The mechanic in charge, who in cinemas is generally the operator, sets his generator to give the correct current output at a given time, approximating the load on the secondary lighting, leaving the floating battery neutral—i.e., not being charged or discharged. He is too busy with other work to take notice of load fluctuations and alter his charging rate accordingly. For instance, burnt-out lamps in the installation are not replaced by lamps of the same wattage.

Mr. Davis, on inspection visits, has never found one of these installations with the correct conditions obtaining, with the result that the battery is either in a discharged state and useless in an emergency or it has been so overcharged that the plates are seriously damaged.

Two methods of overcoming this trouble were investigated, and the systems, which are described below, are covered by Provisional Patent No. 11677/31.

The first system (Figs. 1 and 2) is for use when the charging source is a D.C. generator, and broadly operates as follows:

The generator, which is supplied with a series field winding, in addition to its shunt field winding, is connected up as a plain shunt-wound machine across the terminals of the battery through a suitable automatic reverse-current circuit breaker. The shunt regulator is adjusted so that the dynamo gives just a trickle charge to the battery or sufficient current to hold in the circuit breaker. The current to the actual load from the battery is passed through the series field winding on the generator, thus boosting up the voltage of the dynamo in direct proportion to the load.

The dynamo being directly across the battery, its extra voltage enables it to take care of the increased load. The battery thus remains under constant conditions, however the load may vary on the generator, just receiving a trickle charge—no more or less.

On Fig. 2 are indicated various optional protective devices: one to give audible or visible warning of current being taken from the battery; the other to ensure that the discharge circuit should not be broken by failure or burn-out of the generator, by means of an automatic switch isolating and short circuiting the series field winding. The first of these devices warns the operator in the projection room that the dynamo has stopped working.

Results Under Test

This method obviates the use of an automatic change-over switch throwing the load from the primary supply to the secondary in case the primary fails. The change-over switch is not approved by many important licensing authorities, in fact, it does not comply with the Home Secretary's Regulations, which state that if a battery is used it shall be permanently connected to its load.

A test of this system was made by means of a 2 K.W. compound-wound dynamo, running at 1,400 r.p.m. This was adjusted to give its output at 90 volts to suit a 50-ampere hour 50-volt battery. The set was coupled up in the manner indicated above, and the dynamo was driven at constant speed.
by a suitable motor. The load was then varied from 0 to 50 amperes on the generator, and voltage and battery current curves were taken over this range.

The results of this test showed a remarkable uniformity in the trickle charge amps, over a variation of zero to maximum in the load amperes.

The second method (Fig. 3) is applicable where rectifiers are used rather than motor generators. The rectifier may be hot cathode type, mercury arc or stannous oxide dry plate type. The rectifier is connected to the battery as shown and the transformer is so wound that its secondary voltage will give the full charging rate to the battery or current equal to the full load of the secondary lighting.

One of the primary transformer leads is broken and a wound closed-core choke is interposed, of such reactance as to cut the rectifier voltage down to a value such that current passing into the battery would be a trickle charge only. On the same core as this choke is another winding through which passes the direct current taken by the load.

As this current rises in value its saturation effect on the core of the choke causes this choke to function in inverse proportion to the current taken by the load. Therefore the voltage in the secondary of the transformer rises in proportion, leaving the battery in its correct condition, receiving a trickle charge of the required value.

On testing, it was found that alternating current was flowing in the circuit formed by the saturation coil, battery and load. This prevented satisfactory operation of the regulating choke; another choke, of few turns, was connected in the battery lead, which effectively stopped this alternating current and enabled the apparatus to function perfectly.

Tests showed a variation in trickle charge from 0.4 to 0.2 amps, when the load varied from 0 to 10 amps.

At an early date we hope to be able to publish a series of test curves showing the precise performance of different sets over widely varying conditions.

It should be pointed out that if hot cathode rectifiers are used it may be necessary to use two or more in each leg of the connections.

The main fact remains, whichever rectifier is used, that there is no automatic switch-gear between the load, the battery and the charging apparatus; which is the object of Mr. Basil Davis's invention.

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**W.E. Latest Installations**

Latest Western Electric orders include the New Rialto, Blackburn, controlled by Associated British Properties, Ltd., scheduled to open with sound on December 14th; the New Plaza, Romsey, a new enterprise launched by Mr. J. Wood, of Palace, Portsmouth, with a seating capacity of 494; and the Melbourne, Leicester, and the Playhouse, Gerrards Cross. Both these are scheduled to replace their existing equipment with the "Voice of Action." opening early in November.

**Kalee Success in France**

Nine months ago E. A. Langrish & Co. commenced operations in France for the sale of Kalee projectors. Installations representing 74 machines have already been made in 37 theatres, and further orders are in hand. It is hoped to have 100 machines installed after the first 12 months' working. Considering that the Kalee prices are of necessity substantially higher than those of many Continental machines, this must be acknowledged as remarkably gratifying progress.

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**New Philips Speaker**

Philips Lamps, Ltd., of Charing Cross Road, have just introduced a new super power moving coil loudspeaker which has been specially designed for "talkie" reproduction work. The speaker, which is illustrated herewith, has remarkable purity of tone and is capable of handling an undis
torted output up to 30 watts with a very even response over the whole tonal scale. The standard field excitation is 24 volts at 1.3 amperes, but other voltage can be arranged to order. The speech coil is 50 ohms at mean speech frequency. At the low price of £11 10s. this new speaker, which has been given the number 2047, should find a ready market in cinemas and for general power reproduction.

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Devonport Electric

The first of Plymouth’s three new cinemas to be finished is the Electric, Devonport, which opened on Monday, October 21st. The Mayor of Plymouth (Mr. Clifford Tozer) made a little speech on the occasion, in which he congratulated the directors on their great enterprise. The architect that the architect should be congratulated, as well as the men, for carrying out the work so expeditiously.

The new Electric has modernist decoration and embodies some of the latest devices in cinema construction, including the magnascope screen, capable of expansion from its normal size of 22 ft. by 10 ft. to twice the area.

The interior of the theatre is decorated in sun-ray effect, and the carpet was designed by one of the leading French artists in London. The concealed lighting includes a lay-light of special design in the ceiling. The main proscenium curtain is flooded by port-hole lights in front of the balcony. The “floats” have a modern type of reflector, which diffuses the light evenly. Every attention has been paid to comfort, and the knee-room is generous. All the seats are upholstered in special design, and the sight lines are perfect from every seat in the house. The balcony has an unsupported span of 100 ft.

The “float” horn is used in connection with the sound equipment, and the walls and ceilings, fitted with sound absorbent material to prevent reverberation, should be designed to make the acoustics perfect. In the rooms adjoining the operating box on the roof of the back of the balcony is a “no-playground” room.

The architect of the Electric was Bertie Crewe, a pioneer of the “super” cinema.

St. Helens Reopening

Empress Picture House, Billinge, near St. Helens, which has been closed for the last six months and is now in the hands of the decorators, has been acquired by Mr. Rylance from J. G. Wilkinson, who was for four years manager of the Regent Cinema, Knotty Ash, Liverpool. This theatre seats nearly 1,000 and will reopen on October 24th. The place is being entirely reconditioned, new seats fitted, and Morrison tiling is then forced through. Mr. Wilkinson, before going to the Regent Cinema, which he opened, was for five years manager of the Warwick Picture House, Liverpool, and for seven years chief operator at the Picture Playhouse, Liverpool.

New Style Ventilating

New style ventilating plant, which is particularly suitable for cinemas where there is no provision for elaborate equipment, has just been installed at the Whitehall Cinema, Openhaw, Manchester. The fan is fixed on the roof near the frontage, the air being drawn through filter cloths to screen particles of dust and dirt. It is then forced through, through most of it on the outside of the building connected to the old grid ventilators in the walls. Large extractors have also been fitted in the rear of the cinema.

This installation is the first patented by the Denton Sheet-metal and Engineering Co., Denton, near Manchester.

Loughborough Plans

Cinema to be erected in Woodgate, Loughborough, for George Braund, hosier and manufacturer. Plans have been drawn by E. A. Dakin, L.R.I.B.A., Loughborough.

Modem Cinema Technique

The Wylde Green Pavilion

A Cinema Magnificent in Birmingham’s Suburbs

Presented by the proprietors as the “Wonder Cinema of the Midlands,” the much discussed Wylde Green Pavilion was opened on Saturday, October 10th, the ceremony being performed by the Mayoress of Sutton Coldfield—Mrs. J. A. Oldbury.

The site is a corner one situated at the junction of Chester Road and Gravelly Lane. The front is laid out with lawns on either side of the main entrance and a spacious car park is provided. In elevation the building follows the Tudor style, being finished in white roughcast throughout. A short terrace with steps forms the approach to the main entrance with which is a triangular shape.

To the right of this one enters a large waiting foyer decorated as an assembly room in an early Tudor baronial castle.

Entrance to the rear of the auditorium is gained from the foyer by means of four doors: on the right is a stairway leading to the mezzanine lounge, chocolate and cigarette kiosk, and manager’s office. The foyer is equipped with Lloyd Loom furniture. The mezzanine lounge is similarly decorated.

From this lounge entrance to the balcony is by a short flight of steps which lands the patron midway up the balcony rake; thus reducing the climbing of steps to the minimum.

Waiting Room Under the Stage

The decorative scheme of the auditorium savours of the city of Chester, all the features being designed in Norman period. The proscenium opening is 54 ft. wide by 40 ft. deep, having a Tudor style grille along the top. Around the whole opening is a narrow ornamented scroll design in gold. On each side are organ grilles with oxidised decoration on a dark ground representative of old stone work.

The side walls are ingeniously treated to represent carved stone pilasters, and the windows and doorways form Norman arches and columns; underneath all portion of the windows concealed lighting is employed to throw up into relief the architectural beauty and massiveness of the structure.

The whole of the roof is arranged with a “Brytey” texture finish to represent Norman stone work. Strong splashes of colour representing shields, armour and banners are used for decoration.

The same style of oak beam decoration as in the foyers is employed in the auditorium ceiling, which is further enhanced by a series of grilles carrying concealed lighting.

The proscenium curtains are in blue with a semi-circular design in gold with a red and gold fringe. Seating is of the tip-up pattern upholstered in a pleasing shade of green in the balcony, and an orange moquette in the body of the hall.

A feature new to Birmingham is that the space under the stage has been utilised to form a commodious waiting room for patrons to the cheaper portion of the house.

First Christie Organ in Birmingham

The heating of the Pavilion is the low-pressure hot water system with direct radiation. In the auditorium classic wall pattern radiators are fixed in recesses. Fresh air is introduced through a grating behind each radiator. The air enters a grating from ducts below the floor, connected to a fresh air chamber, and in winter is thus warmed before being introduced into the auditorium.

The ventilation has been designed in conjunction with the heating installation, and comprises four large fans in the main roof, supplemented by two smaller fans to extract below the balcony.

A Christie Organ have been installed—the first installation of this unit in the Birmingham area and the second in the Midlands. The operating department is spacious and well equipped. A Western Electric sound set is in use, with latest type Simplex projectors and H. I. lamps.

The Pavilion Cinema is sponsored by “Pavilion” (Wylde Green), Ltd., whose offices are at 1, Waterloo Street, Birmingham, and of which Sir Percival Bower, Kt. M.B.E., is the chairman of directors.

The house has been erected to the plans of Harold S. Scott, of King’s Court, Colmore Row, Birmingham, Messrs. G. T. Stephens & Sons, of Wylde Green, Birmingham, are the builders and general contractors.

The house is under the management of F. Stephen Sandover.
Floodlighting is Inexpensive

Brick business is being done in floodlighting, thanks to the finest advertisement London has ever had, "or," in the words of one of the electrical experts who helped to illuminate the metropolis, "is ever likely to have." Enquiries regarding floodlighting installations are coming in from all parts of the country and several substantial orders have already been booked.

Not the least notable lesson from floodlighting is the comparatively low cost at which, in many instances, it can be carried out. In some cases striking results can be achieved merely by the better direction and manipulation of lighting not excessively greater than would be called for in a normal lighting scheme.

It is not possible to give precise replies on the question of cost, since much depends on the building to be lit, and whether the equipment must be installed on the front itself or lighting may be projected from another point.

Floodlighting units of 500 and 1,000 watts cost from £4 10s. upwards each. An average-sized job, such as a small cinema, might require three or four units which, with brackets if these are necessary, and wiring, would bring the all-in installation cost to between £22 and £30. Running costs naturally depend on the local cost of current, but for small installations they should be very moderate.

Big Ben was lighted on three sides by 93 1,000-watt units. For the London display current was supplied free during the Congress, but assuming it at 1d. a unit, lighting the tower would work out at 5s. an hour. The County Hall, requiring 53 units, would cost 4s. 5d. an hour on the same basis. Westminster Abbey with 18 units, and St. Margaret's Church with only nine, could be floodlit at a total cost of 2s. an hour at the penny-a-unit rate. Such costs are low in comparison with the spectacular or advertising value created.
FOYER FAILINGS

Trifles that make Patrons feel uncomfortable

A recent tour round a number of London cinemas reveals that exhibitors are by no means unassuming as to the purpose of their foyer and how best it can be used and decorated. Very often the problem is settled for them by the architect; in other cases the architect seems merely to have complicated the issue. It is not altogether a question of decoration and furnishing: it is a question of the dual purpose a foyer is supposed to serve. One leading West End house still has for the main adornment of its foyer two ancient black painted easels bearing some message or other and planted in the two focal spots of the entire space. The foyer, it seems to us, is not merely an architectural entrance to the cinema behind. It is the reception hall for our guests—the place where we give them the first impression of the style of our house and its quality. One hesitates to say that it is a show window, because in recent years that phrase has been taken too literally, and some foyers, 'even in the best houses,' have become a bill-poster's gallery.

Foyers Which Irritate and Repel

This sort of thing is all right in many districts: in others it revolts patrons and suggests a cheap and nasty atmosphere. A good deal of this mess of publicity is sheer waste. It is an axiom with every advertising man that the effectiveness of an announcement is enhanced by white space and that to crowd too many items defeats the advertiser's aim. If when one enters a cinema one passes an endless succession of announcements and posters and stills, the probabilities are we shall look at none of them, whereas one specimen piece, strategically displayed, would arrest attention.

One of the first functions of a foyer should be to suggest an atmosphere of restfulness and amusement. This aim will be destroyed if the foyer, by its decorations, permanent or temporary, creates an air of complication and bewilderment. A patron should not be put at a disadvantage by being forced to feel uncomfortable and uncertain of his movements. He ought not to have to ask where the booking-office is or which entrances lead to specific parts of the house. To go into a place and have to ask one's way about irritates many people, and in any case creates the feeling towards the house by emphasising its unfamiliarity.

Foyer Crossing Sometimes an Ordain

These points should be borne in mind during the most acute attacks of Foyeritis. Occasionally every exhibitor gets an overwhelming impulse to 'convert' his foyer into something or other; it may be a railway station for 'The Ghost Train,' or a spidery dungeon for 'Dracula.' The value of these stunts depends on the class of patron catered for, a matter to be settled solely by the individual exhibitor.

But in making the 'conversion' avoid creating confusion. We have seen, in the West End of London, people collecting round the entrance to a foyer thoroughly 'converted' by the showman's art and deriving enjoyment from the embarrassment and confusion of occasional patrons going in and not knowing which way to turn. Few people like to be a butt for others, and it should be a cardinal point that an incoming patron should be under a minimum of uncertainty as to what to do and where to go.

Another minor point concerning this intangible atmosphere of the foyer is worth mentioning. When a crowd of patrons are entering together, the idiosyncrasies of a foyer are less important than with single patrons during slack hours. Uniformed lackeys are good in moderation, but it is a mistake to have three or four waiting in an empty foyer. We must remember that many patrons and tourists are coming across a big open foyer under the gaze of several pairs of eyes, particularly when those eyes belong to grooms and rather magnificent attendants. It is not only that any time quite uncomfortable at having to walk across a wide expanse of open floor and, although it may sound, that prospect may deter occasional patrons during the slack hours. Grandeur and space are not always heartening and encouraging.

Avoid Air of Restlessness

What degree of lighting should a foyer have, brilliant or subdued? The ideal theory is to let the patron's progress from the street to the cinema be a gradual transition from brilliance to darkness. The foyer, as the first step from the brilliant street, should be as well-lit and bright as it can be made. But emphatically this does not mean an innumerable succession of high spots of light.

The modern movement is definitely away from visible lighting and towards high illuminating intensity from concealed or obscured sources. The brilliance is secured by proper treatment of floor, walls and ceiling, just as the entrance hall has its beauty destroyed by the addition of 'necessary' signs, so foyers often have their effect ruined by a conglomerate of still-frames, category signs and other illuminated notices. These conflicting points of light defeat the exhibitor's aim for the eye is drawn ceasingly from point to point without resting on any one item. The lines of floor and wall decoration can easily be designed or changed to lead the eye directly to one or two points of interest, and the other areas should be left free and subdued.

Right Place for Still Frames

Rubber flooring has particular advantages for foyers, and lends itself particularly well to this directional effect. The built-up floor pattern should not, save in exceptional circumstances, converge on the centre of the foyer floor, but should lead the eye right across the floor in the direction of traffic or towards a concentrated announcement board.

The foyer is but rarely the best place for illuminated still-cases. Illuminated stills, if shown in a well-lit foyer, will often appear actually to reduce the general level of illumination. The dim light looking through the still is killed by the strong front lighting, and a feeling of dunness created. Illuminated stills can be very effective deeper in the house in corridors and passages, where general lighting is low and where the stills stand out vividly by comparison. The only illuminated items really at home in the foyer are 'eye catchers' of sufficient brilliancy to triumph over the foyer lighting without introducing inharmonious notes.

The worst specimens of foyer treatment are to be found in the legitimate theatres. This usually affords a perfect example of what to avoid, being dark, dingy, dirty, cold and generally inhospitable. Some theatre managers insist that an open air is more pleasing to theatre-goers, and that the brilliant parade floor of the cinema foyer only pleases the specially well-dressed section of the audience and makes the person uncomfortable. We believe a compromise is possible. The foyer can be gay, well-lit and at the same time reasonably intimate, though the vast foyer with overpowering architectural magnificence will test a manager's ingenuity if he is to reconcile grandeur and a sense of intimacy, especially, as we have said, during the gaunt slack hours.
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SHOWMANSHIP ACTIVITIES

Angles and Points From All Round!

For TELL ENGLAND (Wardour)

With the playing of the film at the Olympia, Liverpool, the British Legion whole-heartedly co-operated and marched 340 strong from St. George's Hall to the Olympia, headed by the Sefton Silver Prize Band. The Legion carried about a dozen notice boards and white and blue, reading: "Follow the Legion to the Olympia and see 'Tell England.'" other cards reading: "The British Legion are going to see 'Tell England.'"

At the theatre the band played selections on the stage prior to the screening of the picture. The Manager had attended the opening performances. Enormous crowds gathered to witness the arrivals of these bodies, which was the last day of the event. Effective tie-ups were also arranged with several bookshops, with displays of the book by Ernest Raymond.

For DREYFUS (Wardour)

An original slant on the title of the film was discovered by the manager of the Gaity, Manchester. Realising that Dreyfus was a Jew, and knowing there was a large Jewish element in the town, he used an appropriate point of appeal by displaying the title of the picture on the front of his house in Yiddish.

For THE SPORT OF KINGS (Ideal)

The record crowds who attended the Grand, Edgware Road, where Manager M. Stern is chief steward, found the whole atmosphere redolent of the classic pastime. The walls of the large vestibule were cleverly disguised as a series of grand period posters, the pay boxes were facsimiles of the totalisator booths, where patrons paid 8d. and 1s. 2d. to go on the course, 1s. 2d. for the paddock, and 2s. 2d. and 2s. 4d. (up the staircases) to the Grand Stand.

Then outside on the front was that famous coloured race-course personality in person, a Sas Prince Monolulu, handing out his special "tips" (throwaways) and echoing his famous stentorian call, "I've got a horse!" Inside the vestibule was the cheerful sight of a real bookie, complete with bag and all the necessary paraphernalia—including a marvellous voice—standing on his box and laying 'em good and fair.

So interesting and ambitious was this enterprise that the difficulty was not to get the waiting queues on to the "rails," Manager Stern, who has only recently taken control of the Grand, has certainly set himself a high standard for future exploitation.

---

Manager Frank H. Hough, of the Mechanics' Hall Theatre, Nottingham, engaged a man to walk round the streets in the guise of "Panama Pete, the bookie." On his rounds the latter handed out advertising slips got up to resemble the cards bookmakers give their clients on the course.

The cards were worded:

Beat the Bookie if you can
But don't you beat
Leslie Henson

in "THE SPORT OF KINGS"

Mechanics' Picture House

For TRADE CORN (M.G.-M.)

At the Regent, Stamford Hill, N., Manager R. E. Fox put up a most interesting exhibition of hunting. Avoiding the masses of jungle vegetation, he concentrated on the denizens there-in and displayed an exceedingly interesting collection of fauna of the wild places. Several stuffed lions, leopards, and many "Animals of the World," the Lions, heads of many species of African buck and specimens of genuine native spears and shields provided an attractive display.

The high spot of this trip to the "interior" was, however, the presence of four live monkeys, which were housed in the two alcoves of the itinerary. So great was this attraction that, apart from marshalling the crowds of patrons, the doorkeepers were nearly as busy endeavouring to keep the crowds of interested passers-by passing by.

For FEET FIRST (Paramount)

A neat angle was taken by Manager J. Lumley, of the Wandsworth Palace, S.W., who decided to leave soles and heels right out of his picture and make "uppers" his slogan. The condition of the footware of his patrons for the next few weeks should testify to the penetrativeness of his stunt.

Conceiving the idea of tying up with a famous brand of polish, he got in touch with the makers of "Kiwi," who "came over" in right generous style, providing him with no less than 10,000 small tins of their famous commodity. In addition, the firm gave 200 complete polishing outfits, one of which was presented to every hundredth patron entering the theatre. Manager Lumley also obtained 200 of the well-known Kiwi posters, which, after having a special slip bearing the words "Feet First!" affixed, were posted up on all the available sites in the district.

For REDUCING (M.G.-M.)

A Cole, of the Everton Palace, Liverpool, must have a winning way with local tradesmen. He succeeded in almost monopolising the main display window of a retail furniture dealer, carrying on business close to the cinema. Along the top of the window was a series of brightly coloured cards, each bearing a different message. Here is the wording of the series:

(1) Although taxes are increasing we are not reducing the quality of our goods.
(2) This bedroom suite does not reducing
Better in the district you will not see.
(3) Sitting on an armchair will not help you when reducing
But take a glance at ours.
(4) A mirror is needed to see if you are reducing
Buy one here.
(5) Walking is a grand thing if thinking of reducing
Don't walk past here.

The cast of the film and time and place of showing was plainly indicated on the large stencilled poster in the most prominent position in the window.

For HELL'S ANGELS (United Artists)

Once more Manager J. Radbourne, of the Queen's Hall, Newcastle-on-Tyne, went all out. His advance "liveners" consisted of parading six attendants dressed in aerial kit and carrying a card to spell out the title, after which sound effects and a realistic accomplishment on the organ lent atmosphere to his silent trailer.

Thousands of throwaways distributed round the city invited the public to "look up" on the Saturday and watch for the arrival of "Hell's Angels." Sky-gazers caught by the Queen's Hall photographer were presented with free seats. Again, Manager Radbourne introduced to the North the idea of having the film arrive by air, and he got Press space, complete with pictures, on that. Yet a further effort consisted of releasing from three cinemas hundreds of balloons carrying complimentary tickets; as it was the occasion of a local football "derby," the attention was particularly auspicious.

By co-operation with a local aerodrome, Manager Radbourne had his lobby embellished with a full-sized aero engine, complete with air-screens while toy machines—on loan from a local toy-shop—added a decorative touch.

For HOBSON'S CHOICE (Wardour)

Newspaper ads. were placed asking for girls to represent Viola Lyel, Joan Maud and Belle Christy, the three stars. Over five hundred girls applied, and there was no difficulty experienced in selecting three. The actual costumes worn by the stars in "Hobson's Choice" were used for the display and these girls paraded in front of the London Pavilion day and night.

The value of the publicity was emphasised in view of the fact that the crowds assembled in front of the theatre daily attracted the attention of the police authorities, and the manager had to be removed to allow the crowds to disperse.

The stunt was suggested by Arthur Dent, of Wardour Films, and was carried out by Lorrie Webb, general and publicity manager of the London Pavilion.

For ROMEO IN PYJAMAS (M.G.-M.)

F. Cooper, exploitation manager for Gaumont's No. 2 area, gave three mannequin shows daily at the West End Cinema, Birmingham, in collaboration with Edward Grey, Ltd., a well-known local firm. Lady patrons thought it a great idea.

The management of the Stoll Theatre, Newcastle-on-Tyne, turned out a laughable, but none the less attractive, publicity effort. A large parade took place in the town arrayed in a full pyjama suit, complete with straw hat, and carrying an open, coloured umbrella. On the umbrella, in each panel, appeared descriptive matter of the programme showing at the Stoll during the week. Although at times many pitting glances were cast at the man by pedestrians, the necessary publicity was obtained.
Kinematograph Society Visit Selo Works

On Saturday last the British Kinematograph Society by the courtesy of the Selo Company were taken by coach to the company's works at Brentwood. Here they were received by Mr. E. C. Rathbone, who gave a brief general description of the lay-out of the company's works and a résumé of its general history. The main progress of the company had been made since 1923, and had been consistent and rapid. Although the company had followed a progressive policy in development and plant replacement it had insisted that the only reputation worth fighting for was one based on absolute consistency of product, and immense care is taken to ensure the instant detection and rejection of any material or product in any way imperfect. The Selo X-Ray films now have an unchallenged position and are virtually standard in all hospitals throughout the country. Ifford cut films have an equally high reputation and very shortly a new, specially rapid film will be marketed under the name of Selochrome, whose name, still in the initial stage, the general field it is intended to fill.

The company in groups under different guides made a prolonged and exhaustive tour of the company's works. Every process was illustrated and explained, from the first handling of the raw material through the melting, testing and cutting processes down to the final machine which cartoons the finished product. With one minor exception, every machine in the place is of British manufacture. At the end of the tour every visitor by the orderliness of their layout and the extreme cleanliness evident in every detail. To talk of a spotless factory,

especially one on so large a scale as this, is commonly a misuse of words, but in this case the most impressive, paint, washed and oiled floors and a comprehensive system of air-conditioning makes the factory in its entirety as clean as a hospital operating room.

What was rather surprising was to find the high degree of illumination possible nowadays in the perforating room, where an immense battery of Bell & Howell perforators is installed. A few years ago this operation would have had to be carried out in almost complete darkness, whereas today the employment of modern filters makes it possible to read news-print without difficulty.

The Selo factory can, without exaggeration, be called a model of efficiency. Incredible cleanliness is the result of a minimum of human dust-raising movement in manufacturing processes, and the higher efficiency of modern laboratory tests at each stage result in a quality and speed of emulsion that is now freely acknowledged by trade workers to be above criticism. The cinematograph section of the business has been unavoidably the last to be developed, but the plant in this connection is now being tripped and should be in full production during the next fortnight. Evidently the Selo people intend to be in a position to take full advantage of any improvement in the British market position from now on, and they regard the future as one of hope.

Enthusiasm for the Selo products is felt by the company and staff, especially the genial works manager, L. F. Davidson, ended a memorable visit.

New Method for Variety Turns

An interesting novelty was presented at the Regent Street Polytechnic on Friday last by Beltone Synchromatic Variety Productions. This company has had the clever idea of tying popular variety acts with recording his incidental music and effects by sound film. In this way, if an artist is engaged to appear in a cinema where no orchestra is employed he can secure this backing of his normal orchestral accommodation without difficulty. He is sure that his act will not falter were he asked to supply a note or in any other way get him into trouble with his hits, and, granted that the quality of reproducing apparatus is good, the general effect may be taken as approximately equivalent to a star performing with full orchestral accommodation. The scheme has undoubtedly possibilities. At the demonstration on Friday five different performers went through variety turns consisting of songs, monologues, dances and ballet dancing in conjunction with properly synchronised sound films, and the effects secured were evidently very pleasing to the large audience. The method has the advantage of giving the personal appeal of the artist, in flesh and blood, without the drawbacks of a poor accommodation or an inexperienced accompanist. There are hundreds of cinemas in Britain who are not in a position to supply the necessary orchestral accompaniment for first class variety acts. This scheme, devised by Mr. Roy Strange, is designed for this disability. The artists at Friday's demonstration were Fred Barnes, Max Miller, Robert Carr, Joan Valle and others, who gave a convincing exposition of the possibility of the new system. Unfortunately, either the recording or the reproduction was very unequal and a pronounced hum from the speakers at times drowned the effect of the accompaniment. It was obvious that the scheme has all the possibilities of a popular success, and we shall be surprised if exhibitors do not take advantage of this very simple method of incorporating effective variety acts into non-orchestra houses. The cost is mentioned as ranging from £20 to £75 per week, according to the class and number of actual artists engaged.

Interchangeable All-Metal Seating

A new cinema seat has just been marketed. It is constructed of British material by British labour, and is one of the most interesting additions to theatre equipment of recent months.

These seats are of all-metal construction, and are built in sections. The frames are made from solid drawn steel tube of 1 in. outside diameter. These are supported by malleable iron shoes which are fitted with two mild steel pins, over which the frames fit, and a back arm rests and seat bracket are all separate units, which fit into predetermined positions on the frames.

Easy Disassembling

Since no screws or bolts have to be dealt with, the time required for the installation of this seating can almost be reckoned in hours instead of days. Once the positions of the iron shoes have been determined, the seating can be erected with truly amazing speed. Ease of assembly must not be assumed to mean weakness of construction. Actually the drawn steel tube work of the frames has a tensile strength of 22 tons to the square inch, and a bending effect up to 180 deg. It is estimated that the sheer strain of the seat bracket supports is not less than 18 cwt.

With ordinary seating, adequate cleaning of the auditorium is no easy task. The fact that this new seating can be taken down till nothing but the shoes remain, and can be replaced in a few hours, renders thorough periodic cleaning of the auditorium a comparatively simple matter.

Renewal by Spare Parts

It is claimed that the initial cost of installing this seating is not high, and that the subsequent upkeep can be maintained at a low figure because the necessity for replacing seats in their entirety is dispensed with. Damaged seats can be repaired by obtaining a few spare parts. The seat standards can be supplied in stainless steel, brass, bronze, or can be chromium-plated. If desired the initials or the monogram of the theatre can be incorporated in the design. The standards can be coloured to harmonise in colour with the decorative scheme.

The makers are Friese-Greene, Nicholson & Co., Ltd., of H.Q., Queen Street, Sheffield.

THE PRIME MINISTER SAYS—

"... do not import one shillingsworth of goods more than is necessary."
CLEMENT BLAKE & DAY

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HAVE THE FOLLOWING

CINEMAS FOR SALE

**£18,000** freehold. A really good show, consisting of the best business position in the fashionable area; situated in the best position in its town; and boasting an average profit for the last financial year of £60 a week. Alternatively to a freehold sale, we are prepared to put forward, on behalf of a sound man, an offer of £25 a week rent on lease, for a premium of £4,000. CLEMENT BLAKE & DAY.

**£2,520** freehold. The only Cinema in a large and prosperous town about 10 miles from Piccadilly. Recently redecorated throughout, and re-equipped, and is a show good enough for anyone to do hands. Under manager: "R.C.A." talkies: a good show for a man who is prepared to start in the business. CLEMENT BLAKE & DAY.

**£3,500** Cinema that occupies the best business position in a large and prosperous town about 10 miles from Piccadilly. Recently redecorated throughout and re-equipped, and is a show good enough for anyone to do hands. Under manager: "R.C.A." talkies: a good show for a man who is prepared to start in the business. CLEMENT BLAKE & DAY.

**£6,000** Show seating pretty well 700; and on a 10 minutes flight. "Blilly Circus," in the busiest position in London; the show has already proved itself. We can negotiate a new lease at £350 per annum rental; there is seating in a dominating position, in one of the largest towns on the South Coast; seating over 700; and boasting average profit for the last financial year of £60 a week. CLEMENT BLAKE & DAY.

**£1,500** Small show in one of the most highly populated of London suburbs; a show that throughout the whole of its record has never been anything but a profit-making concern; the "overheads" are probably the lowest of any of the 400 London Cinemas; the rent, for instance, is only £2 a week; and everything else is in line. CLEMENT BLAKE & DAY.

**£1,600** The only Cinema in a very pleasant Middlesex town; showing a certified profit of £200 a year. A unique feature of the concern is that the landlord is prepared to rebuild the Show to seat about 1,500. CLEMENT BLAKE & DAY.

**£6,500** Uniquely situated Cinema in high-class W. London suburb; catering for the very best class of audience; prices of admission, £2, 4d., £1, 10d., £2, 2d. and 5d.; no competition; Strong "Western Electric" set fully paid for. CLEMENT BLAKE & DAY.

**£7,000** The most successful Cinema in a large town in the Chesham area; situated in the best position in its town; and boasting an average profit for the last financial year of £60 a week. CLEMENT BLAKE & DAY.

**£5,500** freehold. Only Cinema in large and very pleasant Gloucester town; was specially built by our Client some years ago; and has been so well looked after that it is still in a practically new condition. "Talkies". Licensed for 400. Very good position. Adjacent to the G.R. Dwellings House, and 2nd floor factory used as a store room. CLEMENT BLAKE & DAY.

**£3,250** freehold. The only Cinema in a large and prosperous town about 10 miles from London. Recently redecorated throughout; and re-equipped, and is a show good enough for anyone to do hands. Under manager: "R.C.A." talkies: a good show for a man who is prepared to start in the business. CLEMENT BLAKE & DAY.

CINEMAS WANTED

**WELL-KNOWN** Member of Parliament is desirous of acquiring a cinema for the last few years, in the Home Counties; not more than, say, 15 or 20 miles out of London. The house must be in good condition in every respect, and must have a seating capacity of over 1,000. CLEMENT BLAKE & DAY.

**AN IMPORTANT** Circuit (capital £300,000) wishes to obtain the principal show in towns having a population of 30,000. They are offering a sum such a town is in the hands of one property they are likely to acquire a house within 25 miles of the nearest railway station. CLEMENT BLAKE & DAY.

A SMALL private syndicate, with exceptionally strong financial backing, tell us that they wish to obtain show houses in Lancashire or Cheshire. They already have one important, prosperous show, and at the moment are negotiating with us for 4 or 5 other substantial properties. CLEMENT BLAKE & DAY.

**LADY** minir of large price in Swindon is wishing to obtain a "good" Cinema in the County of London, Kent, Missis. or Herts. Without our advice, she says she would prefer a large show house. We are prepared to offer her any proposition, big or little, which we think likely to be suitable for her and which she is likely to be satisfied. CLEMENT BLAKE & DAY.

**A LIVE** business man has recently got busy with a view to forming a chain of shows in Scotland. He has already acquired 3 or 4 concerns, and still wants others. We shall therefore be pleased to hear from managers of the Border who are prepared to discuss disposing of their concerns. CLEMENT BLAKE & DAY.

**A CIRCUIT** is in course of formation in Ireland; and the promoters have asked us to obtain for them a number of shows with which they ultimately intend to go to the public. They wish to obtain shows in the large towns, of course; but are prepared to consider reasonable proposal in any town sufficiently populated to support a show. They wish to have 'one show in the Free State, but they also wish to have a sprinkling, at any rate, in Northern Ireland. CLEMENT BLAKE & DAY.

**A WELL-KNOWN** firm making one of the most successful "talkie" sets wishes to obtain several show houses up and down the Kingdom. They want to install their own set, and naturally will favour "silent" houses or Cinemas in which the present set is unsatisfactory. They are at present negotiating for several halls which will attract an immediate "talkie" put up to them a quite a number more. CLEMENT BLAKE & DAY.

Classified Advertisements

**SITUATIONS VACANT**

**WANTED**, First-Class Experienced Manager of new Super Cinema opening shortly 15 miles from London. Must be live wire, highest credentials.—Write, stating full particulars and salary required, to Box 694, C/O The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C.2.

**ENGAGEMENTS WANTED**

Assistant Manager seeks change; tall, smart, well educated; experienced in modern methods of running a house; good technical knowledge; could take control.—Apply Box 618, c/o The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C.2.

**MANAGER**, disengaged; 20 years' experience; fully qualified in all its branches; sole control or work to instructions; bond supplied; excellent refs.; go anywhere.—W. H. I. NEVILLE, 21, Julian Avenue, Acton, W.3.

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**WANTED** TO PURCHASE OR RENT, A GOOD CLASS CINEMA IN DEVON, CORNWALL, OR THE SOUTH. Private, Genuine.—Box No. 680, C/O The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C.2.

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2 GAUMONT CHROMO MACHINES without Lunet Houses; 2 New Kalee Stands; 2 In. Taylor Hobson Lenses; 2 D.C. Motors, 60 v. 14 h.p.—Box 604, c/o The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C.2.

**WANTED**

**WANTED**, Rotary Transformer, 70 Volt D.C. input, 230 Volt output A.C., 90 Cycles.—S. IVESY, Cromwe, Linx.

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**WEEK-END AT BRIGHTON**—Mr. and Mrs. Tyden will be pleased to accommodate Managers and Wives off the last London train after the show.—Write for terms. 22, Broad Street, Brighton, Sussex.

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**SPOTLIGHTS, FLOODLIGHTS, DIMMERS, FOOTLIGHTS.**

**ALL STAGE LIGHTING EQUIPMENT.**

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THE BIOSCOPE

COMING TRADE SHOWS

October 21, 1931

LONDON

WEDNESDAY, OCTOBER 21, 1931
The Light of Life/Gays, United Artists........ Phoenix, 8.45 p.m
The Great Gay Road, Butchers.............. Phoenix, 3 p.m
THURSDAY, OCTOBER 22, 1931
Wicked and Riders of the Purple Sage/ Fox................ Phoenix, 8.30 p.m
The Happy Ending/ Gaumont................... London Hippodrome, 3 p.m
FRIDAY, OCTOBER 23, 1931
Warner................ Phoenix, 8.30 p.m
TUESDAY, OCTOBER 27, 1931
Rialto, United Artists......................... Calton, 10.45 a.m
WEDNESDAY, OCTOBER 28, 1931
Susan Lenox, Her Fall and Rise/M-G-M........ Phoenix, 8.45 p.m

BELFAST

FRIDAY, OCTOBER 23, 1931
The Happy Ending/ Gaumont.................... Regent, 11 a.m

BRISTOL

THURSDAY, OCTOBER 22, 1931
Fifty Fathoms Deep, United Artists............. Forum, 10.30 a.m
The Great Gay Road, Butchers.............. Seals, 10.30 a.m
FRIDAY, OCTOBER 23, 1931
Silence/ Paramount......................... Futurist, 10.45 a.m
Wicked and Riders of the Purple Sage/ Fox........ Seals, 10.30 a.m
Border Law/ United Artists............. Forum, 10.30 a.m
TUESDAY, OCTOBER 27, 1931
Shadows of New York/M-G-M................ Seals, 10.30 a.m
Bad Company/P-D.C......................... Futurist, 10.45 a.m
TUESDAY, OCTOBER 28, 1931
The Blue Bird/ United Artists............. Forum, 10.30 a.m
WEDNESDAY, OCTOBER 29, 1931
The Flying Dutchman, U.D. Ideal............ West End, 10.30 a.m
Pagan Lady/ United Artists.............. Forum, 10.45 a.m

CARDIFF

THURSDAY, OCTOBER 22, 1931
The Virtuous Wife, United Artists.............. Queen's, 10.45 a.m
FRIDAY, OCTOBER 23, 1931
Monkey Business/ Paramount................ Capitol, 11 a.m
Fifty Fathoms Deep, United Artists............. Queen's, 10.45 a.m
Reckless Living/ Universal................ New Imperial, 11 a.m
TUESDAY, OCTOBER 27, 1931
Honeymoon Lane/ Paramount................ Capitol, 11 a.m
WEDNESDAY, OCTOBER 28, 1931
Two's Company, United Artists............. Capitol, 11 a.m
THURSDAY, OCTOBER 29, 1931
Street Scene/ United Artists.............. Queen's, 10.45 a.m

DUBLIN

FRIDAY, OCTOBER 23, 1931
A Night In Montmartre/ Gaumont............... Grafton, 11 a.m

EDINBURGH

THURSDAY, OCTOBER 22, 1931
Fifty Fathoms Deep, United Artists............. Regal, 10.45 a.m
FRIDAY, OCTOBER 23, 1931
Alexander Hamilton/ Warner................. Coliseum, 11 a.m
THURSDAY, OCTOBER 29, 1931
Shanghai Love/ United Artists............... Coliseum, 11 a.m

LEEDS

FRIDAY, OCTOBER 23, 1931
Perfidy and Sam, United Artists.............. Rialto, 10.30 a.m
The Calendar/ W.P & F....................... Rialto, 10.30 a.m
Strangefield/ Warner......................... Tower, 11 a.m
Bad Company/P-D.C......................... Majestic, 10.45 a.m

LEEDS—(continued)

TUESDAY, OCTOBER 27, 1931
The Virtuous Wife, United Artists............. Seals, 10.45 a.m
Silence/ Paramount......................... Rialto, 10.45 a.m
FRIDAY, OCTOBER 30, 1931
The Happy Ending/ Gaumont.................... Majestic, 10.45 a.m

NEWCASTLE

THURSDAY, OCTOBER 22, 1931
The Calendar/ W. & F........................ Queen's, 10.45 a.m
FRIDAY, OCTOBER 23, 1931
Get-Rich-Quick Wallingford/M-G-M.............. Queen's, 10.30 a.m
TUESDAY, OCTOBER 27, 1931
Get-Rich-Quick Wallingford/M-G-M.............. Queen's, 10.30 a.m
TUESDAY, OCTOBER 28, 1931
Fifty Fathoms Deep, United Artists............. Theatre Royal, 10.45 a.m
THURSDAY, OCTOBER 29, 1931
Street Scene/ United Artists.............. Theatre Royal, 10.45 a.m

NOTTINGHAM

THURSDAY, OCTOBER 22, 1931
The Road to Singapore/ Warner................. Elite, 10.45 a.m
FRIDAY, OCTOBER 23, 1931
Murder by the Clock/ Paramount................. Elite, 10.45 a.m
TUESDAY, OCTOBER 27, 1931
The Great Gay Road/ Butchers................ Hippodrome, 7 p.m
TUESDAY, OCTOBER 28, 1931
The Star Witness/ Warner...................... Elite, 10.45 a.m
THURSDAY, OCTOBER 29, 1931
Loreley Lane/ Warner......................... Elite, 10.45 a.m

SHEFFIELD

THURSDAY, OCTOBER 22, 1931
Bad Company/P-D.C........................ Regent, 10.45 a.m
FRIDAY, OCTOBER 23, 1931
The Magnificent Lie/ Paramount............... Albert Hall, 11 a.m
TUESDAY, OCTOBER 27, 1931
The Reluctant Wallingford/M-G-M........ Cinema House, 11 a.m
WEDNESDAY, OCTOBER 28, 1931
Regent, 11 a.m
THURSDAY, OCTOBER 29, 1931
Central, 11 a.m
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NEARER AND NEARER

... comes the day when ultra-speed motion picture negative will eliminate slower emulsions. The latest impetus is supplied by the new Eastman Super-sensitive, Type 2, Panchromatic Negative, Gray backed. This advance is of particular interest to the producer and the exhibitor. Definitely improving photographic quality, it means more artistic, more pleasing, more satisfying pictures. And these factors, needless to say, have a very definite box-office value.

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Type 2, Panchromatic Negative, Gray backed

KODAK LIMITED,
BUSINESS IS AWFUL!

Oh, Yeah!

NOW LISTEN TO THE BOYS WHO KNOW THEIR GROCERIES!

Playing to enormous business, despite e- tionering. Any more “Trader Horns” ?— VAUGHAN, ALBERT HALL, SWANSEA.

“Trader Horn” doing outstanding business in spite of depression and election.—HUNTER, PALACE, LLANELLY.

Tremendous success “New Moon” here de spite election opposition. Expect breaking all records by week-end.—Manager, QUEEN’S HALL, CHESTER-LE-STREET.

In spite of big opposition and election campaign, “Trader Horn” playing full capacity. Only Leo of M.-G.-M. could do this. Keep up the good work.—PEEL, PRINCES, ACCRING TON.

“New Moon” beating all records in spite of election and big opposition. Leo, of M.-G.-M., the best National candidate at the box office.—PEEL, MAJESTIC, NELSON.

The Lion is roaring. “New Moon” doing excellent business and beating all depression and elections.—MOORHOUSE, MANCHESTER.

“New Moon” and “Min and Bill” are beating the election. Prospective M.P.s may shout and scream, but cannot hold electors when such pictures are on the screen.—SEELEY, DELICIA, BIRMINGHAM.

Hearty congratulations on your production “New Moon.” Notwithstanding Election, record week so far since March.—BERESFORD, PAVILION, NEWCASTLE/LYME.

In spite of political meetings, “Min and Bill” has done record business for us. Kind regards and good wishes.—A. W. PELL, IMPERIAL, COVENTRY.

We are enjoying remarkable business with “TRADER HORN.”

H. USHER,
Walpole Cinema, Ealing.

i do not believe I have ever written to a Renting House congratulating them on the business that I did with a picture, but I did so well at the Empire Theatre, Camberwell, and the Prince of Wales, Harrow Road, with “TRADER HORN” last week, and that having broken two records in the two theatres, I feel I would just like to congratulate you on that wonderful Box Office picture.

I ’phoned your office this morning and re-booked “TRADER HORN” for both these districts, and I feel sure that I will do good business with them with second runs.

SAM BERNEY.

It is a pleasure to record wonderful business done with “INSPIRATION” in the face of intensive Election campaign. When an Election agent tells me that his attendances at meetings were affected by Greta Garbo’s film, I think you will agree that the position is unique.

Joan Crawford in “DANCE, FOOLS, DANCE” has every appearance of beating “INSPIRATION” figures. Great stuff this Metro-Goldwyn-Mayer!

WILLIAM J. GRAY,
Opera House, Burton-on-Trent.

Big Pictures undoubtedly beat all depression and elections. “New Moon” doing excellent business.—MOORHOUSE, MANCHESTER.

All Candidates polling at the Roxy, Hanley. Packed to suffocation with “Inspiration.” No distinction as to Party. Want whole next output.—HARRY BUXTON.

“Dance, Fools, Dance” publicly elected winners this week at Regal, Handsworth, and Royalty, Harborne. Congratulations and best wishes for further successes.—BARBER.

Again it’s left to Metro-Goldwyn-Mayer to prove there’s always Big Money for Big Pictures—no matter the ruling circumstances!
A gripping story of the mysterious inner circles of newspaper life—a reporter and a "sob sister" enmeshed in the whirling gears of the Big Machine.

The star of "Bad Girl" and lovely Linda Watkins in a vivid drama of the hurry-scurry and glamour of the Press. Directed by the maker of "Daddy Long Legs."

"In 'Sob Sister' Santell has scratched the newspaper man and found him a human being. He has gone deeper and drawn his characters with tenderness and sympathy." — NEW YORK TIMES.

"Quite certain to be voted good entertainment by the fans. Speeds along through thrills and romance to its happy ending. James Dunn has personality and that screen magnetism." — NEW YORK AMERICAN.

"The picture reveals Miss Watkins as an accomplished screen actress. She is one of the few." — NEW YORK WORLD TELEGRAM.

"Sob Sister" & "Cisco Kid" will be Trade Shown at the CAMBRIDGE THEATRE, W.C., at 3 p.m., NOVEMBER 3rd
CISCO KID

WARNER BAXTER
EDMUND LOWE
CONCHITA MONTENEGRO

Directed by
IRVING CUMMINGS

O. Henry's romantic bandit, with Sergeant Mickey Dunn on his heels again!

Baxter and Lowe, the heroes of "In Old Arizona," one of the greatest pictures of all time, are back at their old tricks of fighting and loving in this vivid, picturesque tale of the old West.

Warner Baxter, a modern Robin Hood, robs the rich with a smile—steals hearts and gold with equal ease—a price on his head—trailed by the surest shot and the greatest lover in the army!

Bewitching Conchita Montenegro, a lissome dancer who braves everything for the man she loves.

"Warner Baxter and Edmund Lowe give excellent performances in this picture, which pleased a pre-view audience. Director Irving Cummings has accomplished an excellent piece of work, and has kept the story moving at a rapid tempo throughout. Conchita Montenegro, who carries the love interest, won applause."

—MOTION PICTURE DAILY.

FOX
hit after hit

Starring in
"SOB SISTER"
Trade Show
To-morrow
October 29th
at the
Phoenix Theatre,
Charing Cross Road,
at 8.45 p.m.

A Gainsborough Picture
Directed by Victor Saville

Distributed by Ideal Films Ltd.
A HEART-STIRRING ROMANCE
of a
WONDERFUL WOOING

EDNA BEST
and
HERBERT MARSHALL
IN THEIR ORIGINAL ROLES IN
A. A. MILNE'S
DELIGHTFUL AND SUCCESSFUL PLAY —
NOW AN EQUALLY DELIGHTFUL AND SUCCESSFUL PICTURE

MICHAEL

MARY
Matheson Lang in his original rôle in
CARNIVAL

by
Matheson Lang and
H. C. M. Harding.

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Lilian Braithwaite • Kay Hammond
Alfred Rode and his Tzigane Band

Special Theatrical Scenes and Costumes by
Doris Zinkeisen.

Direction
Herbert Wilcox

Spectacular & Musical Production
With an outstanding appeal

Western Electric Gala Présentation
Mon Nov 2, 1931
All Seats Reserved
British International Pictures

Present

Dr. JOSSE

K.C.

Directed by
NORMAN LEE

Trade Show:-
PRINCE EDWARD THEATRE
NOV. 4th. at 3 p.m.

Gene Gerrard
& Jessie Matthews

Out of the Blue

Directed by GENE GERRARD
Adapted from the Musical Play 'LITTLE TOMMY TUCKER'

Trade Show:-
PRINCE EDWARD THEATRE
NOV. 5th at 3 p.m.

Distributed by PATHÉ
A film which will appeal to every member of the family.

LONDON TRADE SHOW
THE PHŒNIX THEATRE
CHARING CROSS ROAD
Friday, October 30th, at 3 p.m.
DIE WILLAN,  
PERT ARMSTRONG,  
2 GREAT STARS 
IN A ROLLICKING AND ROMANTIC COMEDY-DRAMA

RING FOR TUBLE.
THE BIOSCOPE

British International Pictures Presents

LILIAN HALL-DAVIS
and
ARTHUR MARGETSON
in
An Associated Metropolitan
production supervised
by JOHN THORPE
Directed by
MILTON ROSMER

MANY WATERS

Many waters cannot quench love neither can the Flood's drown it...

by MONCKTON HOFFE
Adapted from the play by arrangement with
LEON M. LION...

London Trade Show...
PRINCE EDWARD Theatre
TUESDAY Nov 3rd at 3 p.m.

Distributed by PATHÉ
In Brief

Opposition to the C.E.A.'s resolution to encourage production of worth-while British films by American companies is promised by the N.A.T.E. Page 12

The pros and cons of Reciprocity versus Import Tariffs are put forward this week by the leading British producers. Page 13

William A. Habberfield, studio manager for Gaumont and Gainsborough, has resigned. Other Gaumont changes are discussed. Page 17

Legislation affording relief in renting contracts and sound equipment commitments is to be introduced by the State Government of New South Wales. Page 12

That the small exhibitor did not get sufficient representation in the C.E.A. was urged at a meeting of the West Lancashire branch. Page 12

A contract whereby British films are to be "black booked" into Canada has been signed by Gaumont-British and British Lion. Page 12

Major A. J. Gale challenges the K.R.S. in a letter, in which he alleges co-operative booking schemes to be operated in defiance of the K.R.S. resolution. Page 16

A resolution assuring Major Gale full support in his fight against unfair foreign competition was passed by the West Lancashire branch of the C.E.A. last week. Page 13

The future of Moss' Empires and the British film policy of Lord Beaverbrook are discussed. Page 14

J. E. Wills is to direct a new A.S.F.I. comedy production. Page 17

The Zwemmer Gallery exhibition of film stills includes an overwhelming representation of foreign examples. Page 17

Tariffs and Exhibitors

If the return of a National Government does not result in a heavy tariff on imported films there will be much gratification among American film distributors in this country: in other words, they are expecting it.

There is undoubtedly some writing on the wall, though accurately to translate it in the present light is difficult. If the writing says "tariffs," is there implied still more hardship for the independent British exhibitor: that for the moment is our main concern?

John Maxwell (page 13) thinks not, but his argument is ingenious rather than illuminative—a tariff on foreign films could not affect the exhibitor because he is already being squeezed dry, he suggests!

Mr. Maxwell believes in the bludgeon first; and talk about Anglo-American reciprocity afterwards. "Why," he asks, "should Americans give valuable commercial privileges in exchange for nothing better than hot air or leading articles?"

We have never for one moment expected our leading articles to produce a Reciprocal Trading Agreement; that they might set thoughts running in the right direction was the most we could hope for.

But Mr. Maxwell is unduly modest if he suggests that Britain has nothing better than "hot air" to barter with America in exchange for "valuable commercial privileges": there are some good British films, and there will shortly be more.

His advocacy of positive action is, however, likely to arouse little or no opposition among those with the welfare of the British film industry at heart; provided a foolproof safeguard can be devised to protect British exhibitors from being offered as lambs in sacrifice to the cause of film producers—British or foreign.

Why Not a Suicide?

Major Gale, often voluble, invariably pugnacious, but always interesting as a votary in the cause of the exhibitor, has spoken again. His disingenuously attack on K.R.S. policy regarding the principle of Co-operative Film Booking has provoked the usual amount of personal abuse, which is doubtless easier to originate than plain, honest rebuttal.

There is one point made by Major Gale—the full text of his "Manifesto"—is on page 16—which certainly calls for reply by the K.R.S. He refers to the actual existence of collective booking organisations which are already operating contrary to declared K.R.S. policy.

Major Gale has the support of hundreds of independent exhibitors in his fight against foreign theatre competition: once translated into an active campaign, the movement would speedily gain momentum amongst the host of exhibitors who are tired of begging, as well as working, in order to live.

The K.R.S. may or may not be right; we are not inclined to force comparisons between retailers of films and retailers of grocery and other standardised merchandise. The latter have certainly demonstrated the efficacy of Co-operative Buying; that does not prove it workable in the case of films. But neither does it prove the reverse.

If the K.R.S. is convinced that Collective Booking is impracticable and opposed to the interests of those engaging in it, why does it not rescind its resolution of 1927, thus clearing the way for a spectacular suicide, with one or other of these co-operative schemes as the victim?
The Bioscope is able exclusively to announce that G. A. Atkinson, the well-known film critic of the Daily Telegraph, is resigning in order to join Theatrical Publications Ltd., a publishing concern controlled by the Ostrer Brothers. Whether he will concentrate on re-organisation of The Era, up to this week for the Sunday Review, is not revealed.

The renters have been requested to cut present film hire rates by around 30 per cent.

Hoyts Theatres, Ltd. (controlled by Fox), annual shareholders' meeting was recently held in Melbourne. It was revealed that the circuit had paid £120,000 to the State and Federal taxation authorities last year and this, together with the high rate of interest on liabilities, were blamed as the cause of the small profit of £4,941, disclosed in the balance sheet.

Hoyts lost £10,631 in the first six months of the year, a recovery of £14,972 being made in the latter half.

Is General Council Too Leavy?

"Inadequate Representation for Independent Exhibitors"

That the time would shortly arrive when small exhibitors would have to have either a separate association or a subsidiary organisation within the C.E.A. was urged by B. Simpson at the meeting of the West Lancashire Branch held at Preston last week.

Mr. Simpson and A. Wiles were appointed at their previous meeting to attend a meeting of the General Council to state the views of members in regard to the Entertainments Tax. They were welcomed at the General Council meeting, but were not allowed to take part in the discussion.

H. Simpson said the conclusion he had arrived at was that the small exhibitor did not get sufficient representation. He was surprised at the Council meeting to hear a very brutal remark by a gentleman from the Notts and Derby Branch, who seemed to have forgotten that his position in the cinema world was to some extent due to the work of pioceptors who sold cinema seats under 6d. Exhibitors whose takings were less than 100 per week had problems with which the majority of delegates of the present General Council were not familiar.

There was one man whose name had been flaunted in full-page film advertisements put out by certain renters. What hypocrisy it was for a man like that to talk about the situation as it effected small exhibitors.

H. Simpson said he had heard Mr. Harveys, Branch Secretary, say once that he was a waste of time attending the Council meetings. He could now understand his attitude, but felt convinced Mr. Harveys was a very desirable person to attend the meetings.
"Put On a 33\(\frac{1}{3}\) Per Cent. Tariff"

— John Maxwell

£2,000,000 a Year for British Treasury

£1,000,000 in "Undisclosed" Income Tax?

THAT a number of American executives in this country expect a Tariff on Imported Films to follow the election of a "National" Governmental Majority need not be permitted to obscure the plain fact that U.S.A. has still a little time within which to strike a Reciprocal Trading bargain with Britain and so possibly avoid new taxation.

British executives are not unanimously in favour of Reciprocity as an alternative to an Import Tariff.

John Maxwell, of British International, urges an ad valorem tariff of 33\(\frac{1}{3}\) per cent., which he estimates would give the British Treasury over £2,000,000 a year without affecting theatre owners and would place in the hands of the Treasury certain data enabling them to recover in addition "at least £1,000,000 a year of income tax which at present eludes them for the want of accurate figures on which to base their claims."

A well-known American executive complains that foreign films are already penalized in Britain by a double duty, and that foreign producers are now forced to tie up heavy capital to produce pictures in this country which they do not need. Although by conviction a Protectionist, he urges that the film industry is already too heavily taxed: nor does he believe in the practicability of Reciprocal Film Trading between U.S.A. and Britain.

"Reciprocity Talk Is Bunk!"

Mr. Maxwell, commenting on recent articles in The Bioscope urging a Reciprocal Trading Agreement between film industries of U.S.A. and Great Britain, says: "Your talk of reciprocal agreements before we have a blockade to secure them is just so much bunk. Our American friends are not fools, but would be if they gave valuable commercial privileges in exchange for nothing better than hot air or leading articles."

"An ad valorem tariff on foreign films, and the higher the better (in the present condition of National finances) is the first and necessary step. It won't affect exhibitors, as they are paying the last drop in percentage of box office receipts that can be extracted already."

"This is a perfect example of an import duty that cannot be passed on to the consumer, but must be borne by the foreign manufacturer. It would also supply the Treasury with data to enable them to recover in addition to the import duty, at least one million pounds a year of income tax which at present eludes them for the want of accurate figures on which to base their claim."

"An import duty of 33\(\frac{1}{3}\) per cent. ad valorem would give the Treasury over two millions a year, directly and indirectly, would not in the least affect the exhibitor, and would incidentally help the British manufacturer."

"Reciprocity—Economically Obvious"

On the other hand, Michael Balcon, managing director of Gaumont British Pictures and production chief of the Gaumont and Gaumont-British units, describes Reciprocity as "economically obvious." Sharing The Bioscope argument that wider distribution must lower costs, Mr. Balcon says: "Reciprocity is a matter of elementary economics."

"For reciprocity gives you a wide market. A wide market distributes your overhead. And a distributed overhead lowers costs."

"This is a commonplace of industry. But in the film industry it is more than a commonplace: it is a first principle. For our proportion of overhead is considerably higher than that of any other industry."

"This is because what we tell the public is not films but the right to see a film, and no matter how many see it, the negative cost is constant. Negative costs, therefore, are an overhead charge."

"Obviously, with such an overhead, any widening of the market brings in a rich reward. No branch of the industry therefore can afford to oppose reciprocity, or any other move to increase the scale of film markets."

Clearly Mr. Maxwell opposes reciprocity only as a development less desirable to the British industry than a heavy tariff on American films, but that course would do nothing to open the American market or in any other way to widen the distribution of British films.

"Advantage Both to Britain and U.S.A."

Another British executive to whom the idea of Anglo-American reciprocity makes its appeal is H. Bruce Woolfe, managing director of British Instructional Films.

He says: "I thoroughly agree with your suggestion that the time has now arrived when reciprocity with America would be of distinct advantage both to them and to ourselves. The great evil which we have to combat in this country is over-production, and the sooner the principal producing countries (in the case of English-speaking films), viz., England and America, get together, the better it will be."

The Tobacco and Electrical industries discovered this years ago, and the result of their arrangement has been better for everybody concerned—the consumer and the producer."

"Menace of Foreign Capital"

Exhibitor Support for Gale

West Lancashire Branch of the C.E.A. has raised its voice in support of Major Gale’s action in combating foreign competition in the British cinema field.

At a meeting at Preston, on October 20th, the Chairman, J. Atcroy, said the foreign film renters and manufacturers were stealing exhibitors’ business by building palatial cinemas in opposition to them. He thought exhibitors should agitate for an Act of Parliament to control the menace. Unless that was done, exhibitors would find themselves in a similar position to the proprietors of tied public houses, and would be dependent upon certain renters for films, which in the first place would go to their own theatres. These great concerns were extending in octopus fashion.

The Secretary said he had been practically boycotted by one firm because of certain statements he had made about them.

On the motion of the Chairman, seconded by J. Howton, a resolution was adopted assuring Major Gale of the full support of the West Lancashire Branch in his fight against unfair foreign competition.

Major Gale’s letter to "The Bioscope" is on page 16.—EDITOR.
TALK OF THE TRADE

Government Aid For Exhibitors—Television and Humanity!—Beaverbrook?—"Oliver Twist" For M-G-M—Delehanty on British—Hayden Homecoming

EXHIBITORS GET GOVERNMENT HELP

An indication of political possibilities which cannot be lost on British exhibitors is suggested by recent events in New South Wales. British exhibitors have sent support proposals to the Australian State Government asking for legislation to afford them immediate relief in connection with film rental contracts and sound apparatus commitments, which they claim were entered into when conditions were vastly different from those at present operative. The Australian politicians have not only received these proposals sympathetically, but a Bill is now being framed and will be brought before the Legislative House almost immediately. It is almost certain to have the effect of lengthening credits and of preventing seizure of apparatus where non-payment of royalties and instalments has been forced by adverse trade conditions. One hopes that the financial stress and industrial depression through which Britain is passing at present and which is involving hundreds of thousands in Europe, will be relieved. A Bill of this type, if it were to be passed, would give way to better things, but it may be worth while for independent British theatre owners to bear in mind what a terrific incentive is made upon political organisation by organised effort directed through unpoliticised channels.

Television—Exhibitors

ROXY—AND BEING HUMAN

"Will television be a menace or a help to cinemas?"—The question was asked by an exhibitor at the Preston meeting of the West Lancs C.E.A. last week. It is re-echoed everywhere by the smaller theatre owners. It was certainly not answered by R. L. Rothafel ("Roxy") at the big trade luncheon given in his honour last Wednesday. He did not so much as reiterate the recent prophecy of Saranoff, who confessed that in the eyes of the bookers the strides had been made towards perfect television transmission. J. Howston, a Lancs independent at Preston, says he believes that immediately the big American film producers find their "talkie" returns on the wane they will turn seriously to television. They are doing so now, and when the great time arrives it will need a strong political will to keep back the floods of American influence with which we may be overtaken. Fortunately, at least one British concern—the Baird Television concern—is wide awake, and is in close touch with Governmental authorities. "Roxy," in his after-luncheon speech, made everybody gasp with his "Wasn't you fooling anybody?; you're just human, same as we are—only perhaps more so." That describes us exactly; we are getting as human as the Americans—and, one hopes, rather more so.

Lord Beaverbrook's Film Future

The Moss Empire circuit of forty-odd music halls in his possession, will be expanded; and in all probability will be the first circuit to make provision for the projection of televised pictures. Differences of opinion among the music hall proprietors have been nothing up to a point permitting of this development, and it is pretty definite also that Will Evans, who is a director of the company, will take charge of all the film bookings. Other directors are Lord Ashfield, Sir Cunliffe Owen, Colonel A. C. Bromhead, Charles Gulliver, R. H. Gillespie and Lord Beaverbrook, all of whom would have made an offer for the bookings in the Metropolitan and Bradford Trust, the Gaumont-British financial company, in the belief that they would receive a return which might enable him to acquire a powerful hold on the Gaumont-British circuit. Whether or not the bid is made, it is stated that if the interests belong to a company in the control of Britain's foremost circuit, the film industry can certainly prepare to give him a "big hand" in the near future. He is coming back, and when he does so, his interests will extend throughout the whole of the industry—theatres, distributing and production. I shall not be surprised to learn that a number of foremost British legal and political personalities are linked up with him in a scheme to produce British films. That these will be of a robust Empire flavour may be taken for granted.

British Film Producers

M-G-M TO MAKE "OLIVER TWIST"?

I learn that M-G-M are trying to secure the rights of a stage "adaptation" of "Oliver Twist," and if successful will probably play Jackie Cooper, of Paramount's "Skippy," in the same part. Stumbling-block at present is price: it is a well-paid part, and the British barrister, and everybody in England knows that if sailors don't care for law,Cooper will be able to send over that story quickly: it made a great vehicle for young Coogan way back in 1920 or so; with dialogue and Jackie Cooper it ought to go still better.

Election Night Scenes

Most of the West End theatres and not a few in the suburban and provincial areas, remained open until the early hours of this morning in order to entertain and interest the public in the earlier General Election Returns. In very few cases were the theatres empty, and there are few signs that the spirit of the infection had been extinguished. The great exuberance of the British race was epitomised by bad feeling between supporters of rival Parties.

The most genial gathering of film critics and other pressmen with their friends was staged at the Carlton Theatre, Haymarket, by Pat O'Connor, publicity chief for Paramount. How many of the guests realised the State of the Parties by the time they left takes some figuring out, but that they know to-day the state . . . .

DELEHANTY ON BRITISH FILMS

Tom S. Delehanty, of R.K.O.-Pathé, talked British films after the trade show of P.D.C.'s fine new Ann Harding picture "Devotion." He might have said that "Devotion" itself was more English than 75 per cent. of the British films produced since the quota, but he didn't. Instead, he praised the film—"a worthy and well-balanced—on the chances of recent British pictures in U.S.A. That his company, like himself, acknowledges the value of English film artistry and atmosphere is exemplified in "Devotion," which introduces for the first time some fairly realistic shots of the Temple, and is in every way a story of London life and people. "But," Mr. Delehanty says, "British producers must not be confused between making pictures which are too parochial in appeal: there is no reason why, for instance, a picture like "The Calendar" might not be made in London and marketed in the States, but one with dialogue and idiom peculiar to one or other of the English provinces may well set out unilluminated for New York and the small towns of U.S.A.

Delehanty is the kind of American whose name is always mentioned in the British films export circle attention; they are so obviously free from prejudice, and so definitely stimulating that I think he ought to be invited to address the Film Group of the P.B.I. He probably refuse anyway. Delehanty has gone back to Paris to arrange final details of his recent Continental reciprocity agreements, and I next week he expects to return to America.

Hullo, Twins!

Hullo, Twins!!

Last week an operator at the London Pavilion was presented with twins. A day or so after a similar case occurred at the Gaumont in another city, and, as in the former instance, the infection house manager is said to be petitioning headquarters to change the title of the latest feature from "Bought" to "Sold," while the doorman and operator are said to be writing Winnie Lightner (soon as they can) with an answer to the Pavilion's supporting film "Why Change Your Husband?"

First British Hotel Premiere

A foretaste of rushes at the Imperial Studios while back has given me a definite appetite for the special screening of British and Dominion's "Carnival," which Herbert Wilcox is showing at Dorchester House to-morrow (Thursday). The great little showman has asked me to attend a private luncheon prior to the show, which, I believe, the first Press view of a British picture to be arranged in a large West End house. In America, I believe, the Press and leading trade bookers are often given their first show of new films in a similar setting. Presumably, however, there can be no parallel, so far as refreshment is concerned, between American and British premiere of this kind; at least, one hopes not, or the spectacular scenes which we are promised in "Carnival" may have been wasted. Fancy watching Matheson Lang through the haze of bootleg

EXHIBITOR LINK WITH EDISON

An interesting trade link with Edison, a tribute to whose memory was published in last week's BIOSCOPE, is provided by the case of H. W. Harward, General Manager of Bournemouth Electric Theatre, who in his youth spent several years in the experimental departments of Edison. While there, Mr. Harward, still a man of considerable inventive ingenuity, was a keen Edison recorder and admires its equipment enough to enjoy the personal interest and attention of the great inventor. It was in those days that Edison introduced the original gold moulded records. It must be a queer experience for Mr. Harward to recall the occasion when Edison first projected a moving picture on a white screen in London, and little little have dreamed at that time that he
would ultimately be responsible for the management of a palatial theatre with a screen probably twenty times as large as the one which Edward first used. Just before Mr. Harvard severed with the Edison laboratories a big fire broke out in the factories at New Jersey and the whole premises were gutted. An idea of Edison's quick mental grasp of matters is suggested by the fact that almost before the firemen had the scene the great inventor had engaged 1,000 men to clear away the debris and in a short time 3,000 were clearing a site for new premises, which were duly constructed within a period of a few weeks. One of Mr. Harvard's most priceless possessions is a portrait of Edison presented personally by the inventor when he was 71 and bearing the inscription: "To Herbert Harvard, from Thomas A. Edison."

British Sales
In France?

Had lunch with Eddie Klein a few days ago, and found him as optimistic as ever in spite of the fact that Eddie has recently come over from U.S.A. to represent independent producers here and on the Continent. He will operate principally in France and has gone to Paris to open new offices next week. One of the few Americans I know of who just ask questions and don't have to learn, Eddie Klein is due for a big break, and if any British house wants alert representation in France they might do well to get in touch with him.

Sidney Hayden
Returning

Sidney Hayden, director of Kinemac, Ltd., South Africa, sailed from Cape Town aboard the Armadale Castle on the 16th, and is expected to arrive in London on Monday next. After an absence from this country of close on six months, Mr. Hayden will doubtless have some interesting stories to tell, not only concerning the progress of his own circuit, but the effect of recent internal changes in the South African trade.

Punk Posters

Allowing for hard times, I wonder whether there is any kind of extra publicity matter I saw a few days ago. Crudely hand-written announcements in chalk on a number of toy blackboards would have looked quite novel as a "front of house" display for "Skippy," or some such juvenile picture, but simply is not acceptable as regards design this year, particularly in this year of 1911. Not even for a small family theatre in a dingy industrial setting. In another case brought to my notice a whole programme was scrawled on the back of an old 6-sheet poster, and a supplementary blackboard would have disgraced the meanest fishmonger I know. I have every sympathy with exhibitors who find themselves up against it in the economic war, but I feel that exterior theatre publicity should be the last line of such murderous economy. And since sharing terms are pretty general everywhere, I feel I would be doing the Cinemagoer to at least see that posters and other theatre publicity are up to reasonable standards: perhaps even such things as an adjacent film to as indeed many contracts are now made to provide.

British Kinematograph

Secretary

The next meeting of the B.K.S. will be held on Monday, November 2nd, in the Gaumont British Theatre, Film House, Wardour Street. The programme, which is read on the subject of Nickel Alkaline Storage Batteries, and is by Mr. B. Pontifex.

C.E.A. Deputation
Stubbed
Protest to Magistrates

A protest against the refusal of the Liverpool Justices of reference deputation of exhibitors was made at the meeting of the Liverpool Justices Theatres and Public Entertainments Committee, on Friday. It may be remembered that the magistrates decided not to remove the restriction on the exhibition of films.

When the licences were issued on Friday, R. K. Milne, who was instructed by the C.E.A., said the deputation, at some considerable inconvenience and expense, came to Liverpool for the purpose of interviewing the magistrates. This was the first time a C.E.A. deputation had been refused a hearing.

Mr. Milne said the licences with the restriction regarding "A" films would be accepted only "under protest." The Association felt, he added, that the full bench had not shown them the courtesy they had received in the past from that committee.

The Chairman: We have never been opposed to you nor have you been opposed to us, and we feel you will realise that we have a difficult task and help us, even if it involves sacrifice on your part.

It is significant that the annual report of the Committee contains a reference to the Home Office's suggestion of the condition dealing with the admission of persons under 16, "the principle underlying the condition being, to use the words of the circular, "that a child or young person under 16 should not be allowed to see an 'A' film unless the parent or guardian accepts the responsibility of taking the child with him."

Twickenham Super Changes Hands
Luxor for Joseph Mears

THE BIOSCOPE understands that the Luxor, Cross Deep, Twickenham, has passed from the control of Walter Bentley to that of Joseph Mears, the well-known London cinema proprietor.

The deal, which was concluded at the week-end, is said to have involved a figure of £10,000.

The Luxor was opened almost exactly two years ago, and was considered an outstanding theatre by reason of the Egyptian note in its decorative scheme. It will now be added to a chain that embraces two houses at Richmond, and the Sheen and the Kensigton theatres.

Announcer Sets for Cinemas

New W.E. Service

Western Electric are now prepared to supply Managers' announcing systems to theatres wired with their apparatus.

Western Electric's Managers' announcing system consists of a telephone transmitter which may be installed in the manager's office or other desired location, and which permits the operator, by throwing a key, to make emergency announcements through the existing theatre horns.

Already many applications for installation have been received by Western Electric in England alone.

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**THE BIOSCOPE**

**October 28, 1931**

**SPEAKING PERSONALLY**

**Alexander Wm. Kerly**, a director of the Paramount Film Service, Ltd., passed away at his home in Gables, on October 24th, at the age of 73. Mr. Kerly was a well-known figure in the City, and head of the famous firm of solicitors, Kerly, Sons & Karruth, of 10/11, Austin Friars, E.C. He was a director and formerly chairman for 14 years of the Paramount Film Service and its associated companies in Great Britain. His death will be a loss to the whole of the Paramount organisation, by whom he will be greatly missed.

**Stanley W. Banks** has resigned his position at the Palace, Mansfield, where he has spent some years, and takes up duty at the Majestic, Wath, in succession to Frank Clifford. Prior to his Mansfield appointment, Mr. Banks was at Chatham under Sir Oswald Stoll, and he has also held appointments in Hounslow, Jersey (C.I.), and Shepherd’s Bush. He has issued a public invitation to the moviegoers of Wath to meet him personally at the Majestic with a view to discussing his future policy.

**S. Tune**, who has been associated with F.B.O. and the London sales staff of Warner Bros., and will handle their short product in the Midlands.

**G. H. Minton** has succeeded F. S. Sandover as manager of the Derby Turn Picture House. He has had a long association with the entertainment world, having been at one time M.C. of the Middlesex Country Club for the parks and halls entertainments. On the managerial side he has been associated with halls at Willesden Green, Queen’s Park and Harrow.

**Alf A. Harrison**, manager of the Tudor Theatre, King’s Heath, Birmingham, is at present busily engaged in the organisation of a special Anniversary Service in connection with the “Valley Branch” of the British Legion, of which he is president.

Mr. and Mrs. Frank Thompson, of the Harehills Picture House, Leeds, have returned home from their film-making tour of the Holy Land and Egypt, in search of screen material for their production, “Seeing Is Believing.” Their film, which is to be produced in three parts, will include shots of scenes on the Japanese liner, Hakone Maru, a产生 of the Transatlantic service of Egypt, and thrilling pictures of Vesuvius.

**Councillor P. J. Spickernell**, chairman of the Portsmouth Branch of the C.R.A., was returned unopposed to the Portsmouth City Council on Saturday. He was first elected in 1912, but subsequently lost his seat through his advocacy of a garden city housing scheme—which has since been carried out—returning to the Council again three years ago.

**Esther Rose Fuller**, elder daughter of J. Fuller, of Fuller’s Exclusives, Ltd., Manchester, was married on Saturday to Samuel Ernest Howarth, only son of Mr. and Mrs. Ernest Howarth, of Blackley and Penbryn Bay.

**C. H. Manley** has taken over the management of the Clapham Junction, in holding a similar post at the Shakespeare, Clapham Junction. He can certainly lay claim to versatility in the entertainment world, for, during his years in the business, he has been cinema manager, stage manager and director, producer, actor and trouper and professional fighting champion. He first entered the cinema side in 1911, when he managed the Kloniabe Cinema, Seaton, Northumberland. He has also played with Matheson Lang, when stage director for Tom Walls and Leslie Henson, and stage manager at the Fortune Theatre, W., for over three years. He also served for 18 months at Wembley with B.T.P.

**C. Priestman** has succeeded Wilfred Hayes as manager of the Riviera, Chetham Hill, Manchester. He was formerly organist at the Paramount Theatre, Manchester.

**Cyril Levy**, who for many years was manager of the Scala, Birkenhead, relinquished that position on Saturday last. He has succeeded by George Hazelinde Barker, relief manager on the A.B.C. circuit.

**Philip Martell** and his orchestra are concluding their run at Alexander, Stone Newington, in order to join the Gaumont-British circuit, and they are to do duty at the Grand, Edgware Road, and the Grange, Kilburn. Martell’s orchestra was formerly at the Orpheum, Golders Green, until the acquisition of the hall by A.B.C.

**Maurice Cook** has recently taken over the management of Clifford Kemp’s Film Service, Ltd., in the North, in place of C. W. Symmons.

**Frank Westcott**, for many years past a prominent musical conductor in Newcastle-on-Tyne, died at Jesmond on Tuesday last. The interment took place at All Saints Cemetery, Newcastle, last Saturday, when a large and representative gathering of fellow musicians and members of the cinema trade attended.

**E. Owen**, who for some considerable time was on the sales staff of the Birmingham office of M.-G.-M., has joined the Birmingham branch of Universal, who will cover the territory previously allocated to S. J. Barrett.

**Jack Ross**, who has been for some time on the equipment staff of British Acoustics, in the Birmingham area, has now taken up an appointment in the London district.

**Selling Cashier’s Aids**

**Automaticket’s Latest Success**

Percy Phillipson has been at it again—blazing the trail for Automaticket machines on the Continent. This time it is for the new all-British hand-operated model, which was recently placed on the market.

He reports excellent business. Rotterdam has contracted to take one hundred machines a year for three years, while arrangements have also been made for the distribution throughout Czechoslovakia by a company in Prague.

Despite the competition in Austria with cheap German machines, no contract has been signed for a sale of a big number of the machines in that country. The machines are in the model of chassis noted, and contracts have been signed for their distribution in various cities.

**"Bioscope" Readers’ Forum**

Co-operative Booking Already in Progress

**THE EDITOR, THE BIOSCOPE.**

**Dear Sir,**

My name has figured in the Trade and Layman recently, not as the result of Press interviews, but no doubt due to the fact that I have brought to the notice of British exhibitors matters which I have considered it my duty to do as one of their representatives.

In view of certain comments that have appeared in connection with the activities of a certain American producing and distributing company, which also has an interest in the exhibiting side of the business, I should like to be clearly understood that my relations with executives of producing, distributing and exhibiting companies have always been one of appreciation where their efforts have been aimed at establishing a great industry.

I have always expressed the view—and still do—that the British market should handle films manufactured in any part of the world, but I will always claim the right to criticise any firm, irrespective of nationality, where my sense of conscience is satisfied that the trading methods may be calculated to act harshly or unfairly upon their exhibitor customers in Great Britain, I having been one of those customers for a large number of years.

With regard to the numerous co-operative film booking rumours, I have heard many schemes discussed during recent months and I know of several such undertakings trading in this country to-day upon terms contrary to the recently published resolution of the Kinematograph Retailers’ Society.

I have no other criticism to offer, except to say that should I at any time be associated with any co-operative booking organisation, it would not be with the intention of slaming film price. The outcome of any such policy cannot but result in placing the industry into disorder, if not destruction.

No such co-operative scheme could be successful unless its basis were to bring about a more equal distribution of film rentals, including an endeavour to eliminate something of the excessive war-time period. My opinion is so rampant in the various sections of the trade.

We are all connected with a great industry, sections of which are tugging against one another, and if we are to continue to trade successfully, the various sections have got to pull together in the same manner that the other trades of the country are doing to tide over the temporary crisis which exists. I wish to state most emphatically that despite reports in certain trade papers, my activities are in no way influenced by any anti-American prejudice.

Yours faithfully,

**Alexander Wm. Kerly.**

90, Regent Street, W.1.

October 27, 1931.

**A Mihaly Record**

Mihaly Universal Tonefilm Syndicate have just published a letter they have received from Mihaly Williamson Film Printing Co., which states that Willingtons have run twelve million eight hundred and fifty-five thousand seven hundred and fifty-two feet of sound film through three Mihaly soundheads since January without a service call.
Gaumont Studio Changes

Wm. A. Habberfield, for several years studio manager for Gaumont and since May, 1930, in charge of both the Gaumont studios, Shepherd's Bush, and those of Gainborough at Islington, has, I understand, resigned his position with the company. There are also likely to be other changes of personnel before the newly enlarged Limes Grove Studios are formally opened. I have it on the very best of authority that rumours to the effect that the whole of the personnel is to be disbanded are entirely incorrect. Changes are necessarily occasioned by the development of what is virtually a new studio organisation, and it is doubtless indications of such changes that have given rise to much baseless chatter in trade circles.

A.S.F.I. Starting a New One

Shooting begins at Wembley studio to-day (Wednesday) on a new A.S.F.I. production tentatively entitled "M. Blimey!". This is not, as the title might suggest, a sequel to the company's last production, "The Bells," but is described as "a rather fantastic comedy based on the adventures of two negroes who neatly turn the tables on some recent popular travel films by coming from a remote port of Africa to England to shoot material for a native traveller on the manners and customs of the white man." The idea is the product of Hans Nieter and Fred Swan, and the scenario has been written by J. Elder Wills and C. H. Dandy. J. Elder Wills will direct. C. H. Dandy is writing a burlesque commentary and dialogue.

The parts of the two negroes are being played by Sam Blake and E. Martin. Others in the cast include Kenneth Cove, Arthur Sinclair, Maire O'Neill and Bernard Ansell. United Artists will distribute.

Forde Starting "Lord Babs"

Work commences this week at the Gainborough Studios, Islington, on Bobby Howes' second talkie, "Lord Babs." As previously hinted, the famous novel has been converted into a musical picture, with revised dialogue and new lyrics by Clifford Grey. Walter Forde is directing, and the cast will include Miss Jean Colín, Pat Paterson, Alfred Drayton and Clare Greet. Several parts are unfilled.

Benita Hume's Latest British Part

Warner Bros. First National's second production at Elstree Studios started on Monday. It is an adaptation—by Roland Pertwee and John Hastings Turner—of an original story by Jonathon King, and is being directed by Y. V. Daunery in English and French. A suitable title is yet to be found for the English version, but in the French it is titled "Le Soir des Rois." Heading the cast are Benita Hume and Martin Walker, the former playing her last part in England before fulfilling her new American film contract. In support are D. A. Clark-Smith, Kenneth Kove, O. B. Clarence, Marie Wright, Hay Petrie, Helen Ferrers, Carol Coome and Edward Wade.

Most of the action takes place in an old English castle and a Jermyn Street flat, and the sets have been so designed that slight alteration of furniture and decorations will make, them applicable to both versions.

Hitch's Cast

"No. 17," an adaptation of the Jefferson Farjeon play, which is to be directed by Alfred Hitchcock for B.I.P., is on the point of starting production. Leon M. Lion will star in his original stage role of "Ben," and supporting him will be Anne Grey, Donald Calthrop, Andy Casson, Henry Caine and Garry Marsh.

"Fraid Women" Additions

Maurice Elvey has added to his cast of "Fraid Women," now in production at Twickenham, Frank Pettingell, who scored a great success in "Hobson's Choice," Frederick Peisley and Kynaston Reeves, who was discovered in the Arts Theatre production of "Vile Bodies." They will support Mary Newcomb, who is starred with Owen Nares, Edmund Gwenn, Athole Stewart, Jane Welsh and Margaret Vines.

Manning Haynes Completing

Production of the current British Lion-Edgar Wallace thriller, "The Old Man," is scheduled for completion to-day (Wednesday), and Maurice Hall, his unit was hard at work throughout the week-end in an endeavour to finish on time. Maurice Hall is a fine drinking endless bottles of "champagne" for her famous drunk scene with Frank Stanmore.

Rather Rotha—ish

Having visited the Zweemmer Gallery, Litchfield Street, Charing Cross Road, I think all British still cameramen and art directors able to swallow the bitter pill that their own work is unrepresented there should see Paul Rotha's assembly of film stills. As a keen agitator for better British stills, I am disappointed that Rotha and his collaborators did not make this an international exhibition of film stills, but contented themselves with an exhibition of stills from a few international films.

The collection is not even described correctly by Rotha as one "representative of the most famous periods in film history," for, as an unaccredited critic of British stills and an agitator for pictures of commercial value, I recognise that the period most worthy to be regarded as "famous" is that which gives us the highest standard in the world, and art of still photography—that period as far as British studios are concerned is now. Yet another film of recent origin is represented in this Zweemmer collection, and the work of some of our best cameramen, including Daniels, Stanborough, Protheroe, Hughes and others, is entirely ignored.

Rotha can scarcely hope to justify the inclusion in the collection of 40 American titles, 18 French, 41 German, 21 Russian (Soviet), seven Italian, six Norwegian, five Swedish, four Belgian, three Spanish, two Australian and one Dutch. With these stats, it is a good thing that he did not undertake the formidable task of assembling a representative collection of British films.

Leslie Howard, whose new role in P.D.C.'s "Devotion" is nothing short of sensational, is now playing at Elstree in Paramount's "The Head Waiter."

Still Cameramen

When dealing with the second Paramount British production, "Stamboul," trade shown last week, our reviewer was misinformed that settings in the film had been executed by Major Rutherford. In view of the fact that the Oriental settings were one of the few points in favour of this film it is particularly unfortunate that Major Rutherford should have been given credit for work which he did not undertake.

Homes Paul, well-known American Art-Director, who was brought over by Paramount when they first commenced working at Elstree, is entirely responsible for the settings in this picture, as in other recent Paramount productions. I am pleased to put this matter right: credit where credit is due.

Short Shots

B. L. Jacob has signed contracts with British International to write dialogue for eight films during the next two years. He is a native of Birmingham, and after an early education at King Edward's School, Aston, took a degree at Oxford, and later joined the editorial staff of the Times. His abilities as a short story writer have been recognised here and in America.

F. V. Merrick, President of Pentagram, informs me that his organisation is opening offices this week at 17, Coventry Street, Piccadilly Circus. "Phone Gerrard 3949."

The new Nettfield picture, "Two Way Streets," directed by George King, is completed, and is now in the cutting room, Sari Maritza stars.
Mansfield Managers and Bogus Traveller

Police Applaud Gaut and Deacon

The Nottinghamshire Police have placed on record their special appreciation of the prompt action of S. Gaut, manager of the Associated British Cinemas Theatre, The Grand, Mansfield, and of V. Hugh Deacon, manager of the Empire, Mansfield, a Gaumont theatre, which led to the arrest of Thomas Baker, found guilty of fraudulently collecting money under false pretences. Baker called at the Grand, where he was seen by Mr. Gaut, who had read an announcement in THE BIOSCOPE warning Midlands exhibitors to detain anyone representing himself as a special BIOSCOPE canvasser. After Baker's departure, Mr. Gaut got into touch with Mr. Deacon, the Empire, and other local exhibitors, with the result that when Baker arrived at the Empire he was detained and handed over to the police. He was subsequently sentenced to 6 months' imprisonment.

It is significant that Baker had been guilty for some time of systematic fraud in respect of several film trade papers, and although warning notices had several times appeared in a certain daily contemporary, Baker was not detected.

A day after THE BIOSCOPE warning he was under police protection, and several exhibitors in other towns had communicated his description to the police.

Midland exhibitors are evidently doubly astute: they are as quick to appreciate a good trade journal as they are to pick out a bogus caller.

THE BIOSCOPE places on record its appreciation of the smart piece of detective work which led to Baker's arrest.

Big E.T. Drop

German Chancellor Loses Eleven Million R.M.

(By Our German Correspondent, Fritz Mann)

According to official statistics now published the proceeds of Entertainment Tax in Germany in 1939 was only 64 million against 75 millions in 1929. The decrease of 11 millions provides an indication of the catastrophic situation in the German cinema business.

Proceeds in 1931 will doubtless show a further loss.

The system of Selenophon has now been exemplified in different talkers in Berlin. The system, which does not infringe any other patent, shows good results. It can be foreseen that the Berlin talker producers will soon make use of it.

The situation affecting Terra continues to be uncertain. The hoped-for relief by the enlargement of a Czechoslovakian financial group has not been realised, and the combination between Terra and Heros is not ratified.

Tallulah's "My Sin"

Tallulah Bankhead's second Paramount picture, "My Sin," is being presented at the Carlton Theatre to-day (Wednesday). In this and subsequent engagements of the regeneration of a man and woman, Miss Bankhead is partnered by Fredri March.

THE BIOSCOPE

October 28, 1931

Fox Rumours Spiked

Agreement To Stay Out Five Years

(By Ernest Rowell, The BIOSCOPE Representative in New York)

Latest of the many rumours, all unfounded, that William Fox is re-entering the industry, and particularly that he is returning as the head of one or another of the leading companies, concerns anonymously circulating "tips" to buy Fox Film "A" stock. But this, as well as other rumours at various times that have had him coming back via Columbia, Fox and Universal, has shown no foundation in fact. The newest rumour has it that William Fox is buying up blocks of the Fox stock. But the entire situation is regarded as impossible.

There are still 3½ years to run on the agreement made with the Harley Clarke interests that Fox stay out of the picture business for five years.

Emanuel Speaks Up

And speaking of rumours, Emanuel Cohen has spiked reports that his current trip to the West Coast studios of Paramount concerns changes in studio personnel or production policies.

On his arrival in Hollywood he quashed these reports with the statement that his aim "is to acquaint the production organization here with the experiences and desires of the theatre and distribution departments of Paramount, so that we may build our pictures better."

He denied reports that he would take charge of production activity at the Long Island studios, or elsewhere.

Clara's Coming Back

Clara Bow is returning to the screen in an independent production for Sam Rork, with work to start December 1st. It is "Get the Woman," a story of the Canadian North-West by Nell Shipman, which ran in McCull's Magazine as "Monsieur Sweet-heart."

Trade Journalists' Unwritten Law

Florabel Muir has been appointed editor of The Hollywood Herald, and Leo Mechan becomes publisher of the coast daily of the Outings Publications. In making the announcement, Mechan said in part:

"Miss Muir believes in the unwritten law that news must be printed, and hopes the while that it will be cheerful."

She would need her optimism if she tried it in Britain; though THE BIOSCOPE proves it can be done.

French Government to Protect Native Film Industry

And Place Censorship Under National Control

(From Our French Correspondent, Georges Clarivier)

Principal executives of the French film production, distribution and exhibiting industries met at the Hotel Claridge, Paris, last Wednesday to honour Charles Delac, President of the Chambre Syndicale Francaise de la Cinematographie, who has been promoted Officer of the Legion of Honour, and in honour of M. Roux-Parassac, Georges Météo, and M. Roubassac, created Chevaliers of the Legion.

Marie Bourbon, Minister of Public Instruction and Fine Arts, took the chair, and in a long speech made it perfectly clear that the French Government has every intention of protecting the national film industry.

Reciprocally by means of gentle pressure was hinted at rather than by heavy legislation or other legal proceedings which would in no way help either the art of the cinema or the welfare of public entertainment.

Speeches were also made by Louis Lumière and Harold Smith (representing the Hays Organisation), which concurred with the Lumiére was the inventor of the cinematograph. Speeches were also made by Léon Bréon, vice-president of the French Exhibitors' Syndicate, by José Germain (Comité de Lettres), by Charles Mézy (Authors' and Compositors' Society), by M. Natou, by M. Kaster and by Signor Exposito, specially delegated by the Italian Fascist Cinematographic Commission.

What the outcome of this very thorough demonstration in favour of the French film and cinema industry will be remains to be seen; but it is hinted that, amongst other things, the French film censorship bureau will be abolished, and a new created by the Conseil Supérieur du Cinéma, thus bringing the industry more closely under Government protection.

The Établissements Brauman-Richebé have just opened "Les Yarlets" at Toulouse, a 3,000 seat cinema, on the site of the old theatre of the same name. Amongst the many novelties of the hall is the glazed facade, giving full daylight to the foyers and corridors behind the two balconies.

Max Schach and Karl Grune, of Emelka, are here in Paris, also Dr. Bagier, of the German Tobis concern. Olaf Andensson, managing director of the Swedish Biograph (Svenska), is here, as was recently Samuel Nebenzahl, of Nero-Film, A.G. Berlin. Paris is full of Continental film agents and financiers, and the air is full of rumours, particularly about Gaumont-France-Film Auber, Emelka and Ufa.

Guild of Projectionists

By the courtesy of W. S. Veness, managing director of Veneco, Ltd., the monthly meeting of the Headquarters' Court of the above Guild will be held at the head office of Veneco, 76, Neal Street, W.C.2 (opposite New Saville Theatre, Shaftesbury Avenue), on Saturday, November 1st, at 11 a.m. A lecture and demonstration on "Theatre Lighting and Stage Presentations," also "Modern Effects for Projectors," will be given by Messrs. W. S. Veness and A. D. Gibbons.
THE BIOSCOPE

BOX OFFICE FILM REVIEWS

“Devotion” (F.D.C.)
Ann Harding Disguised
Shirley is introduced to Trent, a rising barrister, at her father’s house. The meeting is momentary, but suffices to kindle love. Her life is anonymous, and on her family going abroad she disguises herself as a middle-aged woman and enters the post of nursery governess to Trent’s little boy. The barrister is a busy man and Shirley disdains versions of his courtship.

Harrington, an artist, is tried for murder. Trent secures his acquittal. He calls at the barrister’s chambers in the Temple, and, meeting Shirley, sees through her disguise. She sits for her portrait and the artist assures her he will not betray her secret.

A brief stay in London is made by Shirley’s father. She dines with him and is bewilderized to find Trent there as a guest. The barrister’s excitement is so marked he becomes her secret. Harrington’s portrait had already aroused her suspicions. He attempts to remove her disguise before him as is a fiasco. A mutual confession of love follows.

Without common knowledge, the fact that Trent is married to a diplomaniac is unknown to Shirley. Suddenly discovery when the wife finds the two together wreaks Shirley’s happiness. Harrington attempts consolation and makes proper pretences. Ultimately, Trent’s arrangements for divorce bring a happy marriage within sight.

This somewhat unusual story, thanks to skilful direction, and excellent acting, holds the attention to the end. If not strongly dramatic, there are many interesting and amusing situations. Starting with the clever transformation of the boy into a charming creature into a bespectacled biddable and common-looking woman.

Afterwards there is the embarrassing dinner party, the disgrace breakdown and the sudden appearance of the diplomaniac with her husband.

Some comedy is interpolated by the housekeeper at the Temple chambers and her low type husband.

A pleasing child interest is presented by Trent’s little son (Douglas Scott), the first English-speaking juvenile in a Hollywood film. This, and, indeed, the whole picture is certain to make a strong feminine appeal. It is based on the novel “A Little Flat in the Temple,” by Percival Westerfield. The settings, obviously of studio origin, err slightly on the side of sentiment. The home of Shirley’s father suggests wealth and luxury, where she, without any apparent cause, plays the part of a servant. Trent’s abode in the Temple is somewhat convincing. Though the Temple was at one time a vast monastery, with buildings extending to the Thames, there is little if any resemblance period could now be found, with the exception of the church.

Ann Harding has a big part as Shirley. It could be played either on pathetic or humorous lines. Though free from histrionics, the actress inclines to the latter course, with results vastly entertaining. It is a performance which, as stated, is certain to win feminine approval.

Leile Howard—now appearing in British pictures—gives a most excellent performance of Trent. Robert Williams has a fairly prominent part as Harrington, the artist, in which he is excellent. Minor characters are all in good hands.

Suitability: Sound feature booking anywhere.

ANALYSIS

Story and Dialogue: 15% out of 20% Direction: 17% 20% Acting: 16% 20% Recording and Photography: 15% 20% General Appeal: 17% 20%

Shirley—Ann Harding
Trent—Robert Wilmans
Harrington—Ann Harding
Mr. Mortimer—O. P. Heggie
Ginger Carter—Sergeant Coggins
Dudley Digges

* Denotes Registered British Film.

Mrs. Coggins—Olive Tell
Junior Partner—Claude King
Gas Inspector—Forrester Harvey

Produced by: William N. Selig
Directed by: William N. Selig
Length: 900 ft.

“Livin’stone” (Wetherell and Connor)
Great Traveller’s Scenic Biography
The favourable review of this picture which appeared in The Bioscope for March 28, 1932, has been justified by a remarkable career of popularity, and the praise of many public men, including the Bishop of London, the Rev. R. F. Horton, etc.

The reissue differs little from the original. There is a musical accompaniment, but few sound effects, and no dialogue. The former might well have been introduced, while the absence of the latter somewhat militates against popularity with present-day audiences.

Nevertheless, the captions are praiseworthy in every respect.

The story of David Livinstone’s life is splendidly sketched, including his boyhood in a humble Scottish home, his missionary activities, courtship and marriage to Mary Moffat, search for the source of the Nile, and determined efforts to fight the horrors of the slave trade.

As pointed out in our original notice, the picture is in no sense religious propaganda.

As a travel film it is certainly in the front rank.

The Victoria Falls, crowds of natives (some acting with remarkable talent), and glimpses of animal and bird life are particularly interpolated.

ANALYSIS

Story: 10% out of 20% Direction: 12% 20% Acting: 15% 20% Recording and Photography: 10% 20% General Appeal: 10% 20%


“The CAST

THE CAST

Shirley—Ann Harding
Trent—Robert Wilmans
Harrington—Ann Harding
Mr. Mortimer—O. P. Heggie
Ginger Carter—Sergeant Coggins
Dudley Digges

Junior Durkin as “Huckleberry Finn” in Paramount’s version of the Mark Twain story reviewed on this page.

“Huckleberry Finn” (Paramount)
Mark Twain Again
By writing “Tom Sawyer,” Mark Twain created such a likeable character in the person of Huckleberry Finn that it was quite natural that a story expressly about that young gentleman, with the result that this work made better reading than its forerunner.

The reverse, however, is the case in regard to the screen versions. The film seems to have a tendency to star Jackie Coogan, have transgressed considerably from the novel, lulling him in the character of Tom Sawyer at the commencement.

In consequence of this the story resolves itself into a comparison between the temperaments of the two boys rather than follows the thrilling adventures of Huckleberry Finn. In truth, the film lacks the spirit of adventure for which the book is famous, and the result is essentially American rather than universal in its appeal.

Norman Taurog, who directed, has handled his juvenile players as well, but the absence of really entertaining material limits his opportunities to offset the jarring tones of the juveniles’ voices, which are so distinctly American as to limit very considerably its appeal to British public.

Huck Finn is a “dud” at school and has for help, Tom Sawyer and his Aunt Polly. Real drama comes into his life when his father appears on the scene, and, in an effort to get hold of the money held by Huck’s guardians, takes the boy away to an island in the river. Severely beaten by the father, he is given a month’s home leave in an attempt to win back the money, and the latter, unable to read, falls into a trap conceived by a charming preacher, who warns of a bootlegging message instead. The man is arrested.

Huck, unlike the boyish-sounding, decides to go down the river on a raft, accompanied by his black servant and Tom. While drifting at midnight, they rescue two runaway slaves who overboard from a river steamer and who, playing upon the young man’s imagination, pass themselves off as exiled royalty.

When begging on behalf of the two impostors, the boys are taken in by a girl who befriends them, and from whom they hear about some money hidden in the house, a half of which has been left to two uncles they have never seen. Tom, with the best intentions, reports this to the two men and they promptly take advantage of it. Huck, however, saves the situation, and after a battle in which he seriously hurts himself,Huck Finn


H. M.
THE BIOSCOPE

OCTOBER 28, 1931

Matheson Lang In Famous Role

Screen Version of "Carnival"

"Carnival," the stage play and film with which the name of Matheson Lang has always been associated, will be shown as a "talkie" at the Tivoli on Monday evening at 8:30 p.m.

The new picture, directed by Herbert Wilcox, and produced at the Boreham Wood studios, will be Matheson Lang's first screen portrayal of Silvio Steno, being supported by Joseph Schildkraut, Dorothy Boucher, Lilian Braithwaite and Kay Hammond, with Alfred Rode and his Trigane band.

The story is of Silvio Steno and his wife, idols of Italy, who are to stage "Othello" in their theatre at Venice. The disparity between the ages of the two is more apparent sometimes than at others, although the two are devoted to each other. Silvietta, young and sometimes foolish, allows the ardent Count Andrea to make love to her and, on the night of the carnival, she is annoyed that her husband should be absent.

The importunities of the Count induce her to go to the Carnival with him. Silvio learns part of the truth and awaits the first night of "Othello," in which Simonetta appears as Desdemona. Then he determines to escape her, but collapses and, upon recovery, learns that he misjudged his wife.

"Carnival" is spectacular, musical and dramatic.

Two Fox Shows Together

"Sob Sister" and "Cisco Kid"

Fox will show "Sob Sister" to the trade on Tuesday, November 2nd, at the Cambridge Theatre at 3 p.m. It tells the story of two newspaper reporters and their battle for romance and happiness against their keen desire to "scoop" each other for the day's news.

James Dunn, the star of "Bad Girl," has the leading male role, while Linda Watkins, one of the three Fox debutante stars, makes her film debut in this picture. Minna Gombell, who made such a favourable impression in "Bad Girl," also has a leading part.

With "Sob Sister," the Warner Baxter-Edmund Lowe picture, "The Cisco Kid," will also be screened. This tells the further adventures of O. Henry's gay, reckless, lovable bandit, with a price on his head and Sergeant Mickey Dunn at his heels. The "Kid" is again played by Warner Baxter and the Sergeant by Edmund Lowe. The feminine element is supplied by Conchita Montenegro and Nora Lane.

A feature of this picture is the beautiful scenery of the lovely Arizona country.

"Devotion" for Gaumont Chain

Following upon Friday night's trade presentation, "Devotion," F.D.C.'s latest Ann Harding "Personalities Picture," has been secured for the entire Gaumont-British Circuit.

Starting the Month Well

Ideal to Screen Four in Two Days

Ideal are to open November with London trade shows of four feature offerings, highly varied in character and with an appeal to the taste of every class of picturegoer.

On November 3rd (Tuesday), at the Astoria. Charing Cross Road, they are screening an exciting drama, "The Mystery Train," featuring Marceline Day, Nick Stuart, Hedda Hopper and Bryant Washburn. This production is as notable for gorgeous gowns and scenic beauty as for the intensely realistic railway smash and the wild ride of a runaway observation car. A romantic story, it largely centres around the lovely Marceline Day—a girl with a past—who, rather than be used as a tool in the securing of a husband and a fabulously expensive jewel, offers to yield herself up to justice, even though innocent of the charge made against her.

As a foil to this arresting story, Ideal will screen the same morning the full-length farce, "Bill's Legacy," which features Leslie Fuller, Mary Clare and Angela Joyce, a well-known international beauty. The story deals with the vicissitudes of a paperhanger who comes into a fortune and whose adventures in society make a highly diverting story. It is a comedy of misunderstanding, helped immeasurably by Mr. Fuller's irresistible drollery. "Bill's Legacy" is an Ideal production, made at Twickenham and directed by Harry J. Reiver.

Clara Kimball Young will make a welcome reappearance in "Mother and Son," a story of mother-love, which Ideal will trade show on November 4th at the Astoria. Set in the Reno of yesterday and to-day, the story opens in a Nevada gambling saloon in 1910. It shows the Queen of Reno's night life forsaking the tables for good, devoting her future to her little son.

Two decades later she learns that the Stock Exchange crash has played havoc with her investments and sees the imperilment of her son's future. Without hesitation, she decides to re-establish herself in a transformed Reno, there to recoup her losses and safeguard her son's future. The love story of the boy, who is aghast when he learns the source of his mother's income, resolves itself into a battle between filial duty and social aspirations.

With "Mother and Son," Ideal will screen the film version of "Rynox," the eerily unusual novel by Philip MacDonald, which Jerry Jackson produced and Michael Powell directed. The story is of a nature that keeps one guessing to the end, and its climax is so decidedly original that representatives of the Trade Press have been asked not to disclose the ending to their readers. This, one imagines, should be sufficient to whet the average appetite, for curiosity is still humanity's besetting sin. The cast includes Stewart Rome, Dorothy Boyd and John Maddigan.

Dorothy Boucher and Joseph Schildkraut in Herbert Wilcox's new British and Dominions film "Carnival," which stars Matheson Lang. W. & F. will present the film at the Tivoli on Monday next, November 2nd, at 3:30 p.m.
THE BIOSCOPE

"Wicked"

(Fox)

Elissa Landi Scores a Success

The play is planned and directed, and containing some strongly dramatic situations, is chiefly notable for the evidence it affords of Elissa Landi’s ability to be considered an actress of outstanding ability.

The characters in the story which are too transatlantic to commend themselves entirely to the British audiences.

Margot Rand and her husband, shortly after their marriage, confesses to his wife that he has robbed a wealthy man, and makes him pay for the crime by shooting him. When the police he is shot dead and Margot is roughly handled by the police when she tries to hide her husband. Here, says a struggling, goes off and a policeman is killed. Margot is tried for manslaughter and sentenced to five years imprisonment.

Scott Burrows, an old friend of Margot’s, comes over from America when he hears of her trouble and does all he can to get her sentence reduced and alleviate her lot. He succeeds in obtaining for her the privilege of leaving the prison for the birth of her child.

On her return to complete her sentence the child is placed in an orphanage, and while Margot is still convalescent she signs a paper which enables the guardians to dispose of the baby by adoption to a wealthy couple.

Clara is not long in discovering that Burrows is one to which he has adopted. Burrows succeeds in tracing it and Margot, seeing her child in a garden, secures and takes it away.

The foster-mother comes to the police to denounce the child and Margot is threatened with a further term of imprisonment for kidnapping. Burrows, however, makes a strong appeal to the sympathies of the foster-mother, who is prevailed upon to give up her child to Margot and Margot go to Australia with Burrows, looking forward to a happier future.

Though every sympathy will be felt for the unhappy young prisoners and there are scenes with her and the child which have a strong emotional appeal, the brutality of the police and the cruel inundation of the prison and orphanage are so opposed to British ideas of justice and mercy as to give an atmosphere of unrighteousness to the film.

The scenes in which various types of female prisoners are exhibited to visitors like animals in a cage is a very poor, only the hysterical outburst by Miss Landi having the ring of truth. The direction is skilled and the acting all round is excellent. Elissa Landi looks beautiful and should attempt more serious and more poignant roles. Victor McLaglen plays with his usual humour and Irene Rich gives a charming picture of the childless wife. Una Merkel contributes some raucous comedy, and all the small parts are well placed.

Satisfiability: Strong emotional appeal, especially to women of class.

THE CAST

Margot Randi
Elissa Landi
Scott Burrows
Victor McLaglen
Theo Randi
Theodore Von Eltz
Una Merkel
Judge Luther
Oscar Apfel
Mrs. Luther


"Riders of the Purple Sage"

(Fox)

Effective Western Drama

Here we have another screen version of a book by Zane Grey, who has proved himself a writer of the western genre of that literature which appreciates the simple dramatic action of open air life in the Far West. This film is not only adapted as an indictment of Mormonism, but the present version is simplified and improved by dropping that out-of-date topic and making it a mere adventure of cattle rustling.

Lassiter, a travelling cow puncher, rescues a man from a gang who are maltreating him, and finds that the villain is none other than Jane Witherspoon, a ranch owner, who has suffered heavily from cattle thieves.

Lassiter determines to rid her of her enemies, who is handicapped by her avarice to the use of firearms. This avarition is overcome when a small relative of Jane’s is kidnapped by the rustlers, and she gives Lassiter a revolver to assist him in the rescue of the baby. Lassiter succeeds by force of arms, but when beset by the cattle thieves Jane has to abandon her ranch, which she sets on fire. With Lassiter, she and the baby escape to the mountains, where Lassiter stops pursuit by hurling a heavy rock at the pursuing enemy.

Much of the interest of the original story has been omitted with the elimination of the Mormon interest, and the present film is merely a conventional Western story of rapid action and with some sensational moments.

One is a stampede of cattle, broken up by the strenuous action of the hero, who gives a fine display of horsemanship. The climax is the avalanche of rock started by the hero to overwhelm his enemies, which is spectacularly effective, though it hardly provides a satisfactory ending to a Western love story.

George O’Brien, by his frank, pleasant personality and fine horsemanship, gains sympathy as Lassiter, and Marguerite Churchill does what is possible with the rather weak part of Jane.

Noah Beery plays a small part with incisive effect, and the material is well handled.

The fine open air settings, amongst the mountains of Arizona, are very striking, and the photography is specially fine.

This is a good, if not outstanding, example of a very good film.

Satisfiability: Sound attraction for drama houses.

ANALYSIS

Story and Dialogue 10% out of 20%
Direction 10% 20%
Acting 17% 20%
Recording and Photography 17% 20%
General Appeal 17% 20%

80% 100%

THE CAST

Lassiter
George O’Brien
Jane Witherspoon
Marguerite Churchill
Judge Dyer
Noah Beery
Beeky Bess
Yvonne Pelletier
Fay
Shirley Nails


“The Sidewalks of New York”

(N-G-M)

Keaton’s Comedy Drama

The sniffling Buster Keaton may always be relied upon to keep his admirers in a state of hilarious semi-helplessness, and in this latest vehicle of his they will have little with which to find fault as far as their emotions are concerned. It is not Buster’s best, but as a benefactor of the poor, and a benefactor unyielding and incompetent athlete, persistent trouble and brilliancy in the manner of a long and splendid work.

The picture is two-thirds in brightest comedy vein and a third real gangster drama. This latter is not burlesqued, and its inclusion is to be regretted in a film which seems to be an excuse for a young man of a super “Fagin” of America’s underworld. Realism is intensified by the extraordinarily fine acting of Norman Phillips, jun. Hundreds of rascally voiced youngsters from New York’s East Side make this surely one of the noisiest films on record, for they create pandemonium, on the arrival in the tenement quarter of the millionaire landlord, Mr. Harmon.

Meeting with a veritable storm of garbage, which wrecks his car and disfigures his immaculate features, for having interfered with the kids, he and his agent Poopie, Cliff Edwards, narrowly escape with their lives. But Harmon has seen and fallen in love with Margie, the sister of Cliner, the leader of the kids, and in order to be near her hits upon the bright idea of the Harmon O’Brien, for a short time, in a group of pictures, has planned a campaign to make the West End pictures a byword for good pictures. The picture is one of the most beautiful of the many episodes, of which Buster’s absurd wooling is by no means the least. And Margie, leaving the police after the youngster has stolen his watch provides a touch of sentiment.

The supporting cast is well filled with Anna Page as the rough diamond type of girl who starts a bust at the last, and Cliff Edwards, as blandly amusing as usual in the role of the hero’s general factotum.

Satisfiability: A film with obvious pull on the star’s name.

ANALYSIS

Story and Dialogue 10% out of 20%
Direction 10% 20%
Acting 17% 20%
Recording and Photography 17% 20%
General Appeal 17% 20%

100% 100%

THE CAST

Harmon
Buster Keaton
Margie
Anna Page
Poopie
Cliff Edwards
Butch
Frank Rowan
Clipper
Norman Phillips, jun.
Sergeant
Joe Royle
Judge
Oscar Apfel
Mulvaney
To be announced
Clark Marshall


(Continued on page 23)
Stunting "Bad Company"

"Bad Company," P.D.C.'s gangster picture (with Helen Twelvetrees and Ricardo Cortez), is doing remarkable business at the R.K.O. Leicester Square Theatre, as a result of which it will be retained there another week.

The success of "Bad Company" is a triumph of good entertainment plus the fine showmanship of W. H. Thornton, general manager of the theatre.

The week before it was shown it was heralded by a brilliant "trailer," to which a spoken commentary was attached, specially written in London and recorded by a well-known British stage and screen actor. Then Mr. Thornton focussed attention on his theatre by an exploitation campaign of great force and originality.

The exterior of the theatre has been given the appearance of being the centre of a really bloodthirsty battle, such as that seen at the climax of the picture. The island pay-desk is riddled with shot, the glass panels of the doors are cracked and broken, woodwork everywhere shows unmistakable signs of gangster activity on a large scale.

Outside, a fully uniformed American policeman is to be seen, carrying one of the fearsome guns used extensively in "Bad Company." Another uniformed man is to be seen in the vestibule, where there is also an armoury showing every type of weapon in the gangster arsenal, besides the body armour (complete with bullet proof) worn by every thoroughlygoing thug.

Another fine feature of this clever exploitation idea is a loud syren, of the type used on American police cars. This is fixed above the Neon sign, and at definite intervals it is let off, and causes heads to be turned from every side of the square, so that Mr. Thornton may be said to have lived up to his slogan, "The show that makes Leicester Square look round."

Publicity for "The Great Gay Road"

Butcher's Aids to Showmen

Butcher's are to spare neither effort nor expense in helping exhibitors to put over "The Great Gay Road." Representatives are already armed with handsome albums, containing a selection of twenty-four tastefully tinted stills, as samples of the splendid selection that will be available for lobby and other display purposes.

In addition, Butcher's have now in the press an unusually elaborate exploitation sheet, with coloured reproductions of posters, day bills, banners and a complete range of line and half-tone blocks, available for advertising and programme purposes. This campaign sheet will be one of the most comprehensive that Butcher's have put out.

An effective scheme of direct publicity at the time of release is also under contemplation, details of which will be announced in due course.
**"The Great Gay Road"**

(Butcher's Film Service)

An Essentially English Story

Tom Gallon's story presents an appealing romance of English life. It recounts the adventures of a young man who returns to the country to find a disagreement in earlier life with a father who evidently misunderstood him.

The merits of the novel as screen entertainment, notably for British audiences, are obvious: it is a story in which its adaptation is not so much a departure from traditional direction it has reached a length which does not need切ting. Cutting would improve the film immensely.

Much of the trouble might have avoided had not the direction for whom Sir John Crispin has kept a light burning by an open window to signalise his welcome.

Very soon the "Guv'nor" is in love with his cousin Nancy, a girl already engaged, and with a fresh understanding he again leaves home to rejoin some old fair-ground associates. He is refused by Miss Nancy's father, but when he acts as pianist in a side-show, and again returns home to strengthen Nancy's plea with his father to permit her to marry the younger he loves.

On his arrival he is confronted by the colonel of the regiment, who recognises him as a soldier with a bad record, promptly dubs him an impostor, a charge he does not deny when challenged by his leader.

Back again on the Heath, to which Nancy has followed, the colonel of his affection for her, but permits her to leave him with the false impression that he is not the son of Sir John Crispin.

Stewart Rome, in the part of a man who has routed it for twenty years, is rather too much the gentleman and not enough the washerman, though he acts with sincerity throughout the more romantic passages. Frank Stanmore has the part of his inseparable companion, a specimen whose vocabulary is made up principally of "Blimney" and "Strombly," but nevertheless a very amusing personality. Others in the cast are effective without showing any special brilliance.

Suitability: A British offering with big possibilities if properly exploited.

**ANALYSIS.**

<table>
<thead>
<tr>
<th>Story and Dialogue</th>
<th>13% out of 20%</th>
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<tbody>
<tr>
<td>Direction</td>
<td>10%</td>
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<tr>
<td>Acting</td>
<td>14%</td>
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<td>Recording and Photography</td>
<td>16%</td>
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<tr>
<td>General Appeal</td>
<td>67%</td>
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</tbody>
</table>

**THE CAST**

"Guv'nor" Stewart Rome
Crok Perkins Frank Stanmore
Nancy Pat Paterson
Aunt Jennie Kate Cutler
Sir John Crispin Edward B. Keane
Arthur Heath Stanley Blythe
Colonel Trigg Frederick Lloyd
The Man in the Car Bruce Winston
Rodney Billy Milton


**"Palmy Days"**

(United Artists)

Amusing and Spectacular

Eddie Cantor, in his tie-ups with Florenz Ziegfeld, has, in the past, set a standard which calls for considerable ingenuity to break. "Palmy Days" start off with a bang with Cantor at his best in a weller of farce nonsense and a spirited ensemble of a whole army of beautiful girls. In fact, in the early going, another "Hi Diddle Diddle" but expectations in this respect are not realised as the story unfolds itself. Comparisons are, perhaps, unfair, as a star whose appearance on the screen is an event, it is inevitable that this should occur, particularly in films of this type.

On its merits it is a really good production, with heaps of laughs, songs and dance, and a bare deficiency of perfectly photographed ensembles, producing bewilderingly beautiful effects. Only in terms does the material provide opportunities for the real Cantor, and the absurdly chauvinistic story is not without its dull moments here and there.

Eddie Cantor is one of three assistants to a fake flourvant, his particular job being that of imitating the voices responding to the various sitemen, a highly entertaining opening, though an unfortunate one in regards to implications levelled against spiritualism. Eddie is in his boss to act the part of lover to the Amazonian gym, instructress at Clark's bakery, she having been told at a seance that a certain man would turn up. Clark himself, with business bad, seeks the advice of the impostor, and is told that at a certain time an expert efficiency will come to his aid. This job the fake has reserved for a more capable and criminally inclined assistant, and Eddie spoils his plans by accepting it himself.

Between bouts with his all too viciously sweet-heart, and his attempts to avoid his late associates, Eddie's lot is not a happy one. But worse is to come when he has charge of £1,500 bonus money, which Clark is to hand out to his employees at a garden party. At the function he is to announce his daughter's engagement, and Eddie imagines, quite wrongly, that he is the lucky man.

Being hard pressed, Eddie hides the money in a loaf, and when asked to produce it is unable to do so. Then follows a mad race to the store rooms and a hearty fight between the hero and the would-be thieves. Eddie, of course, triumphs and regains the reputation he has been near to losing and also a bride who has proved too difficult to lose.

Charlotte Greenwood puts in plenty of hard work in support of the star and reveals the fact that, besides her extraordinary energy, she is the owner of a good singing voice. In a big cast, Barbara Weeks is effective as the daughter of Clark, a part well played by Spencer Charters.

Suitability: A good film for almost any class of home.

**THE CAST**

Eddie Simpson Eddie Cantor
Miss Martin Charlotte Greenwood
A. B. Clark Spencer Charters
Joan Clark Barbara Weeks
For the Few George Raft
Yolanda Charles B. Middleton
Steve Paul Page


Release Date: April 11, 1932. Certificate: U. Recording: Western Electric on Film. H. M.

**Short Product**

"STRANGE AS IT SEEMS" (Universal), 851 feet. Release date: December 7, 1931. Certificate: U. No. 15 of this excellent series. Interesting facts about the Capitol, Washington, the Statue of Liberty, eccentric individuals and strange vocations.


"MONKEY BUSINESS IN AFRICA" (Idéal). Educational Talkie. 1,375 feet. Release date: Not fixed. Certificate: U. The comical adventures of a party of film people on location in the African jungle. Andy Clyde is the star and, under the direction of Mack Sennett, his antics with a gorilla will thoroughly amuse most audiences.

"ELIDE, SPEEDY, SLIDE" (Idéal). Educational Talkie. 1,756 feet. Release date: Not fixed. Certificate: U. Daphne Pollard is the star in a little romantic comedy which is likely to appeal particularly to those with a knowledge of baseball. Some knowledge of stuff may account for some appreciation.

"THE NEVER NEVER LAND" (International Pictures). Series of six single reels. Certificate: U. Release: Immediate. Ratcliffe himself is the voice of the star, who speaks the running commentary to these scenes of the Northern Territory of Australia and of the aboriginal tribes who inhabit it. Though the photographic standard is not high, the scenes, generally speaking, are amusing. The recurring shots of a rather insane family listening to the commentary on the wireless are rather annoying. These films will be useful items at any theatre for programme filling. Reels 1, 2, 4 and 6 were screened.

"Bad Company"

We regret that through an unfor- tunate error in our review of "Bad Company" last week, this film was credited to United Artists and as having been produced by Columbia Pictures. On the contrary, of course, we have read: "P.D.C., produced by R.K.O.-Pathe of America."

*What the Leicester Square Theatre would look like after the gangsters had called is illustrated by this "get-up" devised by Manager W. H. Thornton to show the movie's "Bad Company," pre-released here this week—see page 22*
<table>
<thead>
<tr>
<th>A Box Office Hit</th>
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<tr>
<td>Sheehan on Landi’s Latest</td>
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| Clayton Sheehan, cabling from New York to W. J. Hutcheson says: 'The Yellow Ticket' definitely establishes Elissa Landi as the world’s foremost female artist. This tremendousUnion powerful drama is elaborately staged and is undoubtedly a definite box-office hit.‘The Yellow Ticket’ has been adapted for the screen from Michael Morton’s play and was directed by Raoul Walsh. With Miss Landi in the cast are Lionel Barrymore, Laurence Olivier, Walter Byron, Miss Auer, Sarah Padden, Arnold Koff and Rita La Roy.

This is Miss Landi’s fourth picture for Fox. She completed ‘The Yellow Ticket’ just before she left Hollywood for her brief holiday in England. She returns to America very shortly to make further pictures for Fox.

Lining Up Shorts

Columbia’s Diversified List

Columbia’s line-up of one reel short features in its production includes a diversified list of subjects, comprising sophisticated comedy, animated cartoons, current events, screen shorts and flyleafs and travelogues. The group of short features includes:-

‘Soldier of Misfortune,’ an Eddie Buzell ‘Seltme Story for Groopups’; Charles Minta’s ‘Krazy Kat’ cartoon ‘The Weenie Roast’; ‘Showing Off,’ presenting the latest adventures of Scrappy’ and his dog ‘Klipi’; ‘Curiosities No. 226; Screen Snapshots No. 12, a new edition of Columbia’s fan magazine; a new Walter Putter ‘Travel laugh’. ‘Death Valley’; and, as well as latest issue of Bryan Foy’s ‘Monkeyshines.”

Colman “Somewhere in Europe”

Ronald Colman, whose ‘The Unholy Garden’ at the Dominion Theatre is now drawing the town, is at the present moment ‘somewhere in Europe,’ having left Holly-wood for an unknown destination, and will be in London soon. That is his way of taking a quiet holiday.

In direct contrast to motion picture tradition, he boasts not of how many pictures he makes, but how few. Last October he finished ‘The Devil to Pay,’ his last Samuel Goldwyn picture, and in the six months which elapsed before he started work upon ‘The Unholy Garden’ he was seen at the studio just once.

No Week—Bad Week?

Hundreds of unsolicited letters from exhibitors bearing testimony to the success of Metro-Goldwyn-Mayer pictures during the week prior to the General Election, generally considered the worst week of this year, have, according to an M.-G.-M. statement, been received by Sam Eckman, jr., their managing director.‘Trader Horn,’ ‘New Moon,’ ‘The Monogram,’” and a number of other M.-G.-M. features have been given a running to exceptional business in all parts of the country, and seldom, if ever, has such excellent testimony been forthcoming from exhibitors.

This, says Mr. Eckman, goes to prove that there is no such thing as a bad week. ‘There’s always Big money for Big pictures.

THE BIOSCOPE
SCOTTISH SECTION
By Councillor James McBride

Paramount’s Glasgow Project

It has been an open secret for many months that Paramount were the purchasers of prominent buildings with frontages on Renfield Street and other two adjacent side streets for the purpose of erecting a Booking Department. Tenants in the various properties vacated their premises last May, but no attempt have been given of a start being made with the demolition. I learn that the delay has been due to difficulties that architectural experts had discovered in connection with the proposed new building. These have now been successfully solved and the work is likely to start early in the New Year.

Brightening Up Greenock

Although this resident in London, Sydney Friedman keeps a keen eye on the King’s Theatre, Greenock, of which he is managing director, his latest idea will make the evenings of Greenock sit up and take notice of the King’s. He has installed the largest outside lighting scheme of any cinema in Scotland. Over 300 ft. of Neon lighting now illuminates the entire facade in shades of red and blue, with the title “King’s” in red in the centre. The cost of the installation will run well into four figures, and at the opening ceremony on Monday evening, Baillie L. Lenmon, the Convener of the Greenock Corporation Electricity Committee, has few pleasant remarks to make on the proprietor’s enterprise.

In the presence of members of the Greenock Corporation and representatives of Glasgow renters, Baillie Lenmon switched on the first illumination. The lead given by Mr. Friedman is likely to be followed by other enterprise exhibitors in Scotland, as I hear quite a few tents in the air of getting a trip to Greenock to be in the near future to see the system in operation.

Mihaly Makes Good in Scotland

Since Mihalya opened their Scottish branch at 8, Bureside Buildings, Berrisdie Street, Glasgow, some months ago, their manager, Mr. A. Saxby, has quietly, but effectively, put this sound system on the map in Scotland. The King’s Cinema, Brechin; Picture House, Pom- mont; Black Bull Cinema, Kirkintilloch, have all been equipped, while the Spey Vale Cinema Company, which operates a number of village halls in the North, has been supplied with a complete installation. It is also believed that a few will be installed to equip the Picturetrone, Elgin; Alnham, Dundee; Playhouse, Hamilton; Queen’s Cinema, Stonehaven; and Central Cinema, Leith. The technical staff of the branch has been augmented by the engagement of James Chalmers, late of Chalmers, Ltd., of Electric Power & Gas Equipment (Parent) Syndicate.

Sessue Hayakawa returns to the screen at last after years absence. He is to be seen in Paramount’s Daughter of the Dragon, in which Anna May Wye makes her “talkie” debut.

Managerial Change-over

Manager J. W. Brown, who so capably controlled the destinies of St. Enoch Picture House, Glasgow, for the last few years, has now taken over the managerial reins at the Astoria, Round Toll, Glasgow. Mr. Brown is an expert at publicity, and as he now has a 2,000-seater to boost there will be ample scope for his exploiting methods. His successor at St. Enoch is the popular Jack Galfraith, whose management of the Rink Picture Palace, Paisley, when it was owned by the Bioscope, made him a familiar figure on West of Scotland cinema circles.

Prince Benda Referred

Sympathy of the entire trade in Scotland will be extended to Prince Benda, a veteran of the cinema industry, on the death of his wife on Thursday last, at their home in Glasgow after a short illness. The funeral, which was private, took place on Saturday at Craigton Cemetery, and among the floral tributes were many from various cinema organisations.

Benevolent Fund’s Appeal

Circulars have been sent to every member of the trade in Scotland, appealing for subscriptions for the Scottish Cinema Trade Benevolent Fund. These should be sent to the Hon. Secretary, John A. Houston, 80, Mitchell Street, Glasgow. The Committee earnestly hope that present subscribers will induce others to become contributors to this deserving fund.

Cinema in Schools

The value of films as an aid to education is to be tested by Education Committee of Glasgow Corporation, who have sanctioned a six months’ experiment in qualifying classes of selected schools in the City. Edinburgh is following suit, the Town Council having approved a proposal to show silent and sound films of an educational and cultural nature in a number of schools during the month of December.

Rening Changes

Willeh Mann, manager of the Scottish Branch of F.B.O., has been appointed to a similar position with the M.P.H. organisation in Glasgow, and has selected Willie Gray and Tom Finneran to succeed W. & I. and W. & M. respectively, to be his salesmen. With such a team of contract getters the success of Pathé in Scotland is assured. They take over their new duties on Monday.

Our Luxurious Divan Tub

TIP-UP EASY CHAIR
FROM 25/-
50,000 recently supplied to the leading Glasgow Cinemas.

REPAIRS AND RENOVATIONS
of all kinds carried out witho-out interfering with business.

Keenest estimates without obligation.
Write or Phone for our representative to call

PATERSON’S LTD.
(EST. ABILSHED 1832)
79, HOWARD ST., GLASGOW.
Telephone ... CENTRAL 5299
Liverpool Scala's Five Per Cent.

The first meeting of creditors was held on October 22 at London Bankruptcy Buildings under the failure of Walter Watson Thompson, cinema proprietor, of Palace Hotel, Bloomsbury. The receiving order was made on October 8 upon the petition of Fox Film Co., Ltd., the action of bankruptcy being cited by notice of the debtor of suspension of payment. Mr. Ferrars Vyvyan, Official Receiver, reported that the debtor had deposited £5,000 in the bank, subject to a solicitor's charge of £50. The debtor had submitted a statement of his affairs, but he roughly estimated his liabilities at £3,330, and had no free assets of any description. He attributed his failure to loss on the trading at the before-mentioned cinema, and the official receiver was named to be wound up in the ordinary course of bankruptcy.

A FILM RENTER'S FAILURE

The statutory first meeting of creditors was held on October 23d at London Bankruptcy Buildings, the petition of Mrs. Enid Rose Smith, film retailer, trading as Star Films at 99a, Charing Cross Road, W.C., to wind up the assets of Walter Smith, film agent and manufacturer, South West London, in order to settle the debts which he had been accused of being connected with. The company went into voluntary liquidation and the business was sold for £6,000, which has enabled a dividend of 5 per cent. to be paid to the creditors. The receiver and manager, directing at the annual meeting on Friday, said that since the business had been dissolved the company had equaled 72 per cent. of the capital of the company, and had paid off all creditors and written off expenses and capital assets. The house receipts during the past year had fallen to about 17 per cent. of the old average, with a reduced price during the afternoon had been justified. Attendances exceeded those of all previous years.

ROYALTIES ON TWO FILMS

After lengthy legal arguments, the hearing was concluded of an action brought by the Sound Film Industries, Ltd., of Regan Gardens, Wembley Park, against the British Pictorial Production Co., Ltd., of Ware, for £4. and 2½d., in the Willesden County Court, on Wednesday, before Judge Higgins. The claim was for £40 in respect of two films made by the plaintiffs on behalf of the defendants. Judge Higgins, in giving judgment, said that he was of opinion that the making and delivering of the two films were two separate contracts, and therefore the plaintiffs entitled to be entitled to two separate actions, each for £30 for the making of the film, and £10 for the delivery of the film, which had brought one action for £30, which money had been paid, and then launched a further action for £40 of the royalties on the two films. He thought, however, that under the rules it was false and misleading to give two summonses on the same cause of action, and therefore they could only recover one £20 in the present case. He would give judgment for the plaintiffs for £20, and costs.

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**London Trade Show Diary**

**THURSDAY**

"Michael and Mary"..........................Ideal Phoenix, 8.45
Ideals much awaited Gainsborough production, "Michael and Mary," is to be shown at the theater at 8.45 p.m. to-morrow (Thursday). Edna Best and Herbert Marshall are the stars in this adaptation of A. A. Milne's delightful play.

"The Vanishing Legion".......................Ideal Astoria, 10.45
The first episode of Ideal's next serial, "The Vanishing Legion," is due for showa

**FRIDAY**

"Daughter of the Dragon"..............Paramount Carlton, 10.30
"Daughter of the Dragon," another episode in the Sax Rohmer series, with Anna May Wong, Sessue Hayakawa, Cin

"Looking for Trouble"..........................P.D.C.
Phoenix Theatre, 3

Eddie Quillan and Robert Armstrong are co-starred in "Looking For Trouble," a breezy story of a radio repair man who falls foul of a gang of crooks. Eddie appears as Tommy Jordan, who, sent to repair a radio in a mysterious apartment, saves a boxe—Robert Armstrong—from the crooks who want to run him. The two become fast friends, but are later brought into open conflict with the gang in attempting to save Tommy's girl—Joan Peters—from the chief crook. After a tremendous fight they prove successful, and the wrong-doers find their way to jail. P.D.C. will present it at the Phoenix at 3 p.m. on Friday next, October 30th.

"Gipsy Blood"..............................Wardour
London Hippodrome, 3

"Gipsy Blood," directed by Cecil Lewis for R.I.P, brings Bise's opera, "Carmen," to the screen. Wardour will show it at the London Hippodrome at 3 p.m. on Friday next, October 30th.

"That's Cricket," a pictorial interview with the Australian Test team, will precede the feature.

"Riders of the Rio Grande"........Equity British 12, D'Arlby Street, 11.30
"Riders of the Rio Grande" is another which Equity British will offer to the trade on Friday, October 30th, at 11.30 a.m.

"The Spirit of Notre Dame"..........Universal Prince Edward, 3
Universal's "The Spirit of Notre Dame," produced by Russell Mack, stars Lew Ayres, Frank Carideo, J. Farrell MacDonald, Sally Blane and a number of prominent professional footballers. It is to be shown at the Prince Edward at 3 p.m. on Friday next, October 30th.

**MONDAY**

"Ubangi"..............................Filmophone
Filmphone's wild animal picture, "Ubangi," will be shown to the trade at the Filmphone Theatre at 3 p.m. on Monday next, November 2nd.

"Covered Wagon Trails"..............Equity British
12, D'Arlby Street, 11.30
"Covered Wagon Trails" will be shown by Equity British on Monday next at 12, D'Arlby Street, at 11.30 a.m.

"The Vanishing Legion"..............Ideal
Gaumont Trafalgar, 11
Episodes 2, 3 and 4 of "The Vanishing Legion," and two shorts will be shown by Ideal at the Gaumont Trafalgar at 11 a.m. on Monday next, November 2nd.

"Carnival"..............................Tivoli, 8.30
At the Tivoli at 8.31 p.m. on Monday next, November 2nd, W. & F. will screen "Carnival," their next British and Dominions picture starring Matheson Lang, Joseph Schildkraut, Dorothy Buschier, Lilian Braithwaite and Kay Hammond appear in support.

Gordon Harker, "Crown Prince" among potential British stars, in the Twickenham productions, "Jack O'Lanterns."

**TUESDAY**

"Personal Maid"......................Paramount
Carlton, 10.30
Nancy Carroll is in the title role of "Personal Maid," which Paramount will show at the Carlton on Tuesday, November 3rd at 10.30 a.m. The cast also includes Pat O'Brien Gene Raymond, George Fawcett and Mary Boland.

"My Wife's Jewelry" will also be shown.

"Friends and Lovers"..................Radio Phoenix, 3
On Tuesday, November 3rd, at the Phoenix at 3 p.m., Radio will show "Friends and Lovers," featuring Adolphe Menjou, Erich Von Stroheim, Lily Damita and the young English stage star, Laurence Olivier.

**WEDNESDAY**

"Dr. Josser, K.C.".....................Pathé Prince Edward, 3
Ernie Lotinga will be seen again as "Josser"—this time in "Dr. Josser, K.C.," which will be shown at the Prince Edward at 3 p.m. on Tuesday next, November 3rd. The featured players are Elizabeth Allan, Arthur Margoret and Lilian Hall Davis.

"Mother and Son"..............Ideal
Astoria, 10.30
Clara Kimball Young makes a welcome reappearance in "Mother and Son," a story of mother-love, which Ideal will screen at the Astoria at 10.30 a.m. on Wednesday next, November 4th. A British feature, "Rynx," will also be shown.

"Waiting for the Bride"..............Radio
Phoenix, 3
The "All-Technicolor" "Waiting for the Bride" will be presented by Radio on Wednesday, November 4th, at the Phoenix at 3 p.m. A light romantic comedy, it features Mary Brian, Marie Prevost and Johnny Hines.

M-G-M SHOW CANCELLED

"Susan Lenox—Her Fall and Rise" will not be shown by M-G-M. this (Wednesday) evening, as announced in our last issue.

Board of Trade Evidence

**WEDNESDAY, NOVEMBER 4**

O'Malley Rides Alone (Equity British), Own Theatre.
Dr. Josser, K.C. (Pathé), Prince Edward.

**THURSDAY, NOVEMBER 5**

Parting of the Trails (Equity British), Own Theatre.
Out of the Blue (Pathé), Prince Edward.

**FRIDAY, NOVEMBER 6**

Caught and The Thirteenth Alarm (Paramount), Carlton.
Code of the West (Equity British), Own Theatre.
latest News About Pictures— in Pictures

BIOSCOPE ART
SECTION :: STILLS ::
FROM FORTHCOMING BOOKINGS.
Pathe's First Three

Pathe will commence operations as a separate entity with three impressive British subjects. These include the initial Associated Metropolitan Productions output "Many Waters" (No. 1), Monckton Hoffe's play, with Lillian Hall-Davis, Elizabeth Allan and Arthur Margetson, for presentation on November 3; "Dr. Josser, K.C." (4), with Ernie Lotinga starring, for trade show on November 4; and "Out of the Blue" (9 and 3) playing Gene Gerrad, Jessie Matthews and Fred Groves, for presentation on November 5. All the shows will be held at the Prince Edward Theatre at 3 p.m.
For presentation at the Astoria, Charing Cross Road, on Wednesday, November 4, at 10:30 a.m., Ideal Films have "Mother and Son," a melodrama set in the pleasure-loving Reno. On Tuesday, November 3, at the same place and time, "The Mystery Train" will be screened. These will be preceded in each case by——
Include Two British Films

Leslie Fuller
"Bill's Legacy"
Stewart Rome
John Longden
Dorothy Boyd
"Rynox"

-the ideal British pictures, "Rynox," starring Stewart Rome, John Longden and Dorothy Boyd, and "Bill's Legacy," made at Twickenham, with Leslie Fuller, Mary Clare, Angela Joyce and Syd Courtenay in the cast.
Edmund Lowe, Conchita Montenegro and Nora Lane are added attractions in this picture, which has just arrived here and will be shown to the trade on Tuesday next, November 3, at the Cambridge Theatre at 3 p.m.
For early presentation at the Tivoli, this Matheson Lang vehicle has Dorothy Bouchier and Joseph Schildkraut alongside the star. Herbert Wilcox directed for British and Dominions.
William Haines, supported by Jimmy Durante, Ernest Torrence and Leila Hyams, in his new M-G-M comedy, recently trade shown and to open at the Empire, Leicester Square, shortly.
P.D.C. present a new "Personality Picture," featuring Eddie Quillan and Robert Armstrong, with Ginger Rogers and Joan Peers in support. Directed by Ralph Murphy, "Looking for Trouble" will be trade shown on Friday at the Phoenix Theatre at 3.
Tallulah Bankhead—"Her Sin"

At the Carlton Theatre to-day (Wednesday), Paramount will present the new Tallulah Bankhead film "Her Sin," in which Fredric March and Bramwell Fletcher have big parts.
At the C.E.A. Meetings

Film Transport Costs

West Lancs Considers Renters Should Pay a Share

That the renters should be called upon to pay a share of the transport costs of films, instead of the exhibitor having to bear the entire charge both ways, was the feeling of last week's meeting of the West Lancs Branch.

It was decided to ask the officers of the Association to approach the K.R.S. with a view to discussing the matter.

The minutes of meetings of local groups of exhibitors to discuss the incidence of the added Entertainments Tax. Those meetings already held have accepted the principle of

The General Secretary pointed out the difficulties that exist in regard to this particular equipment, but added that the maintenance and the upkeep was done out. This assurance was given by the receiver and signatory of the company, and suggested that in case of difficulties exhibitors should place themselves in communication with the company.

Mr. Porter said he had received no service in connection with his set for 12 weeks.

Servicing Charges

The Secretary reported that a sub-committee of the C.E.A. had visited the National Equipment Company to price for a reconstruction in servicing charges, but they were unable to obtain any economies. The company pointed out that it had to have a men standing by in the emergency service, and that it took about 2 to 3 per cent. productivity, and said that it was impossible to lower the rates. If exhibitors dropped the emergency service, the company would be prepared to give them economies in the charge charges.

The net result of the meeting was that the General Secretary should write to exhibitors that if members would agree to accept one service every three months at a charge of 25c per condition, of course, attach to the acceptance of this proposition.

15a. A Week Maintenance

The Chairman said he had been operating "talkies" for about three years, and the cost of his maintenance was actually less than 15c. It had now been pointed out to him the desirability of going on service. He had accepted an offer which would result in him setting first-class maintenance for 15c per week.

Suggested Branch Service Organisation

The Secretary said that the majority of the best branches had more or less done what Mr. Atkinson had said, and that it very probably that before the next meeting was held Southern West Committee could bring forward some idea on the place of many of its members to the extent of about 25c per set. The branch should not apply not to the more expensive valleys and lamps.

Lower Electricity Prices

We are informed that the Preston Electricity Authority had decided to reduce the price of electricity to local films, and if this was continued there would be a reduction to take effect from January 1st.

Sunday Opening

The C.E.A. referred to the Sunday Performances Bill and local option, and remarked that the peculiar thing about the new measure was that the film companies and the big companies were the only ones that would be allowed to open under the Act. As a result of these changes, the branch might say on a Sunday would not be allowed to open. He thought the branch would do well to notify the "Sunday" companies and the other firms that were on the wrong side of the law, and would be well advised to do so.

Members expressed themselves strongly against the provisions that were made for handing over a percentage of proceeds to patrons.

"Legal Authority Unlimited"

Leicester Still Undecided About Passing On

"It is advisable that the licensing authorities should know we have legal authority and influence behind our Association."

The Chairman, at a meeting last week of the Leicester Branch, dis- cussing the question of a refusal by a licensing authority to allow a Coalsville cinema to open for a charitable Sunday performance, when permission had been granted, said an attempt to secure the revocation of the decision was to be made.

R. M. Wright was in the chair, and there was a good attendance.

The Secretary (C. F. Bailey) read a communication from Smith's Transport Agency, Birmingham, to the effect that they had learned through The Bioscope of the Sunday performance in aid of the Local Indian, and estimated its willingness to deliver any films required for the occasion free of cost. The offer was accepted with thanks.

A Welcome Return

G. H. Scardoro (delegate to the Council) received a warm welcome on his reappearance after six months' enforced absence on rising to present his report for the year ended.

He agreed that a committee should be formed to meet a society which undertook the supply of films suitable for the occasion.

Criticalising service charges, he referred to an experience of Melton Mowbray, where an order came for B.T.E.-H. costs 10s. 6d. over and above the ordinary postage, and any extra charge was made. This was not an isolated case, and was made by W. E., and he advised exhibitors to resist any extra charge on this character.

Referring to the C.E.A. official organ, the management pointed out that there was an extra charge made at this time had arrived when a stronger line should be taken in regard to the service charges paid by renters. It might mean less revenue, but the paper was fairly well equipping itself with the gauntlet, he said, since the extra charge was made.

Long time. It was not intended to reduce advertising for projecting films, but such charges would not influence the policy of the paper.

Services Charges

G. G. Baer asked what was the general opinion as to services charges.

The Chairman said at first he considered the charges

Migration to Low-priced Seats

R. Filling said, when the increased duty became operative, he had offered to the exhibitors to migrate to the low-priced seats, as they had done before, and that the exhibitors' income would be smaller than before.

It was proposed that the secretary should send a second circular to exhibitors, and that he should be specially appointed to recommend members to pass on to the public the increased service charges.

There followed some discussion on the desirability of having cards printed by the Branch for members to present to their exhibitors in order to show their being present at the meeting.

The Chairman said at first he considered the charges exorbitant, but that since modified his views and now thought it worth the cost to be assured of efficiency. The extra charge, as mentioned, was absolutely unfair. On the main question of service it was a form of insurance.

Qualifying for Wings

A member asked: "What was the penalty about bad language in films?"

G. H. Scardoro: "Duntas and Hells."

The Chairman remarked he had not noticed it. Were they getting extra moral or qualifying for bad language, and there was a strong feeling that there were much to be said for it. But, in the interests of the trade, there was a lot of a talk being raised about the cinema as such. It was regretted the cinema was being criticised about its own people. It was more prevalent on the legitimate stage than the films.

G. H. Scardoro: "It certainly appeared worse than the films than the stage.

The Chairman considered it was undermining the stand that the British Film Censors, and would be used against them by higher society. He would understand bad language on the part of exhibitors when making up cleavers to cutters.

Revised Prices of Admission

G. H. Scardoro: "A revised Prices of Admission Committee met at the last meeting before revision of prices took effect, they ought to be unanimous on what should be the amount to be passed on to the public.

Some exhibitors said they were passing the tax on to the public.

The Chairman remarked he had come on a well-informed man on the matter. They had to adopt a common policy, but they could not all say they were not in a position to know how matters stood. He required more knowledge before
committing himself. There was a way of getting out by juggling seats, and the policy not carried out in its entirety.

SYDNEY thought it advisable to call a special meeting a few days before the tax became operative and again on common action. The public were going for cheap seats way after night. It was possible to

make it difficult for people to attend which would mitigate against their returns.

G. G. described it never ought to be three penny seats at any cinema for the class of entertainments they were going to be interested. No exhibitor could stand the tax without increasing prices. It was decided to call a special meeting for October 30th.

A result of which the Executive emphatically recommended exhibitors to raise their prices on the suggested lines and referred to the general appeal for members of the Scottish Branch recommending the endorsement from headquarters.

Executive in Ayrshire

There had been also under the consideration of the Executive (proceeded Mr. Houston) the position with regard to the valuation of cinemas. Mr. Houston had made a general statement on this subject. The Executive had also considered the potential for a large west exhibitor complaining of the high rate for electric lighting being charged by the Ayrshire Electricity Board, and it had been reported to Mr. H. M. Singleton to the effect of the complaint.

He (Mr. Houston) had been instructed to write to the affected exhibitors advising them of the rate for electricity, and as a result it was found that while the Pennsylvania exhibitor increased his rate at a high rate, the same charge was payable by exhibitors with multiple auditoriums, such as the Ayrshire Electricity Board. If they took the whole of their supply then the item appeared that their rate would only be 2.91 pence per unit.

It was intimated that the last meeting of the Generals Committee had been held on behalf of the Scottish Branch by A. R. King and G. Singleton—both of whom were called upon to report upon the proceedings.

F.B.I.'s Complaint

Mr. King said the first item on the General Council agenda was something which related to the Scottish Branch. This was a letter from the Secretary of the General Council asking how many of the things he had said related to British films at a recent council meeting, and if the Scottish Council had taken any action in this matter whatever.

He gave a resume of what had appeared in the General Council to substantiate every word he had said about the matter, and it was absolutely to have ordinary trade shows instead of gala nights. The next action was that the General Council had published certain British films. This concerned the language that was being used in Scottish cinemas and encouraging booking them.

Mr. King agreed to resist this matter to the General Secretary in order that he should write the various British studios to have this material removed—although Mr. Singleton's remarks—were not shown that the position actually existed.

Putrefaction

Another question considered at the C.B.A. General Council meeting related to the decision to change the name of the Branch.

Mr. King (who's view was that it was little to ask their Parliamentary members to support this B.I. as far as Scottish concerns were concerned.)

Putrefaction to the Entertainment Tax Question

Mr. King added that there was little to report, except for an item that the Scottish Branch that a concession would be forthwith extended to include the owner of Scottish cinema that was already fulfilled, and it was also pleasing to note that the position had evolved so that the General Council had been connected with the Entertainment Tax question some period of time in Scotland had been found.

Mr. King said that a great deal of discussion had taken place at this C.B.A. General Council meeting on the question of the position of the independent exhibitor. Both he and Mr. Singleton had taken part in this debate and—although Mr. Singleton's remarks—on this subject had not been fully reported in the Trade Press they would agree, from what was published of his speech, that Mr. Singleton had hit the nail on the head.

"A Great pity"

They had all had a great admiration for Major Gale as a fighter, but it appeared to have been one continuous battle against the Paramount Company. He felt sorry for those who were also cared in Scotland that they were not dragged into fights which did not affect the industry generally. They had any trouble as they were at the root of the industry, Scotland was quite prepared to compromise, but at the General Council meeting then very carefully to Major Gale's speech, he had been forced to agree with what he had said.

One was a great pity that this matter should be raised at this particular juncture when they were so busy with other matters and so far concerned. They had not had any great trouble with a fight for twelve months, but now that they should go out for a fight when it was not necessary.

He felt inclined to think it right to foster the spirit of co-operation between exhibitors and renters.

"Fights Which Were Useless"

Mr. Houston said that, like Mr. King, he felt very strongly on this question of the Paramount Company and that he was very sorry for the American bias to sap his newest judgment. He also agreed with Mr. King's conclusion as not being the kind of a situation which being raised and that

THE BIOSCOPE

THE BISCOPE

October 28, 1931

THE BISCOPE

The October meeting of the Sheffield and District C.E.A. held at the Grand Hotel, Sheffield, under the chairmanship of A. R. Favel, produced several interesting discussions, among these being the attendance of the general public at trade shows and the increases in fire insurance premiums.

The Chairman raised the trade show matter and commented on the fact that, whereas at some shows the general public was admitted, now the attendance was so much smaller than six or seven hundred. The presence of the deadheads, he said, was a positive nuisance, and the renters should be asked to be more careful in the distribution of tickets. At the present time it seemed as if anyone could get invitations. People went to trade shows and did not attend the ordinary performances, thereby affecting exhibitors' patronage.

N. BLASEY suggested that the difficulty could be overcome if the renters were respect to the confine invitations to representative viewers, whose names could be supplied by the Branch. He was secretary of the CHAIRMAN that this would be of little use, because, even though the names were written on the tickets, they did not guarantee that they were being used by the proper persons when the time came. Many people simply ignored the attendees and went to see the show. He seemed to be just as many people present as possible. They had the sense to like pictures and the attendance of deadheads was often so numerous that an actual exhibitor was likely to find a seat.

W. W. read a case in which the representative of the renters received for a few extra tickets. He received 5s., and when the company was told that all the exhibitors had been asked and that all the tickets could not be used among them, the renters insisted that they have no seats and that they be able to give the tickets to any person he desired.

The Wtinc Advertisers

Mr. W. H. Watkins said that the deadheads were the worst advertisers. They were quick to tell their friends but they never listened to anyone's praise.

T. FAVEL (Secretary) said that the branch might issue badges which could be worn beneath the label of the coat by exhibitors. This would ensure that unauthorized exhibitors did not gain admittance. By GRAHAM stated that sometimes there were three trade shows in Sheffield in one day. The renters liked but attendances because it gave a different atmosphere to the pictures.

Mr. Favel replied that he did not make up the minds of a reasonable number of people, but when they got 60 at one show it was made a point to have a trade show and tableau shows, but there were others who did not display the same enthusiasm.

It was decided to write to the renters, registering a protest at their action in going to public at private shows, and asking that they could reasonably be forbidden from sending out tickets.

An Unfair Impression

Fire insurance premiums came in for criticism. Mr. LEEDS, associated with the National Fire Insur- ance of a large company, who told him that the increase was due to the increase in the cost of underwriting in the Union. He pointed out that the insurance companies should be prepared to make a concession on the general increase in the fire insurance premiums.

Mr. Graham thought that the insurance companies should be prepared to make a concession on the general increase in the fire insurance premiums. The increase in the fire insurance premiums should be a result of the fact that insurance companies were in the business of taking risks and that they should be prepared to bear the risk.

Mr. LEEDS pointed out that the increase in the fire insurance premiums was due to the fact that insurance companies were in the business of taking risks and that they should be prepared to bear the risk.

Another Application

Mr. GRAHAM asked what steps Mr. Graham in the case of the usual cinema hall, the Branch should try and arrange a trip to Easture to see a talking picture, and also arrange to inspect some of the new cinemas in London.

The meeting was deferred until the December meeting.

The Repeal is the Name of the Game

Scottish Branch on "Squeezing Out Tactics"

Strong criticism of Major Gale's attack on Paramount characterised the October meeting of the Scottish Branch, at Glasgow, last Wednesday. A. B. King, who reported on the General Council meeting, said that there was a great pity that the matter should have been raised at a time when co-operation between renters and exhibitors was a primary essential.

Mr. King said that he was not measured with an American or a British combine that squeezed out the independent exhibitor—the result was just the same. He advised British exhibitors to keep their eyes on their own corner. instead of watching for another American.

Retirement

THOMAS, who resigned, at the outset referred to the fact that the chairman (Mr. A. B. King) was to attend the upcoming government as a Parliamentary candidate. He said that if any speaker had any good or bad opinions— they all hoped that Mr. Ormiston would be successful.

The Chairman (Mr. A. H. Houston) gave a report concerning the latest activities of the Executive— opening the meeting by describing how his advice had been recommended for C.B.A. membership. The Executive had also been considering the desire of some exhibitors to encourage their attendance to revised prices in view of the increased demand for admissions. Mr. Houston said that the matter had been made by Mr. Ormiston. as also a Parliamentary candidate and they likewise wished him every success.

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they should very carefully scrutinize against Scotland selections which were quite reasonable.

He did not see why they should suddenly start charging extra for advertisements. Hence the exhibitor was to be squeezed out and did not matter two hoots, thought Major, and the American companies, although they had the right to single out the Paramount Company had not实际行动ed.

While they naturally resented American domination, they had not the moral right, thought he, to bid a Those plays that had made the cinema industry the prosperous and successful industry it was to-day.

The Daily Telegraph, December 12, 1931

JAMES MCREDIE, continuing the discussion, said that he knew something about Major Gale’s abilities as a fighter, but that the one who had been in the habit of attending Scottish Branch meetings when they had put up representations year by year to American companies that what had then been stated had come to pass. He had a feeling that this Major Gale had no connection whatever with any independent exhibitor—the man who attended the meetings.

At the time Major Gale first got his eyes on the situation, a few months later, when they were all potted round the coast looking for the American invasion, Major Gale helped to make the Gaiety-South British combine. He had now gone back again to the independent exhibitors, and while he (the speaker) had no doubt as to the sincerity of his motives, he also had grave doubts as to what the new idea meant.

Those of whom he could go back to the time when the Scottish Branch put up Tom Ormiston’s objections to the American companies, to see it, and to make much capital out of that. They in the Scottish Branch now find themselves quite unable to believe that Major Gale himself became associated with a competing combine, and was well enough for him to offer some of his interests to the Gaiety-South companies and other independent exhibitors to look with suspicion on the latest move.

British exhibitors in his (the speaker’s) opinion would be inclined to think that it was not perhaps the best move being made by American exhibitors, with British interests that were free of the tax

Plymouth Houses Agree

Minimum Admission Charge of 3d. Flat

A special meeting of the Plymouth members of the Devon and Cornwall Branch of the Cinema Owners’ National Association, which was held at the Savoy, Plymouth, on October 29th, to consider the question of the Entertainments Tax and the advisability of passing it on to the public, as well as the possibility of agreeing to a 3d. flat admission charge, was attended by the majority of those invited were unable to be present.

Major A. O. Ellis, presided, and said the question was whether they could agree to pass the tax on to the public or not. The exhibitors were (as a rule) held that they could, but that the difficulty was that the matter involved was a question of sentiment. Those present should come to an agreement amongst themselves. He had seen no advertisements for the tax and the managers with whom he had talked generally said that no one knew who were. If that could be done they would have made a step towards uniformity.

The free admission charge, whether they were all prepared to add the whole of the increased tax to the admission price. At the last meeting of the Branch a resolution to pass the increase on was carried unanimously, and that resolution was agreed on that. The extension of the minimum price of 3d. at present and the 3d. flat was suggested. If the general minimum of 7d. instead of 5d. would be adopted as applying to adults, the 4d. matinee seat for children would

Educated His Patrons

Harry Hartley said that on the last occasion of the admission charge there were some difficulties. The idea of adding 3d. to the admission charge, but that this was thought of. He also said that the 6d. seat should be 7d. as a general admission price.

H. FRIERSON, of the Alhambra, Devonport, said his difficulty was that in the opinion of other exhibitors in the city in regard to the general prices, and that it was considered that special price applied to 3d.

H. FRIERSON said, if the circuit houses had been represented, he would have suggested that the present maximum price of 3d. flat and 7d. was too high.

Mr. FRASER doubted whether patrons would be inclined to pay that figure.

Passing Tax on Done

The Chairman thought it would be wiser to leave that suggestion to the moment and concentrate on the other points. He thought they should be content with the increase of 6d. to be added to the admission charge, and that special price applied to 3d.

Mr. COPLE said he had not heard of the extension of the Half-Price, and suggested that the price for that special price applied to 3d.

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Harker and wished to report their action and ask for the ruling of the Branch regarding it. They had agreed to charge the same prices for adults and children and for boys under 16 and the half-price for both the Is. and 1s. 3d. seat week.

The CHAIRMAN, in moving that the Branch should expect no bounty from the Corporation, but that the Committee put a stop from undercutting, and that it has nothing to do with the Branch, excepting possibly dealing with the question upon the tax as we agreed. We have no powers to control that, I may say, and I give up to Mr. Roberts, that you will have a fine day for it.

Insurance In "Exhibition" Department.

The Committee will give their proposed increase in fire insurance rates, Mr. Judie said that in 1914 a certain number of exhibitions had been burning for a period of 11 years, after which it was increased to 1s. It was now proposed to increase this, and the Chairman desired committee members to arrive at the decision of the General Council.

Bristol’s Licensing Regulations


The new local regulations came up for discussion at last week’s meeting of the Bristol and West of England Branch, which was reconstituted under the auspices of A. B. Atkinson. With regard to the latter point, it was agreed that for particulars of the system operating between such branches, the committee is to be made regarding standing by the chairman of the licensing bench was questioned, and it was pointed out that the chairman is understood to mean that the justices would consider plans either for standing or air conditioning as equal.

The CHAIRMAN, in submitting plans for standing, it would be well to remember that the authorities would not consider any plan for standing immediately behind the back row of seats. The plan which had to be at least the regulation width of 2 ft. 6 in. had to be between the back row of seats and the barrier of the standing accommodation.

The VICE-CHAIRMAN suggested that, as in many cases it was only a few feet of a film that brought it within the "A" category, the Board of Film Censors might issue two copies, one of which had been properly approved, and the film could then be shown to any exhibitor.

It was thought, however, that this would mean extra business for the branch.

Arrangement with Authorities

The CHAIRMAN said he believed that in Liverpool and Birmingham there was an arrangement with the authorities by which certain "A" films that were thought might still be suitable for children, though passed with an "A" certificate, were viewed by a committee and, if approved, were passed for general exhibition.

He suggested that the Secretary write to the Secretary of the Cinematograph Trade Union to obtain particulars, and that they then consider if the scheme would be of advantage to the Branch.

Head Office had written advising members in the area to approach their committee or committee members in order to get a picture from them in connection with the "Pass Out" scheme and such written pledges should be sent to Head Office.

It was decided to hold the Branch Dinner and Dance again, and members were suggested, the details to be arranged by the Committee.

No Publicity For Notes and Derby

Sunday Opening Discussion “In Committee”

No matter before the October meeting of the Nottinghamshire and Derbyshire Branch, at Hotel, Nottingham, last Wednesday, caused more discussion than the letter from the General Secretary, encoding a copy of the questionnaire on the subject of Sunday opening, which it was suggested that members should send to candidates in their respective divisions.

However, it was reported by Mr. Pollard, the Branch’s delegate to the General Council, that statements made in discussions on this subject were often used against them afterwards by the candidates, and recorded in the Press, and, on a vote being taken, it was decided that the discussion should be considered as having taken place in that committee, and that no record of it should appear in any paper, including the Association’s own publication.

BRIXTON Film Licence for Children

Harry Palmer, assistant secretary to the Branch, read a letter from the manager of the Brixton Palace Theatre offering several children’s matinee programmes. It was acknowledged that the Palace was not within a 60-mile radius of Manchester, but, as it was not being used outside, it would be of interest to the Branch.

It was decided to send the letter to the manager of the Brixton Palace Theatre, asking if they would not show some pictures on a certain day.

Three Trade Shows on One Day

A letter was received from Mr. Hazlewood, the cinema manager, calling attention to the number of trade shows that were being held on the same day in Nottingham.

There were three on one day last week, and on the one on which there was a good deal of work, the manager who wrote the letter, Mr. Hazlewood, was particularly keen that the Branch should receive the benefit of the shows. It was decided that the Branch should make sure that the Branch was not represented at the shows, and, if possible, that the Branch should be invited to attend.

Mr. Hazlewood also announced that at a meeting of Lincoln exhibitors, it had been decided to pass the new Entertainment Tax on to the public in all cases.

HERBERT EVINS said that they thought they would protest against this, and on the matter in which it might be in his power to give to the Branch.

When Power Supply Fails

Reference was made by Mr. Juck to the failure of the Power Supply Fails on the afternoon of October 12th. These matters were serious, and he thought it was the result in the loss of the whole takings of a performance.

BRADLEY 1865 said that the Electricity Department was to be credited with a letter in protest, mentioning the serious loss caused.

G. E. MORTON thought a personal deputation would be more effective, but the members decided in favour of a letter.

What About It, Renters?

The CHAIRMAN humorously suggested that the renter ought to give a trade show, followed by a bunch to the exhibitors before each C.B.A. meeting, seriously to consider whether anything could be done through the K.B.S.

Mr. HAMilton said that he thought there would be a bigger attendance of district members at meetings if they could see a trade show on the morning of meeting days.

Delegates’ Report

Mr. POLLARx gave a report of the last General Council meeting, touching on the protests against unfair trade shows, a matter which did not affect the Midlands, but had been raised by exhibitors in his opinion an undesirable practice: the Liverpool decision with regard to A films. If such a trade show was to be followed by a bunch to the exhibitors, it would destroy the interest in the proceedings.

The CHAIRMAN, however, was unable to see how the matter could be avoided. It was unfair to put a premium on the operation of the K.B.S., which had been set up as an insurance Scheme of its own.

No Trade Ball

It was thought that it had been decided not to hold a Cinema Ball at the Palace de Danse, Nottingham, this year, but to have, instead, a Trade Dinner, followed by a dance at the Mikado Cafe, Nottingham, on January 13, 1932.

Mr. HAMilton (Newham, W.) invited the members to make as best to attend.

Scale Agreement

The Branch approved the scale of revised prices (proposed by the Central Branch) which were drawn up as the result of a special meeting.

Arflis To Meet President

Plans are being made for George Arflis to visit Washington and meet President Hoover when the new Arflis picture, “Alexander Hamilton,” has a special showing at the White House for the President.

“Alexander Hamilton” is at present in its premier presentation at the New Gallery Cinema, Regent Street, W. 1.
October 28, 1931

The Bioscope

News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

[Representative: Fred Ogdenhak, 18, Cosmohey Road, Anfield, Liverpool. Telephone: Anfield 1289]

Cinema Dinner and Ball

The Dinner and Ball Committee of the North Western Branch of the C.E.A. recommends that the annual dinner and ball be held in the early part of December. The committee is composed of representatives from exhibitors and distributors, and their recommendation will come before the next meeting of the Branch. It is expected that the price of tickets and the general arrangements will be the same as last year.

Liverpool's Gaumont Palace

Building operations are progressing rapidly on the new Gaumont Palace in Oakfield Road, Liverpool, which is due to open on Christmas. The theatre is on the site of the old King's Cinema and will seat about 1,600 persons. The architects are Gray & Evans, North John Street, Liverpool.

Paramount Staff Dance

One of the chief social events of the season, the annual dinner and dance of Paramount's Liverpool staff, will be held on November 29th in the Lancashire Room of the Bear's Paw Restaurant, Huyton. The arrangements are being made with Paramount's usual thoroughness, are in the hands of H. Nisbet (manager), E. Edmondson (assistant manager), and G. Dickson. Dinner will be served at 7.30 p.m. and there will be dancing until 1 a.m. Tickets are 3s. 6d. each.

Use the Screens

A number of the Liverpool trade are firmly convinced that if exhibitors had used their screens and organised petitions against the ban on the admission of children, Liverpool magnates might have been persuaded to meet the wishes of exhibitors. Hope Hall Cinema, Gaity Cinema and the Delphi Cinema, Liverpool, all theatres with which Alderman Edwin Hough is associated, recently invited signatures to petitions. In two days over 2,000 signatures were obtained.

Banned in Manchester

A film showing of "Murder by the Clock" (Paramount) by representatives of the Manchester Watch Committee, it was decided to ban the film at all showing the film in Manchester. This veto has come as a big surprise to the trade, especially as subjects considered more sensational have been passed for exhibition. Manchester Watch Committee does not recognise the powers of censors and determines the suitability of each film on its merits.

Liverpool Cinema Fire

At the Tivoli, Liverpool, on Friday night, a film passed in the "gate" of the machine and caught fire. Immediately Geo. Slatter, the manager, told the audience there had been a slight accident and requested them to leave the theatre, which they did in an exemplary manner. About 1,000 ft. of film was destroyed, and the "second house" show was abandoned. The theatre was open as usual on Saturday.

Birkenhead Exhibitors Warned

The Films Committee of the Birkenhead Justices have recommended that all cinemas in the town should be closed on Christmas Day and Good Friday to give the public extended breaks. The reason given was that films shown on Christmas Day are of the type of pictures, as the type of film submitted for exhibition on these days, since permission was granted to show "sick" films, had been unsuitable.

At annual licensing sessions last week, the chairman, Dr. L. Laird-Pearson, offered a warning to cinema licencees that suitable films were not always presented, otherwise they would not be passed for exhibition on Christmas Day. A licence was given for halls to be open on Christmas Day.

£2 a Week Rental

Llanfairfechan Council has renewed the lease of the "Gaumont" Picture House, Llanfairfechan, to the Gaumont Company for a term of five years, at a rental of £104 per annum.

Four Northern Counties

[Representative: Thos. F. Burgess, 242, Winbrown Avenue, Newcastle-on-Tyne]

Moss Empire Converting

It is understood that the Newcastle Empire Theatre, which has had a lengthy and historical career with the legitimate stage, is shortly to be converted to sound, while the Empire, South Shields, is also having B.T.H. "talkie" apparatus installed. The change-over in this case will be completed by November 9th. As in the case of the other Northern Empire Theatres where a similar change-over has taken place recently, it is expected that "talkies" for the present will be shown periodically.

Durham Cinema Changes Hands

The King's Cinema, Usworth, Co. Durham, which has for some time past been controlled by Eady, Fait & Co., has been taken over by Ralph Brown, an old B.T.H. "talkie" apparatus is being installed and the ball will be opened as a "talkie" cinema on November 9th.

Election Night Extension

The Palatine, Carlisle, has been extended to the north in the North expressed themselves in favour of cinema being permitted to remain open yesterday (election night) from 11 p.m. to 6 a.m. This permission for an extension of hours was readily granted to them in Newcastle and Liverpool. If the election results were screened at the house, as they were received.

Gollers' Last Competition

There was a large attendance at the Morpeth Golf Club for the last competition of the season for members of the Northern Counties. The competition was for the Hardy Trophy, which was won by S. Dawe, the second prize going to S. Hambell for handicap of 24 and over was won by W. Whitehead. The Society has had a very successful year, and the annual meeting is to be held on Friday, November 27th, at the C.E.A. Offices, 28, Graniter Street, Newcastle-on-Tyne.

Cinema Verandah Crashes

Several passers-by had narrow escapes at the Stoll Picture House, Newcastle-on-Tyne, last Sunday after a portion of the verandah over the gallery entrance to the theatre suddenly crashed to the pavement. Only a few seconds previous to the collapse several persons had passed beneath. The hard frost which had been experienced during the previous day or two would be to resolve the trouble.

Yorkshire and District

[Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds. or 'Lerburn Grove, Bingley']

Will Orchestras Come Back?

No part of the country is more musical than Yorkshire, and the announcement that the Gaumont British Company have reinstalled an orchestra in the New Gaumont Cinema in London has actually set Leeds cinema speculators wondering. I am informed that, at present at any rate, there is no intention of reinstalling the orchestras at any of the big cinemas in the heart of the city.

It is understood, however, that the new Paramount Theatre now in course of erection in The Headrow will have its own orchestra and so competition may bring about a change of policy.

A Successful Experiment

At the Gran-Y-Mor, Clitheroe, a new experiment was made on "The Flying Fool." No other streets had been in the vicinity. The performance was a great success, and the audience was a considerable one.

The Empire as Cinema

The proposed transformation of the Empire Music Hall, Wrexham, into a cinema, to cater for both the public and the trade, was announced. It is said that some people in the trade have taken it to mean, i.e., a complete conversion to films at one fell swoop. Everything depends upon the public demand, and the idea of installing "talkies" apparatus is to be ready for any eventualities, i.e., "talkies" or cine-fraternity.

In the interval, the addition of the Paramount and the Empire to the 60 odd cinemas in Leeds will make the city a rather important first-run city in the Province.

Bridford and Sunday Cinemas

Under the new Act relating to Sunday performances, the Bradford Corporation Fire Brigade and Licensing Committee have decided to offer no objection to three Sunday performances for charities at the Grange Picture House.

"Up for the Cup"

Leeds filmmakers often complain of the long interval between the pre-release of a film and its presentation in this city. But things are now coming up in such style, if "Up for the Cup," with Sydney Howard in a setting at Yealand, his home town, which was only trade show at the end of September, is to be presented at the Majestic the next month.

Birmingham and Midlands

[Representative: O. Fordhorne, "Winston," High Road, Smethwick, Birmingham. Telephone: Smethwick 2889]

Grand Goung "Talkies"

The Birmingham Grand Theatres, which recently went over to talking films for a short spell under the direction of a local manager, has now been returned to "vaudeville, is again talked of as "going talkie," and with it this time is also included the Empire Theatre and another Midland house. It is understood that this step is being taken by request of some of the managers of the Southern Circuit, and that one, probably most, of the "Miss Empire" circuit will go over to "talkies." It is understood that the Grand will close for the first time. Handys, will also be embraced in the scheme.

Wearners' Switch

Re-allocations of territories has taken place at Warner Bros, Birmingham office. Harry Read will in future represent the firm's interests in the Potteries, Staffordshire, Hereford, Shropshire and South Staffordshire; Sam Graham will be responsible for the houses in the Nottingham, Derby and Leicester territory. The last Harold Office, which is in charge of the Birmingham and Warwickshire area. S. Tanne, who recently joined the Birmingham sales staff, will represent the whole of the Midland territory for shorts.

Film Tableaux

The Birmingham Hospital Carnival—the annual effort of the Birmingham University students on behalf of the Birmingham hospitals—took place on Saturday last. There was a procession of something like 40 vehicles carrying representative tableaux. The film industry took full advantage of this, Paramount having a float depicting an operating theatre and advertising their Sound News, while Wardour and B.F.P. had a combination of tableaux showing incidents on "The Flying Fool." The latter was adjudged by popular vote the best decorated vehicle in the procession.

Settle Up, Please

Chas. Saunders, secretary and treasurer of the Birmingham and Midland Cinema Trades Benevolent Fund, asks me to call the attention of all exhibitors having unsold carnival tickets, or cash to pay, in forward same to him without delay. Warner Bros, 218, Terrace Street, Severn Street, Birmingham. At the time of the sale, there are a number of accounts outstanding.

Dark!

West Bromwich was plunged into darkness for nearly two hours, owing to the failure of the electricity supply on Friday, with the result that cinemas and other places of amusement were thrown into chaos. People were given the opportunity of leaving, providing them with passes for a future performance.
Change of Address

From last Monday (October 26th), Smith's Transport, Ltd., whose address has hitherto been Marriot Square, Suffolk Street, will be 20, Bright Buildings, John Bright Street, Birmingham.

Changed Hands

The Picture House, Cannock, one of the houses on the Bayliss Circuit, and of which Frank Williams is manager, has been now acquired by Mr. W. H. Orrell, of Wolverhampton. Deeming is the principal. It is announced that Western Electric sound system is to be installed.

Leicester and District

Help for the Hospital

Leicester Royal Infirmary should benefit to a considerable extent from the gifts of the Trocadero, where the special hospital performance was given last Sunday. A final sum of £150 was realised. It is perhaps necessary to explain the reason why the Trocadero was in advance of the others. It was due to arrangements having been made for important alterations to be made in connection with the cinema as last Sunday, and which have now been postponed.

With Gyrotone

I understand that the cinemas under the control of Fisher and Baum at Sileby, Mountsorrel, have recently been installed with the Gyrotone sound apparatus and that the results are very satisfactory.

Doncaster and District

(Representative: P. Lyons, 111, Palmer Street Doncaster)

A 3,000 Seater!

Following my note of last week regarding the rumours of "3,000 seater" going up in town, and the likelihood of any such project materialising, I noticed a huge sign has been erected over a vacant site in one of our main thoroughfares. From all appearances it may be gathered that plans have been drawn up and the site covering 3,000 square yards has been prepared for building a "huge cinema, restaurant," etc., under the ownership of the property, a well-known local operator. Of course this is mere conjecture, but it would be well advised to stick to his "specs." and leave speculation in cinemas alone. This scheme, by the way, is not connected with the Westminster project previously referred to.

An Election Manoeuvre

Many district cinemas have been utilised by political parties during the last few days, and still many more have been badly hit by counter attractions in the form of evening meetings. But the menace in Rochester has been effectively removed by a strategic move on the part of Sir Frederick Perceval, manager of the Hippodrome. In offering the free use of his hall for afternoon meetings, he secured an undertaking from all local parties that they would remain out of de combat during the evenings. Surely he deserves a medal as big as a man hole cover.

Pontefract Innovation

In anticipation of big business during the present occasion of "Cinemas Day" at the Crescent, Pontefract, enterprising Will de Gose instituted modern amenities by introducing "tea' and

Bentley "Flood" Exhibition

Following up their private donation to the relief fund on behalf of the flood victims at Bentley, the management of the Coliseum also realised success in the matter, and early shows will be the policy during the next few weeks.

THE BIOSCOPE

October 28, 1931

Stoke-on-Trent

Film Transport

Following upon a discussion on the transport of films in the district by members of the North Staffs Branch of the U.P.T.S. last week, T. A. Grant, the Branch Secretary, has been informed by Mr. D. C. Wolfe of the Potteries Transport & Cinema Supply Company, that in order to meet the members, as he promised to at the last meeting, his company are arranging economies, and they will adopt a maximum rate of thirty shillings for the carriage on films to and from Birmingham.

Roll Tickets

Mr. Grant also states that the local customs and excise officers last week viewed with regard to the question of printing on roll tickets, and the latter, of the Potteries Transport & Cinema Supply Company, has stated that a ticket stating "Admission (say) ninetteness, including taxi." The amount of tax need not be shown on the ticket. With regard to automatic ticket machines, a notice must be exhibited on the public side of the pay box stating the nature of the ticket, whether it include or exclude the duty.

Transfers

With regard to transfers, the position is rather difficult as the regulations provide that the ticket shall show how the tax is calculated, but the local customs officer states that no exception will be taken to such a ticket as the following:—

<table>
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<tr>
<th>Ed.</th>
<th>9d.</th>
<th>TRANSFER 3d.</th>
<th>incl. add. tax—1d.</th>
</tr>
</thead>
</table>

Exhibitors are asked to note that if they make application to the excise officer, permission to use their present tickets will be given for a period of two months from November 9th.

Portsmouth and District

Metamorposism

The King's Theatre, Southsea, belonging to the Portsmouth Festival Limited, has its career, as a "talkie" theatre this week. For many years, the King's has been regarded as one of the leading Kentish showing houses, and it is likely to be favoured in the past for the first productions of new plays. Nearly all the successful Abbeywesky farces have been their preliminary run there, prior to London production.

Cosham House Open Again

Cosham Picture House, High Street, Cosham, Hants, after a long period of closing, has been reopened by Mrs. Bertha Crocker, of Victoria Street, Southsea, who has taken the hall over. The building has been entirely redecorated and reseated, and central heating has been installed. There is authorised seating for 451 persons.

South Wales

Opposed to S.O.

All Parliamentary candidates in the West Wales area were questioned on behalf of Baptist associations as to whether they would promise a day of Sunday Opening of entertainment. The candidates who replied to the question commented that they were opposed to Sunday Opening, but, if Sunday Opening became an established fact, they were not in favour of the exclusion of Wales from a Sunday Opening Bill, as the question was a national and not a sectional one.

A Kindly Act

The management of the Queen's, Cardiff, performed a noble act by actually offering one on Monday, when "Tell England" opened its run at the Barry, a special concert was given with the proceeds being sent out to patients at Rookwood House, a military hospital near Cardiff, which is still full of men seriously wounded on various fronts during the war. Invitations were also sent to the Cardiff Branch of the British Legion.

Protest Against the Duty

A meeting of some months ago the Free State Government imposed a duty of 15 per cent. on all imported films and 10 per cent. on British films, the whole burden of which tax fell on the exhibitors. It is felt now that this burden is more than the local theatres can stand, and Associated Cinemas have decided now to put their case before the authorities urged that they should bear at least part of this expense. This seems only just, especially in view of some recent receipts. It is understood that the owners of the cinema are taking steps to be provided at the expense of the local management.

Hollywood Has a Gamble

In connection with the present Hospital Festival of the Crimean War Handicap, T. H. Reddin, Dublin representative of Paramount, has received a cable from Mr. A. W. H. Ringsdorff, asking him to enter subscriptions on behalf of Clive Brook, Ruth Chatterton, Marlene Dietrich, Tashahia Bankhead, Jack Oakie, Nancy Carroll, George Bancroft, Eugene Palette, Maurice Chevalier, Claudine Colbert and Gary Cooper.

Disaster Averted

During the week a fire occurred in the operating room of the Grand Central Cinema, Dublin. Ownership the prompt action in closing the fireproof shutter, only a slight damage was sustained, but the operator was severely burnt.

Concentrating on Derry

W. L. James, having relinquished his interest in the Sandford Picture House, was the recipient of a presentation from the staff. Mr. James owns a theatre in Derry, which will now occupy all his attention.

Northern Ireland

(Representative: George Gray, Port gerr, Cregagh Park, Belfast)

Censorship

We are once again to have a dose of censorship battles, as this week will see the Belfast Police Force once again taking up the matter and, if needs be, making some recommendation to the Corporation. In any case, hopes are held that something definite may be decided upon and thus end the long run of uncertainty upon the matter. Other Corpora-

Bill Returns

Bill proposed by the government has returned to take personal control of the Midland Picture House, Derry. Prior to leaving the Sandford Cinema, Derry, where he has been in command for some time, he was presented with a wristlet watch by the staff.

Police Objectives

Police objectives, on the grounds that the safety requirements of the 1931 regulations were not borne in mind in the countryside, have been disapproved of the Killkelfe Petal Sessions of the proprietor of the Killkelfe Petal Sessions of the proprietors of the Crescent Picture House, Shrewsbury, by J. F. Biggs, of M. B. Brinn. The case was adjourned for a month on their solicitor's request, he pointing out that the police had not been able to complete their evidence and had been unable to produce documents until as soon as possible. The Bench stipulated that the house must not be opened until the police had been advised.

Congratulations

Sam Eagleston, of the Picture House, Bally- menagh, was being congratulated for becoming the father of another daughter. Incidentally, the football team of which he is secretary, Milltown Rangers, have entered the final of the Irish Gold Cup.
Technical News and Notes

W.E. on New Servicing Scheme

The suggestion made in these columns recently that sound equipment companies might welcome an opportunity to transfer the work of theatre service to other competent hands, is denied so far as Western Electric are concerned. In an exclusive interview with R. M. Hatfield, Western Electric's managing director, The Bioscope was informed that Western Electric would not consider handing over their servicing to another organisation. "We are under contractual obligation with thousands of theatres wired with Western Electric, to carry out service for the whole period of the agreement," said Mr. Hatfield. "This agreement covers the leasing of the equipment for ten years, with regular servicing during that time, and we have no intention of avoiding our obligations. We have some 300 trained hands of over 200 trained engineers to ensure perfect service to theatres."

A Cut in Hard Times

Discussing the present industrial situation the other day, D. F. Dunne, managing director of the Chloride Company, pointed out that notwithstanding the economic situation and the general depression, the Exide Company reduced the prices of their motor car and wireless batteries by approximately 20 per cent. It was a lead for those who chose to follow; it was a definite gesture of accommodation between the producer and the public, and it was a risk boldly taken with the idea that it would probably pay. It has paid, and the company has the satisfaction of knowing that it did a bold and wholesome thing without any injury to itself. One effect of reducing by 20 per cent, the price of the recently introduced Drydex batteries has been that foreign dry batteries which used to come into this country in small lots at low prices and bearing names which meant nothing to the British public, now remain at home. In lines such as dry batteries and accumulators, the virtues of which are not easily detectable from casual inspection, the importance of a manufacturer's name which really means something to the British buyer, and which implies a definite warranty, cannot be overestimated.

Neon Not New

A good many people are of the opinion that the neon light is strictly a product of modern development. In point of fact, discharge or luminous tubes have been studied for over 200 years. In 1765 an Englishman, Hawksbee, noticed the luminosity produced by agitating mercury in a barometer tube. He rigged up a number of arrangements for obtaining mercury in an exhausted vessel and obtained phosphorescent lights, which he termed "mercurial phosphorescent." He tried, as a further experiment, rapidly rotating an exhausted vacuum jar containing mercury and electrically lighting it by holding his hand against the vessel. This produced a luminous glow. It was not until 1838 that Geissler, of Germany, devised the discharge tube as we know it to-day, using for the first time platinum sealing-in wires for bringing out the electrical terminals of the tube. Most of the advances since Geissler's time can really be traced to other developments in the electrical and vacuum tube industries. The early experimenters were hampered in their experiments by the fact that the electrical apparatus available was crude. If a scientist wanted 1,000 volts he had to construct a unit of nearly 1,000 cells to get that voltage. To-day we can do it by a simple transformer. In view of the limited apparatus available to the early research workers, the amount of progress they made is simply astounding.

A Notable Newcomer

I am hearing some rather exciting reports concerning the Rialto at Blackburn, which is due to open in about a fortnight's time. This house has been designed by Messrs. Butterworth & Duncan, of Rochdale, and is said to contain some of the most attractive fibrous plaster work that has yet been seen; in fact, the house appears to have been planned out with a plaster artist's worst dream in mind all the time. In addition, it will contain a lighting installation said to be quite unique in this country. The Holophane installation at Dudley was perhaps the previous high-water mark in this connection, but it will easily be outmatched by this Rialto installation. Practically every style of lighting known to the modern illuminating engineer has been made use of in some shape or other in this installation, as well as a number of novel effects not previously attempted. In addition, the installation is controlled by a new type of automatic switchboard which really breaks new ground and will arrest the attention of every lighting engineer. Make a note—Rialto, Blackburn.

New Programme Light

An interesting novelty has just been introduced in the form of a programme light for installation on the back of theatre seats. This programme light was developed by Kliegl, manufacturers of theatrical stage lighting, in collaboration with Earl Carroll, for use in his theatre. It is a compact arrangement fitted into the back of a chair without projections of any kind to catch the clothes of other patrons in passing in and out of their seats. Individual battery service is used for these lamps, so as to eliminate the necessity of extensive wiring. A light guard shields the lamp so that the only illumination is on the programme held directly below it, with just a sufficient amount of light to enable a patron to read his programme without causing annoyance to patrons in adjoining seats.

The Stereoscopic Future

Dr. Herbert E. Ives, of the Bell Telephone Laboratories, lecturing before the autumn meeting of the Electrical Laboratories Engineers, declared that true stereoscopic pictures on the cinematograph screen are very remote, and concluded a general survey of the stereoscopic position in these words: "From the theoretical standpoint the problem of relief projection is entirely solvable, and experimental tests of still picture projection have been successfully made. Practically the solution of relief projection of motion pictures is dependent upon the use of apparatus involving excessive speeds of operation, great multiplicity of taking or projecting units, projection screens containing minute ridged reflecting or refracting elements of extreme optical perfection, projection lenses of extraordinary defining power, microscopic accuracy of film positioning and photographic emulsions of speeds at present unknown."

Unconscious Conference Creation

Ever since Wodehouse made his famous attack on the author of the "Voice of Action," the story side of film production has been a battleground of critics and defenders, only mingled with the study of Motion Picture engineers, declared that true stereoscopic pictures on the cinematograph screen are very remote, and concluded a general survey of the stereoscopic position in these words: "From the theoretical standpoint the problem of relief projection is entirely solvable, and experimental tests of still picture projection have been successfully made. Practically the solution of relief projection of motion pictures is dependent upon the use of apparatus involving excessive speeds of operation, great multiplicity of taking or projecting units, projection screens containing minute ridged reflecting or refracting elements of extreme optical perfection, projection lenses of extraordinary defining power, microscopic accuracy of film positioning and photographic emulsions of speeds at present unknown."

W.E. Replaces 250

The signing up of the Scala Theatre, Helsensburgh, with the "Voice of Action," marks the 250th house in the British Isles where unsatisfactory sound equipment has been replaced by Western Electric equipment. Western Electric's total replacement figure for the world, as at August 31st, numbered 1,948, nearly 25 per cent. of their total installations. E.F.
Christie’s Big Paris Scoop

Perhaps the greatest compliment yet paid to British organ building was when a Christie instrument was chosen for the great Gaumont Palace in Paris, the luxurious 6,000 seater, said to be the greatest in the world, which was opened a fortnight ago. This outstanding order was secured by Messrs. Hill, Norman & Beard in the face of very keen competition. But the opening demonstration was a complete justification for the choice of a Christie.

The completed instrument is a huge four manual, by far the largest of its type in Paris, and is accommodated over the prosenium arch in four specially prepared chambers, two housing the pipework and percussions, the third the Action machines and the other the big blowing plant. The handsome console, situated on a lift in the centre of the orchestra enclosure, is unique in that it is the first to be constructed of a rare and beautiful black timber known as macassar.

Gigantic Chambers

The vastness of the theatre and the fact that the organ chambers are situated at a great height and some 220 ft. from the console involved special care and consideration in the voicing and tonal finish. The two huge circles reaching forward well into the body of the theatre and the special treatment of the interior for sound film acoustics made the question of sound penetration to every part of the theatre a difficult one. Several other problems, due to the regulations relating to fire precautions, etc., pertaining in France, presented themselves, but a complete understanding with the French authorities led to these being surmounted.

The photographs reproduced here give some idea of the size of the organ chambers.

It is not usual for an organ builder to be treated so liberally in the matter of space. It made an ideal layout possible and future maintenance becomes a much easier matter.

In an interview with Mr. Hayes Jones, Christie’s popular London manager, Lord Yarrell, the British Ambassador, expressed surprise at the fact that a British organ had been chosen for the leading cinema in Paris, and made interested inquiries regarding the Christie sales organisation.

An Opening Worth Recording

A special gala performance was arranged to mark the opening. Over 6,000 people, including His Excellency the British Ambassador, were present. M. Leon Jongen has been appointed organist. Mr. Philip Dore, F.R.C.O., the famous organist at the Pavilieu, Bournemouth, was invited to play at the theatre as guest organist for one week and has delighted immense audiences daily with the artistry and brilliance of his recitals.

Without going into details, we can say that the specification of the Gaumont Palace organ is very complete and most carefully drawn up, and includes many inventions exclusive to Christie organs. Hill, Norman & Beard may be warmly congratulated on securing an order of such shining significance.

Interesting Illumination Advance

A.W. Taylor, A.M.I.Mech.E., Manchester, in an address to the Oldham Rotary Club, gave details of an invention in electrical illuminating apparatus by a local man, C.L. Ramsden. A specimen submitted for inspection looked like an ordinary electric bulb of an outsile. The lecturer explained that there were eight filaments which could be illuminated in sections and they were so arranged that a series of four multiple contact lamps, or a plurality of such a series of lamps, would give multifarious clear and or coloured electric incandescent light effects. Diminishing was also provided for at the mere turning of a knob. The invention, he said, should have a practical application to stage and scenic lighting in cinemas, for fixed and changing signs of all descriptions, and shop windows. The invention could either be controlled by an operator or automatically. Costly “dimmers” would be things of the past. The lamp would illuminate signs in all the colours of the spectrum.
Theoretically, completion of the new Playhouse should bring Dewsbury’s complement of motion picture theatres to saturation point, for the town now possesses half-a-dozen such houses. Its population is between 50,000 and 60,000.

The Playhouse, Dewsbury, has other claims to distinction. With its 2,000 seats it sets new standards of capacity for the district, while its decorative treatment and equipment are so up-to-date as to be unique, in many respects, in that particular part of the country.

The playhouse was inspired by a company styled the Playhouse, Dewsbury, Ltd., Louis Morris, the well-known Southern exhibitor, being managing director thereof, with R. C. Cavendish as a collegiate on the board. The theatre was built to the designs of Robert Cromie, F.R.I.B.A., whose name needs no introduction to anybody interested in modern cinema construction.

Erected in Six Months

In this instance Mr. Cromie has marshalled his forces so well that the whole work of erection has been confined to the comparatively brief period of six months. And that regardless of unexpected obstructions that have occurred from time to time during the progress of the work. Not the least of these was the discovery, after excavation was in progress, of a quarry of genuine Yorkshire granite. How this particular trouble was circumvented was described in The Bioscope a few months back.

Another difficulty—though not, perhaps, an unforeseen one—was that the site sloped the wrong way, and from the street to the back limit of the proposed hall was a rise of 24 feet. This meant, therefore, that, in addition to the normal excavation, a further 24 feet of earth had to be removed at one end. Excavation of this soil revealed the trouble referred to above, and, when that was overcome, something else happened.

The site got flooded to a depth of 9 feet! So that point is lent to Mr. Cromie’s remark to The Bioscope’s representative that the job had been something worse than a nightmare. However, in spite of it all, the job has been finished, and a really good job it is, too.

Pale Green Facade

Externally, the Playhouse has much about it that is new and refreshing—take a look at the elevation reproduced here. Almost Germanic in its severity, this facade is sufficiently bold in its conception to make it stand out in any surroundings. The whole surface is faced in pale green glazed terra cotta, the imaginatively designed titling being inset in a contrasting shade.

A narrow black band runs along the base of the elevation, tending to give the effect that the theatre is divorced from any solid foundation. Continuing the effect given by the black bands, the entrance doors are of black wood, with chromium plated fittings to lend point to the modern note. The window treatment, equally harmonious, is noteworthy for its unusual form.

In conformity with the practice adopted by him wherever possible, Mr. Cromie has designed the Playhouse on “composite” lines instead of building it as a steel-framed structure throughout. Thus, in the construction of the main entrance end of the theatre, the main stresses are carried directly by the walls, with stanchions and beams used only as point leads.

In the auditorium, however, the whole weight of the balcony is carried by a huge steel plate girder, 80 feet long by 7½ feet deep and 2 feet wide, and weighing 28 tons. The front fascia of the balcony overhangs this girder by 17 feet, being supported by raking cantilevers. In all the theatre, it may be noted, 285 tons of steel work have been used, the whole of which was supplied and erected within four weeks of the contract being settled.

As with the exterior, the inside of the building is fashioned on modern lines, with no strain for effect in the free use of fibrous plaster ornament. In general, the decorative scheme may be considered as an abstract quantity, with colour and restful reflected light combining to suggest a pleasant and warm atmosphere. Some such treatment is first observed in the large vestibule and waiting foyers, where the absence of cornices and mouldings expresses the freedom of the modern style without any suggestion of cold and uninviting severity.

Elbow Room for Projectionists

Plain and line surfaces, treated with hand-modelled textured plaster, are the characteristic note in the decorative scheme of the auditorium. A restrained ultra modern feeling is infused into this scheme by the clever use of green, black and gold as the dominating colours; though, to relieve it of undue simplicity, the main lighting installation gives contrasts of colour. A further enrichment is found in the metallic lustre of the silk stage drapes.

An ample orchestra well fronts the stage, and here, of course, is located the console of the big 3-manual Compton organ. According to present popular fancy, the console stands on an electric lift, which can raise it to stage level. The actual sound chambers are located above the proscenium arch.

Projection is from a suite specially placed at mezzanine floor level and extending the full width of the building—90 feet. Plenty of room is allowed for the operators, and the whole range of rooms is arranged for comfortable working. In the box itself the machines are Kales with Western Electric sound heads. Control of the entire lighting system is, naturally, from this part of the house.

A feature has been made of the cafe restaurant, which is placed over the entrance hall and extends the full width of the building. It is served by the windows which are so prominent a part of the facade. The decorative treatment of this cafe is similar to that of the auditorium.

Sun Ray Installation

What is claimed as a novelty in this part of the house is the installation in special alcoves of sun-ray apparatus. This, in addition to being an illuminant, infuses the restaurant with the nearest possible approach to the natural rays of the sun. It is believed to be the first installation of artificial sunlight in any theatre.

Assisting him in the construction of the Playhouse, Mr. Cromie had as resident architect, F. B. Richmond, S. W. Budd, A.M.Inst.C.E., was the consulting structural engineer, and H. T. Wilkinson and Partners the consulting electrical engineers. J. Wimpenny & Co., of Linthwaite, were the general contractors, while other firms contributing major parts to the work included W. J. Purse & Co., who did the electric lighting installation; Edgar Fitton & Co., who supplied the seats; and Molls & Eagan, of Chiswick, who did the painting and decorating.
The

REGAL, RUGBY

The Regal Cinema, recently acquired by the Charles Orr Circuit of Coventry, was formerly a legitimate theatre under the title of the Prince of Wales. It is the first cinema in the Midlands to provide a 50—90 programme.

Extensive reconstruction has been carried out. The proscenium opening has been widened to 35 ft. and the stage—which was one of the largest in the Midlands—has been considerably reduced, and now has a depth of 14 ft.

Entering the foyer, which is decorated in futuristic style, the pay-box is on the right with a stairway to the mezzanine lounge and balcony at the rear. The manager's office is on the left, with switch-rooms and store-rooms on either side. The same style of decoration is employed in the mezzanine lounge, which contains a well-equipped café and is furnished with Lloyd Loom furniture.

Atmospheric Decorations

The decoration in the auditorium is in a fawn tone, whilst on each side of the proscenium opening are panels in decorative relief plasterwork. The well-known cinema decorative specialist, Fred A. Foster, of Nottingham, has adapted the panels to represent pastoral scenes; that on the right an English oak in a woodland scene; that on the left is a similar vista having a weeping willow as the principal feature.

The decorative treatment is atmospheric, following closely that at the Regal, Marble Arch, London, with the exception that the ceiling decoration employs hanging wisteria in place of the grape vine. The seats are upholstered in a multi-coloured moquette to produce a jazz effect. The proscenium curtains and pelmet are in crimson.

The projection chamber at the Regal is built as a separate unit, and is equipped with Western Electric sound in conjunction with Ernemann projectors, supplied by Walturdaw, and a Transvox screen.

The seating capacity of the Regal is 900, of which number the balcony accommodates 250.

The beauty of the English countryside is suggested in the mural treatment of the auditorium of the Regal, Rugby, and the wisteria effect of the trellised ceiling.

2,000-Seater for Hove

An important site has just been acquired in Portland Road, Hove, for the erection of a new 2,000-seater cinema. Plans have already been prepared, and the preparatory work will shortly be put in hand.

The sponsors of the new undertaking are Mistlin & Lee, the well-known London exhibitors, of Shaftesbury Avenue, W.C.

MY LATEST:—

THE REGAL THEATRE
RUGBY

FRED A. FOSTER
(NOTTINGHAM) LTD.

Kinema Decorative Artists and Contractors,

69, ARNOLD ROAD, BASFORD, NOTTINGHAM

'Phone: 7242 NOTTINGHAM.

SPECIALISTS IN:—

Decorating Theatres, Cinemas, Cafes, etc. Screens for Cinemas.


Window Dressing and Displays. Cut-outs. Joinery, etc.
Do you remember that cartoon which appeared shortly after the war, by Bateman, in which the staff of an estate agent is seen asPinhead"? The staff seemed to be scattered about, each engaged in their own activities. The cartoon was meant to convey the chaos and confusion that exists in many estate offices.

The author comments on the efficiency and modernity of the estate office he visited. The author notes that the premises were large, well-furnished, and the staff was courteous. The author also observes that the premises were equipped with an electric lift, which was an unusual feature at the time.

The author describes the atmosphere in the office, which was quiet and well-organized. The staff appeared to be working efficiently, and the office was clean and well-maintained.

The author also comments on the attention to detail in the office, such as the provision of a clock and a calendar. The author notes that the staff were attentive to the needs of clients, and were willing to go above and beyond to assist them.

The author ends his article by expressing his admiration for the efficiency and professionalism of the staff at the estate office.
MODERN CINEMA TECHNIQUE

October 28, 1931

At Price of a Good Pick-Up
Exhibitor Designs Efficient Soundhead

Our Leeds correspondent writes: I went out to a local theatre the other night, at the invitation of the lessee, to see and hear a new soundhead which he himself, as a practical electrical and mechanical engineer, has designed and made.

This soundhead, which should be a boon to the small exhibitor, is designed to fit existing machines such as Kalee 7 type bases and machine stands, and it can be fitted in less than 90 minutes.

The inventor has the soundhead running in his own show and has shown it to be so successful that he wants someone to take it up, put it on the market and turn it out in quantities, in which case, he says, it can be manufactured at a cost of a good gramophone pick-up.

The special features of the soundhead are:
1. Heavy gauge steel body, neatly finished.
2. Beat gate with slices of light tension.
3. Optical system. Condenser, all and objective lens.
4. Designed to take the G.E.C. Photocell.
5. No. 4. 3 X 4.
6. Filament tag is no detriment to it.
7. The film is enclosed, which prevents fire risks.
8. Great simplicity in threading up.
9. A boy of 11 with average intelligence can make all necessary adjustments.

The soundhead, working with raw A.C. current on exciter, a small two stage resistance amplifier and an old type E.M.G. S photocell is giving excellent results without hum or ground noises. All that is necessary to complete it to an existing amplifier is to plug it into the pick up socket.

Interested inquirers should apply to THE BIOSCOPE.

FOR THE BEST
SOUND-ON-FILM
REPRODUCTION

Roth Equipment Co., Ltd.

Complete Equipment from

£245

Prices for Non-Synch and Equipment to replace Disc on application.

Roth Equipments
(Great Britain) Ltd.,

Filmatime House,
24, Denmark Street, W.C.2

'Phone: Temple Bar 5781.
Atmosphere for the current presentation of "The Calendar" (W. & F.) at the Capitol, W., is secured by dressing the attendants as jockeys, with the famous coloured tipster Ras Prince Monolulu, adding a touch of realism.

SHOWMANSHIP ACTIVITIES

For
THE CALENDAR
(W. & F.)

One of the leading London theatres, the Capitol, Haymarket, has changed its name—temporarily. For the duration of the run of "The Calendar" it has become The Grandstand. On the front of the theatre boards give the runners and prices for the first race. Notices indicate that one must proceed straight through to the weighing room and upstairs to the Tote (booking office). Round the walls of the lobby are numerous sporting prints, stirrups and other items of racecourse equipment. In the centre of the lobby is a jockey's weighing chair. In fact, the entire display is a neatly assembled collection of racecourse fixtures and fittings.

There was a time when it was accepted that British concerns knew little of the arts of exploitation, but that is a charge which certainly cannot be made against W. & F. since Jeffrey Herman took over this aspect of its activities.

The West End presentations of this firm's pictures have been signalised by showmanship definitely above the average, and exhibitors will find it worth while to keep in touch with the numerous suggestions thus advanced.

The body of the notice seen above, relating to P.D.C.'s "Born to Love," reads as follows: "No matter what your wages may be, if you are paid by the hour, day or week, you are regarded as a weekly wage earnner under Income Tax Law. If you wish, you can ask your local Income Tax Authority for a card and put stamps on it each week in the same way as Health and Unemployment Insurances are paid. All weekly wage earners must make a point of seeing the screen's greatest actress, Constance Bennett, in her finest picture, "Born to Love," at the Capitol, Forest Hill, on Monday, October 29th, for six days."
For
THE GREAT GAY ROAD
(Butchers)
Stanley Pink, Liverpool representative of Butcher's Film Service, had an 8-ft. 6-in. signpost, of regulation construction, on duty in Lime Street for the trade show of "The Great Gay Road." One of the Scala pageboys held the signpost in position outside the theatre, the direction board pointing to the entrance—"Take the Great Gay Road"—a title that lends itself to endless exploitation possibilities.
This is a simple, effective and inexpensive little stunt, costing about 1s. to put over. It should be remembered by exhibitors when the film comes to their theatres.

For
HELL'S ANGELS
(United Artists)
Manager Richard Bodley, of the Hackney Pavilion, left models and crashes to his more aerodynamically minded colleagues and concentrated upon the already well-known name. Stage prologues were out of the question, there being no stage at the Hackney house, and so the way in front of the orchestra pit was utilised for the parading of his staff. These were dressed in khaki uniforms reproducing Flying Corps' outfits, with large orange letters above their heads to read "Hell's Angels," one letter to each person. Orange floods were directed upon them, and their extremely workmanlike appearance drew much applause from well-packed houses. They were afterwards paraded in front of the house, to the detriment of traffic!
Further publicity was created by printing a four-page magazine entitled "Hackney Pavilion Pictorial," which contained a brief synopsis of the film, together with illustrations. These were given to three local newsboys, who gave one away in each copy of the ordinary newspapers sold.
Manager Bodley also printed a card throwaway, depicting his own version of the well-known two-faced personality created by Shell Petrol. It had spraying wings and uttered "Crikey," while underneath, as if in skywriting, were the words "Hell's Angels." Further information concerning the film itself was carried on the reverse side.
The Shell people were so intrigued by this original little stunt that they "came over" handsomely, so that Mr. Bodley received a large supply free of charge. Over 20,000 were distributed throughout the district.

For
CITY LIGHTS
(United Artists)
The Plaza Cinema, West Bromwich, is organising a special competition, in which patrons are invited to assemble at the theatre at 12 noon on the Monday of the first showing, to give a character impression of Charlie, for which a prize of one guinea is to be awarded. A number of entries have been received.

A CHANGE ON CHAT
Dear Patrons,
My Chat this month I'm forced to leave. I can't even write a fraction. Because every talkie, I believe, should be labelled "Special Attraction."
So please read on, be wise and learn. You'll say they're excellent—rather. This only goes to prove once more. The best talkies are at the Plaza.
L. Freeman,
Manager.
Patrons of the Plaza, Crouch End, will appreciate this occasional breakaway from the conventional, and Manager Freeman will excite the comment he is after.

WINNERS FOR ALL!
W. & F. are issuing a nest tip to those exhibitors who are interested in their two latest offerings—"The Ghost Train" and "The Calendar." Inspired by the racy nature of the letter, they are circulating small pink envelopes like those sold by "tart advisers," crudely stamped with the title: "D. S. Windle's Daily Double—ten shillings." Inside the envelope a scrap of paper bears the equally crudely stamped message: "The Ghost Train. The Calendar." Showmen offering racing subjects can use this device, with a solo picture it could be called their "Daily Nap," or some such racy slogan. Again, the tip might be useful at any time in areas where horse-racing is a big attraction.

For
THE CUCKOOS
(Radio)
The publicity value of the card reproduced below is easy to understand. It was issued by Manager E. Grantham, of the Prince of Wales Theatre, Lemington-on-Tyne. Topic- ility is always an asset in exploitation, and Manager Grantham seems well aware of it.

GENERAL ELECTION, WANSBROOK DIVISION.

POLLING DAYS, MON., TUE., & WED.,
October 28th, 27th and 26th.
6.45 p.m. to 10.30 p.m.
YOU VOTE AT THE
Prince of Wales Theatre, Lemington.
RETURN THE CUCKOOS
TO THE TOP OF THE POLL.
WHEELER ......... X
WOOLSEY ......... X

A sight of fancy by Manager Bodley, of the Hackney Pavilion, inspired this atmosphere for "Hell's Angels" (United Artists)
THE BIOSCOPE
CLEMENT BLAKE \& DAY
Specialists in the Private Sale of Cinemas.
22 WARDOUR STREET, LONDON, W.1
Telephone : Gerrard 1192.
HAYE THE FOLLOWING CINEMAS FOR SALE

£18,000 frehold. A really good show, in the centre of a large and very populated London suburb. A show that throughout the whole of its record has never been anything but a profitable concern; the “overheads” are probably the lowest of any of the 400 Cinemas; the rent, for instance, is only £6 a week; and everything else is in line. CLEMENT BLAKE \& DAY.

£2,520 frehold. The only Cinema in a large and very populated Gloucestershire town; was sold for £15,500, bought for £35,000, and still is, run as a Theatre; and is not equipped for Cinema purposes. A very profitable proposition at a reasonable cost, and will be then the Super Cinema of the district round about. CLEMENT BLAKE \& DAY.

£6,000. Show seating pretty well 700; excellent position in the busy Glouces- ter, which is the busiest in the town; the show has even more money than the competition. There is seating reserved for the ladies, and the show is really a very profitable proposition. CLEMENT BLAKE \& DAY.

£2,000. The largest, most profitable, and best situated Cinema in good town not far from Manchester; seating over 1,100. “Western Electric”; good Stage and Dressing Rooms; long lease; profit quite £15 a week. CLEMENT BLAKE \& DAY.

£1,500 Small show in one of the most wealthy and highly populated London suburbs; a show that throughout the whole of its record has never been anything but a profitable concern; the “overheads” are probably the lowest of any of the 400 Cinemas; the rent, for instance, is only £2 a week; and everything else is in line. CLEMENT BLAKE \& DAY.

£1,600. The only Cinema in a very pleasant little Norfolk town; showing a profit of £50 a year, and in a feature of this concern is that the Landlord is prepared to take less rent than usual, for the sake of the show. CLEMENT BLAKE \& DAY.

£6,500. Uniquely situated Cinema in the high street of a London suburb, catering for the very best class of audience; prices of admission, 2s. 6d., 1s. 6d., 1s. 3d., and 6d., no competition. Stage: “Western Electric” set fully paid for. CLEMENT BLAKE \& DAY.

£7,000. The most successful Cinema in the whole locality; situated in the best position in its town; and is not only a very profitable business, but also a very creditable investment. “Western Electric” fully paid for; long lease. CLEMENT BLAKE \& DAY.

£5,500. frehold. Only Cinema in a large and very populous Gloucestershire town; was sold for £15,500, bought for £35,000, and still is, run as a Theatre; and is not equipped for Cinema purposes. A very profitable proposition at a reasonable cost, and will be then the Super Cinema of the district round about. CLEMENT BLAKE \& DAY.

CINEMAS WANTED
WELL-KNOWN Member of Parliament is desirous of acquiring a Show in the last few years, in the Home Counties; not more than say, 15 or 20 miles out of London. The house must be up to date in every respect; and must have a seating capacity for well over 1,000. CLEMENT BLAKE \& DAY.

AN important Circuit (capital £300,000) wishes to obtain the principal Show in towns having a population of 20,000 to 60,000. If all the Shows of such a town are in the hands of one proprietary they would like to acquire a Show in the same town rather than one of the shows. CLEMENT BLAKE \& DAY.

A SMALL private syndicate, with exceptionally strong financial backing, tell us that they wish to obtain shows in Lancashire or Cheshire. They already have one important proprietary show, and at the moment are negotiating with us for one or other substantial properties. CLEMENT BLAKE \& DAY.

LADY winner of large prize in Sweepstake is wishing to obtain a “good” Cinema in the County of London & Suburbs, to be run in their own name. Whether they can be sold for a profit, but if not, they are willing to take a Show at a reason- able price. CLEMENT BLAKE \& DAY.

A CIRCUIT is in course of formation in Ireland; and the promoters have asked us to obtain for them a number of Show properties, who are prepared to consider any reasonable proposal. CLEMENT BLAKE \& DAY.

A CIRCUIT is in course of formation in Ireland; and the promoters have asked us to obtain for them a number of Show properties, who are prepared to consider any reasonable proposal for a Show in any town sufficiently populated to support a show. CLEMENT BLAKE \& DAY.

A WELL-known firm making one of the most successful films in the country wishes to obtain a Show in the North of England, or a Show in the Midlands. CLEMENT BLAKE \& DAY.

Classified Advertisements

SITUATIONS VACANT
WANTED, Manager for Provincial Cinema. Age 30 to 40. Must be a live man with experience of big theatres.—Apply, stating past experience and salary required, Box 706, the Bioscope, Faraday House, 8-10, Charing Cross Road, W.C. 2.

ENGAGEMENTS WANTED
A SSISTANT MANAGER seeks change; tall, smart, well educated, experienced in modern methods of running cinemas; good technical knowledge; could take control.—Apply Box 618, c/o The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C. 2.

H ARDY MONEY EXPLOITATION! Publicity! Every place requires a good local firm or circuit to make that pay-box of yours rattle. At present with Mr. Harry Vosk. Ask him. All communications, Whitehall Cinema, Openshaw, Manchester.

L AST 16 years successful General Circuit Manager. Fully experienced in cinema control. Also Variety, Publicity, etc. Open for engagement as Circuit Manager, Supervisor or Manager anywhere.—Write, “L. C. P.” c/o The Bioscope, Faraday Avenue, A. C. Colwyn Bay.

M ANAGER, diversified; 20 years’ experience; qualified in all its branches, sole control or work to instructions; bond supplied; excellent refs; go anywhere.—W. H. N. Neville, 71, Fulham Road, Avenue, A. C. Colwyn Bay.

M. HONS, anxious to qualify as Film Editor, would appreciate offer of position in single shows or experience with first-class firm.—Reply Box No. 702, c/o The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C. 2.

FOR SALE
SALE. CINEMA, SEATING 450; LAND FOR EXTENSION. DEVELOPING DISTRICT NORTH WEST. PRINCIPALS ONLY.—Box No. 709, c/o The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C. 2.

PATENTS AND TRADE MARKS
HOLDER of British Patents No. 278,652 and 280,181, relating to Cinematograph and Cine Projector respectively, wishes to enter into relation with British house with a view to making same in British. Box 704, c/o The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C. 2.


THE Proprietors of British Patent No. 206,003 are prepared to sell the patent to or to license British manufacturers to work thereunder. It relates to improvements in Cinematography, etc.—Address, B. K. W. Tennant, 112, Hatton Garden, London, E.C.1.

APPARATUS FOR SALE
SPOTLIGHTS, FLOODLIGHTS, DIMMERS, SPOTLIGHTS, FLOODLIGHTS, etc.—ALL STAGE ILLUMINATING EQUIPMENT.
COMING TRADE SHOWS

LONDON

WEDNESDAY, OCTOBER 28, 1931
12, D'Arblay St., 11.30 a.m.  The Vanishing Legion (Eps. 1) and Two Shorts...Ideal...Phoenix, 9.45 p.m.
WEDNESDAY, OCTOBER 28, 1931
The Law Round-Up...United Artists...Phoenix, 9.45 p.m.
FRIDAY, OCTOBER 30, 1931
Looking for Trouble...R.B.C...Phoenix, 3 p.m.
Friday's Ride Along...Equity British...12, D'Arblay St., 11.30 a.m.
Gipsy Blood...Wardour...London Hippodrome, 11 p.m.
Spirit of Notre Dame...Prize Edward, 2 p.m.
Daughter of the Dragon...Paramount...Carillon, 10.30 a.m.

MONDAY, NOVEMBER 2, 1931
Vanishing Legion (Eps. 2, 3, 4) and Two Shorts...Ideal...Phoenix, 3 p.m.
Coved Wagon Trails...Equity British...H., D'Arblay St., 11.30 a.m.
Carnival...W & K...Tivoli, 8.30 p.m.

TUESDAY, NOVEMBER 3, 1931
Personal Maid...Paramount...Carillon, 10.30 a.m.
Oklahoma...M-G-M...Equity British...12, D'Arblay St., 11.30 a.m.
Billy's Legacy and The Mystery Train...Ideal...Phoenix, 3 p.m.
Many Waters...Pathé...Prime Edward, 3 p.m.
Friends and Lovers...Radio...French, 3 p.m.

WEDNESDAY, NOVEMBER 4, 1931
O'Malley's Ride Alone...Equity British...12, D'Arblay St., 11.30 a.m.
Mother and Son and Rydax...Ideal...Arion, 10.30 a.m.
Dr. Joser, K.C...Pathé...Prime Edward, 3 p.m.
Waiting For the Bride...Radio...Phoenix, 3 p.m.

BELFAST

FRIDAY, OCTOBER 30, 1931
Two's Company...Gaumont...Larrie, 10.45 a.m.
TUESDAY, NOVEMBER 3, 1931
Rider at Midnight...Gaumont...Royal, 10.45 a.m.
WEDNESDAY, NOVEMBER 4, 1931
The Smiling Lieutenant...Paramount...Royal, 10.15 a.m.

BRISTOL

FRIDAY, OCTOBER 30, 1931
The Vanishing Legion (Eps. 1)...Ideal...Queen's, 11 a.m.

BIRMINGHAM

THURSDAY, OCTOBER 29, 1931
The Vanishing Legion (Eps. 1)...Ideal...West End, 10.30 a.m.
Pagan Lady...United Artists...Forum, 10.30 a.m.

FRIDAY, OCTOBER 30, 1931
Stable Bed...Paramount...Forum, 10.30 a.m.
Shamrock...United Artists...Forum, 10.30 a.m.

TUESDAY, NOVEMBER 3, 1931
Devotion...P.D.C...Forum, 10.45 a.m.
Get Rich Quick Wallingford...M.G.M...Seals, 10.30 a.m.

WEDNESDAY, NOVEMBER 4, 1931
Eight Sheets...Paramount...Forum, 10.45 a.m.
Friends and Lovers...Radio...The Wickham Mystery...United Artists...Forum, 10.30 a.m.
A Dangerous Affair...United Artists...Forum, 10.30 a.m.
Waiting for the Bride...Radio...Seals, 11 a.m.

CARDIFF

THURSDAY, OCTOBER 29, 1931
Street Scene...United Artists...Queen's, 10.45 a.m.
FRIDAY, OCTOBER 30, 1931
The Vanishing Legion (Eps. 1)...Ideal...Gaerty, 3 p.m.
Range Foul...United Artists...London Hippodrome, 11 a.m.
Murder at Midnight...Gaumont...Imperiel, 11 a.m.
Gipsy Blood...Wardour...Park Hall, 11 a.m.
Silence...Paramount...Capitol, 11 a.m.

TUESDAY, NOVEMBER 3, 1931
Pagan Lady...United Artists...New, 10.45 a.m.
Range Foul...United Artists...Forum, 10.30 a.m.
The Guardiana...M.G.M...Capitol, 11 a.m.
WEDNESDAY, NOVEMBER 4, 1931
Friends and Lovers...Radio...Queen's, 11 a.m.
Shanghaied Love...United Artists...New, 10.45 a.m.
The Wickham Mystery...United Artists...New, 10.45 a.m.

GLASGOW—continued

FRIDAY, OCTOBER 30, 1931
Stamboul...Paramount...Green's, 11 a.m.
Get Rich Quick Wallingford...M.G.M...Colisium, 10.45 a.m.
TUESDAY, NOVEMBER 3, 1931
Gipsy Blood...Wardour...Colisium, 11 a.m.
Saturday's Lovers...United Artists...Regent, 10.45 a.m.
Looking for Trouble...P.D.C...Regent, 10.45 a.m.
WEDNESDAY, NOVEMBER 4, 1931
Friends and Lovers...Radio...La Scala, 11 a.m.
The Guardiana...M.G.M...Regal, 10.45 a.m.
THURSDAY, NOVEMBER 5, 1931
Waiting for the Bride...Radio...La Scala, 11 a.m.
The Wickham Mystery...United Artists...Regal, 10.45 a.m.

LEEDS

THURSDAY, OCTOBER 29, 1931
The Virtuous Wife...United Artists...Seals, 10.45 a.m.

FRIDAY, OCTOBER 30, 1931
Looking for Trouble...P.D.C...Seals, 10.45 a.m.
Friday's Ride Along...Equity British...12, D'Arblay St., 11.30 a.m.
Gipsy Blood...Wardour...London Hippodrome, 11 p.m.
Spirit of Notre Dame...Prize Edward, 2 p.m.
Daughter of the Dragon...Paramount...Carillon, 10.30 a.m.

WEDNESDAY, NOVEMBER 4, 1931
Looking for Trouble...P.D.C...Seals, 10.45 a.m.

LIVERPOOL

THURSDAY, OCTOBER 29, 1931
Two's Company...Gaumont...Futurist, 10.45 a.m.
FRIDAY, OCTOBER 30, 1931
Saturday's Lovers...United Artists...Futurist, 10.45 a.m.
Silent Walks of New York...M-G-M...Palace-de-Laze, 10.30 a.m.

TUESDAY, NOVEMBER 3, 1931
Devotion...P.D.C...Seals, 10.45 a.m.
Sixty Lovers...United Artists...Futurist, 11 a.m.

WEDNESDAY, NOVEMBER 4, 1931
Reckless Living...Universal...Palace-de-Laze, 10.45 a.m.
Pagan Lady...United Artists...Seals, 10.45 a.m.
Waiting for the Bride...Fox...Futurist, 11 a.m.

THURSDAY, NOVEMBER 5, 1931
The Vanishing Legion (Eps. 1)...Ideal...Queen's, 11 a.m.

MANCHESTER

THURSDAY, OCTOBER 29, 1931
Border Law...United Artists...Theatre Royal, 10.45 a.m.
FRIDAY, OCTOBER 30, 1931
Street Scene...United Artists...Theatre Royal, 10.45 a.m.

NEWCASTLE

THURSDAY, OCTOBER 29, 1931
The Bachelor Garden...United Artists...Queen's, 10.30 a.m.
FRIDAY, OCTOBER 30, 1931
Steady...Paramount...Theatre Royal, 10.30 a.m.
Bramble...United Artists...Queen's, 10.30 a.m.
TUESDAY, NOVEMBER 3, 1931
Daughter of the Dragon...Paramount...Theatre Royal, 10.30 a.m.
Friends and Lovers...Radio...The Virtuous Wife...United Artists...Green's, 10.30 a.m.

WEDNESDAY, NOVEMBER 4, 1931
Waiting for the Bride...Radio...Green's, 10.30 a.m.

THURSDAY, NOVEMBER 5, 1931
Border Law...United Artists...Queen's, 10.30 a.m.
THE KAMM TALKIE APPARATUS is made throughout at our own works. Consequently exhibitors obtain the finest workmanship. Kamm & Co., Ltd., manufacture the complete equipment, INCLUDING PROJECTORS, therefore exhibitors are assured of UNDIVIDED RESPONSIBILITY.

The reputation which has made famous the Kamm Hire Maintenance Service is behind the Kamm Talkie Equipment.

KAMM & CO.
ASSOCIATES WITH CINEMA TRADERS LTD.

27, POWELL STREET, GOSWELL ROAD, E.C.1

INDEPENDENCE—
A MUCH ABUSED WORD THAT SLIPS OFF THE TONGUE WITH EASE

BUT—
IS SOMETIMES LOOSELY APPLIED.

"THE BIOSCOPE"
THE ONLY INDEPENDENT BRITISH FILM TRADE PAPER

INDEPENDENCE:
IMPLIES UNBIASED OPINION—UNFETTERED CONTROL—AND
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HONESTY OF PURPOSE

Write for illustrated brochure, post free:
Made in England

The above picture shows a group of Cine Film Perforating Machines installed in one of the Perforating Rooms. These machines are constantly in operation at the works of

KODAK LIMITED, HARROW, ENGLAND

Since 1917 thousands of millions of feet have been perforated at Harrow, giving regular employment to British work people.

Always specify

Kodak Film

LIONEL!
They raved about your grand performance with Norma Shearer in "A FREE SOUL"—but, boy, you've tickled 'em stiff with your

GUILTY HANDS!
Take a look for yourself!

These Press Boys Want to give You the Glad Hand!

"Here is something new in murder mystery dramas, and, what is more, a sure-fire box-office proposition. Lionel Barrymore gives an amazing dramatic performance and fascinates the whole time he is on the screen." — KINEMATOGRAPH WEEKLY.

"Strong attraction for any theatre. Here is a mystery which should appeal to every class of audience. Lionel Barrymore gives one of the finest performances yet contributed to the screen." — BIOSCOPE.

"First-class mystery story . . . remarkably fine characterisation by Lionel Barrymore. A production which any exhibitor may show with confidence." — CINEMA.

"Barrymore's Most Brilliant Show. One of the most brilliant pieces of entertainment recently offered to exhibitors. Lionel Barrymore acts magnificently. Exceptionally strong box-office attraction everywhere." — DAILY FILM RENTER.

"Few people are likely to forget the acting of Lionel Barrymore. It sticks out a mile. It is just first-rate entertainment fit for any house and any type of audience." — FILM REVIEW.

"Superbly acted by Lionel Barrymore . . . he's so good you won't even have time to give Madge Evans the attention you should." — EMPIRE NEWS.

"Here is Lionel Barrymore's best work as yet for the talking screen—better even than his recent appearance with Norma Shearer in 'A Free Soul.'" — SUNDAY REFEREE.

And is GUILTY HANDS in the "Squier" Group also? "You bet it is," say happy M-G-M money making exhibitors!
THE E. G. TURNER
SOUND SCREEN
No. 2 GRADE

PER 2/- SQ. FOOT

Better than any other make other than the E. G. TURNER
No. 1 GRADE

IMMEDIATE DELIVERY ANY SIZE

Full Particulars:
PERFORATED FRONT PROJECTION SCREEN CO., LTD.

Gloucester House (adjoining Alhambra)
19, Charing Cross Road, London, W.C.2.
THE BIOSCOPE

November 11, 1931

SPLINTERS IN THE NAVY

EVENING STANDARD

“Splinters in the Navy” is an hilarious musical-comedy-concert party mainly notable for the extraordinary naval career which Mr. Sydney Howard leads as Able Seaman Joe Crabbs. The film, indeed, is one long lark from beginning to end.

EVENING NEWS

I like it because it is English and because its humour is rough and ready.

DAILY FILM RENTER

Sydney Howard in happy role and great form in a comedy of the lower decks, which also features the leads and ensemble of the famous “Splinters” company. A thoroughly whole-hearted piece of fun, certain of public approval.

THE CINEMA

It is to the credit of Walter Forde that patrons will probably laugh themselves hoarse over the antics of Sydney Howard and Alf. Goddard in this sequence. Designed and produced with an eye to the enjoyment of the masses, exhibitors need have no qualms as to its box-office value.

SUNDAY REFEEER

“Splinters in the Navy” does not pretend to be anything else but “nautical nonsense.” At the same time it represents a new and welcome advance in our methods of putting the Services on the screen.

SUNDAY PICTORIAL

This naval extravaganza features Sydney Howard, who made a hit in the original, and is now rivalling Gordon Harker as a screen droll. Mr. Howard’s comic genius lies in the direction of what might be called “lead-swinging.” “Splinters in the Navy” does not pretend to be more than popular entertainment, but in that respect it is a grand slam of humorous invention.

DAILY TELEGRAPH

Sydney Howard has never done a better job than in “Splinters in the Navy.” To me the picture was a heaven-sent gift to the laughter-gland.

DAILY EXPRESS

Sydney Howard, this country’s most considerable gift to the ranks of talkie comedians, stars in this film. As a comedian he obviously knows what sailors are. The boxing match at the end, with Howard punching Alf. Goddard round the ring is excellent. The New Victoria is a large cinema, but it should be taxed to the utmost.

SUNDAY DISPATCH

Those who prefer to see the Navy in its lighter moments must go to the New Victoria. Sydney Howard has most of the work to do in this show and he carries it through triumphantly to his final conquest of the Navy’s boxing champion. This is a really glorious nonsense boxing match, in which Howard wins by unorthodox methods.

A TWICKENHAM FILM STUDIOS PRODUCTION

Directed by WALTER FORDE

By courtesy of Gainsborough Pictures (1928) Ltd.
"Most brilliant talking picture yet produced in Great Britain." Daily Mail.

Carnival

Daily Mail
There is not a moment in "Carnival" when the mind is not intrigued, the eye enchanted or the emotions stirred. Miss Dorothy Bouchier will presently be the most popular star in British talking pictures.

Daily Mirror
"Carnival" marks another milestone in the triumphant progress of our motion picture industry. Definitely, "Carnival" is going to conquer the country again. It is the first English talkie given the honour of topping the bill at the Tivoli.

Daily Express
This picture is one of the worthiest efforts that England has ever sponsored.

Daily Telegraph
"Carnival" is a costly and glittering affair—full of magnificent architecture, sumptuously staged, lavishly dressed and beautifully photographed.

Sunday Pictorial
"Carnival" is all British, and it is all good. "Carnival" is the most brilliant talking picture of the year. Dorothy Bouchier must be described as the first real star discovery made in this country since talking pictures began.

Sunday Express
"Carnival" leads the new British film drive. "Carnival" is charming.

Sunday Referee
Genius is just what Herbert Wilcox has. "Carnival" should soon be knocking all records about at the Tivoli.

Sunday Graphic
By virtue of fine showmanship, Herbert Wilcox has given us "Carnival", a picture that lives up to the stirring spirit of its name.

News of the World
"Carnival" is a British film triumph. Without the slightest hesitation or qualification, it can be dubbed a masterpiece—the greatest that has come from any British studio.

Sunday Dispatch
"Carnival" is a very good film. It is an entertainment, it has movement and glamour, briskness and beauty.

Evening Standard
This is a real movie which moves you to the depths. I advise you to see "Carnival." It is a sincere and distinguished piece of work, which does credit to British films.

Evening News
A colourful drama of domestic suspicion and jealousy worked out against a brilliant background of carnival time in Venice. Really excellent British film.

Daily Dispatch
Matheson Lang dominates the production with a dignified and moving performance as he dominated the original stage version.

Dundee Courier
"Carnival" is one of the best British pictures made in recent times.

Aberdeen Express
An entertainment of outstanding value.

Daily Film Renter
"Carnival," with its proved appeal to the women, bears all the marks of a big box office success.

Cinema
Exhibitors with memories of the silent version's box-office value need have no hesitation in going all out on the exploitation of the talkie version. It is another link in the chain of Gaumont-British successes.

Kinematograph Weekly
One of the very few certain money-spinners to emanate from British studios. The story is given colour by the glamour of the stage and strength through the personality and powerful histrionics of Matheson Lang.

The Bioscope
Will appeal to all British audiences as a film of human interest and great pictorial beauty. Matheson Lang plays like a great actor. Herbert Wilcox plays for dramatic effect and achieves it to the full.
SUNDAY DISPATCH

Now for the film of the week. It happens to be British. The acting is excellent. Herbert Marshall, as the racehorse owner, is brilliant. This is the Gaumont - Gainsborough stable's third successive winner.

NEWS OF THE WORLD

Here is a film one is glad to acclaim as British. Cast, presentation, direction and treatment, are all that could be desired.

EVENING NEWS

"The Calendar" is a rattling good entertainment. Scenes at Ascot are splendidly handled.

SUNDAY PICTORIAL

There is a winner in "The Calendar" for our cinemas. It is as fine a piece of film flesh as we have ever had from any of our studio stables.

SUNDAY GRAPHIC

Talkie beats a play. A triumph of acting.

DAILY HERALD

Some excellent "atmosphere" of the British Turf has been secured in "The Calendar." This Edgar Wallace play makes good film material.

EVENING STANDARD

"The Calendar" is a smooth, attractive, brilliantly acted film which will get British talkies talked about. It does not imitate America. The film is an acting triumph.

THE CINEMA

"The Calendar" romps home. A crowded audience gave this latest W. & F. offering a wildly enthusiastic welcome. Really first-class film entertainment which will surely delight all types of cinema-goers. A distinctive offering which showmen throughout the country need not have the slightest hesitation in booking.

DAILY EXPRESS

There is a grip, a freshness, a quality of conviction about this picture that used to be Hollywood monopolies.

THE SUNDAY CHRONICLE

"The Calendar" is a genuine and generous English spectacle, and packed with all the little intimate touches of speech and manners that stamp a film as being of our own land and people.

DAILY MIRROR

"The Calendar" is another big winner from the Gainsborough stable, and romped home to the accompaniment of loud cheers. The film has been splendidly produced.

SUNDAY REFEREE

For sheer comic force I have seen nothing in any talk-film on either side of the Atlantic to beat Mr. Harker's ex-burglar butler, who is better in the film even than he was on the stage.

THE LEADER

"The Calendar" is certainly the most entertaining British picture of the year.

DAILY FILM RENTER

One of Britain's most brilliant contributions to the drama of the Turf. A swiftly moving and vigorous piece of entertainment, assured of huge box-office returns wherever it is shown. One of the best British talkies yet produced. Strongly recommended for every type of audience. Showmen need have no hesitation in booking this one; it is the goods!

DAILY MAIL

The talking picture translation of "The Calendar" is altogether delightful in every respect.

THE TATLER

A really excellent film has been made out of this always amusing play.

THE BIOSCOPE

"The Calendar," which has proved so successful on the stage will extend enormously its appeal on the screen. Entertainment of an entirely satisfying kind.

KINEMATOGRAPH WEEKLY

We have been waiting for something like this from Edgar Wallace. It is a real good racing story, thoroughly British in atmosphere and excellently produced. It is the best racing picture to date.
A Laugh in Every Compartment

The GHOST TRAIN

SUNDAY DISPATCH
As a comedy, with a burst of melodrama, "The Ghost Train" is good stuff.

DAILY MAIL
The week is British, and the film of the week is "The Ghost Train."

DAILY MIRROR
In "The Ghost Train," a surprisingly good picture, some amazingly good train crash scenes have been obtained.

DAILY SKETCH
"The Ghost Train" is a boon and a blessing to bored cinema-goers.

EVENING NEWS
New British Film Success. Walter Forde, the director, has made an excellent comedy-thriller.

THE CINEMA
Extremely meritorious British production, which should delight patrons of all classes.

NEWS OF THE WORLD
This new version of "The Ghost Train" is a delightful comedy, which can be depended on to amuse and entertain.

SUNDAY REFEREE
The eerie nature of "The Ghost Train" is splendidly maintained, and the train meeting disaster is a fine piece of work. Excellent entertainment.

EMPIRE NEWS
"The Ghost Train's" new journey is more eerie than ever. You will get a double quota of thrills.

THE BIOSCOPE
Brilliantly directed; gripping and realistic climax in wreck of the train over a railway bridge. One of the best British films of its type to date.

NEWS-CHRONICLE
One of the most successful films yet made in a British studio.

KINEMATOGRAPH WEEKLY
An entertaining comedy-mystery-thriller played by a first-rate stage cast. Refreshing and entertaining British film fare.

SUNDAY GRAPHIC
"The Ghost Train" is better still as a talking film. It has added thrills. It is a spectacle exciting enough to set an audience clapping.

SUNDAY PICTORIAL
"The Ghost Train" is a gay adventure with suspense and excitement in its unfolding, and with a wonderful pictorial climax.

DAILY EXPRESS
Thrills and laughs in a British talkie. Positively good entertainment.

EVENING STANDARD
"The Ghost Train" is extremely tasty. It will go down everywhere. Full of side-splitting laughs.

LIVERPOOL WEEKLY POST
One long yell. It will give Hollywood to think still more furiously.

FILM DAILY
Top-notch British picture. A credit to Gainsborough. First-rate entertainment in finely directed film, splendidly acted, and technically perfect.
AT LAST!
MARY NEWCOMB
THE STAR
YOU HAVE
BEEN WAITING FOR
AND
OWEN NARES
WILL BOTH APPEAR IN
"FRAIL WOMEN"

By MICHAEL BARRINGER

THE GREATEST OF
ALL HUMAN DRAMAS

DIRECTED BY MAURICE ELVEY

IT'S A REAL ART PRODUCTION
NOW BEING MADE AT
THE TWICKENHAM STUDIOS
When, several months ago, Western Electric introduced their popular low-priced 3a equipment for small houses seating up to 1,000 with A.C. power supply they promised to make this set available for D.C. They have now completed the design of a special motor, and the Western Electric 3a sound on film reproducer can be supplied to houses with either A.C. or D.C. mains. It can be used with Simplex, Kalee, Ernemann, Ross and Powers projector heads. A Western Electric Installation includes an initial stock of spares and Western Electric training for operators. Immediate installation if you apply now.

WESTERN ELECTRIC CO. LTD. · BUSH HOUSE · ALDWYCH · LONDON · WC2
It Seems To Us—

The Win-Through Spirit

Two spectacular events which have
this week thrilled vast London crowds—
the State Opening of the new Parlia-
ment and the Lord Mayor’s Show—
provide, with the more sombre Aris-
tic observations of to-day, a striking
illustration of the spirit in which Britain
and the British people are facing the
present wave of industrial and economic
difficulty.

The Lord Mayor’s Show provided an
element of the readiness of the British
public to enthuse over the products
of British industry if stimulated by
imaginative and inspiring publicity.

The British public looks with equal
enthusiasm to the new Cabinet and its
House of Commons, pledged to restore
prosperity to British industries by
protecting them from foreign domina-
tion.

The British public, remembering
something of the grim determination
and sacrifice which won the war,
pledges itself again to fight, this time
not with steel and shell, but with gold
and tissue. The issue is sound: the
gold will be mined through renewed
national energy and cast by the aid
of a new fiscal machine.

Let every British exhibitor interpret
aright the present wave of national
sentiment, and turning to the impres-
sive list of British motion pictures
waiting for its public, book them—for
all is worth!

And Now—A New Code

The Home Office move to secure a
greater degree of uniformity in film
censorship views among Local Licen-
sing Authorities will either make or
break the existing British Board of
Film Censors.

A Consultative Committee has been
appointed to assist the Censor; its
personnel is impressive in the way that
most things rich in decoration are
impressive. But in addition to being
spectacular, it brings to an inherently
independent censorship system the first
tinges of political colour. That is why
it may break and not make the B.B.F.C.

Uniformity of action is much to be
desired—it is manifestly absurd that
Coventry should be permitted to see
a film deemed unfit for Birmingham.

But if that uniformity had to be
secured by the constant submission of
progressive influences to the caprices
of the censorial dihard, the purchase
price would prove higher than the
British Board of Film Censors could.

If there is ever to be a political film
censorship in this country it must be
subject to the democratic principle of
which Britain is both jealous and
proud. It must be a National one,
subject to the weapon with which
democracy invests the British public.

We hope that the Consultative Com-
mittee and the British Board of Film
Censors will appreciate their responsi-
bilities and decide upon a sane pre-
liminary to their joint operations, viz.,
the entire recasting, with due regard
to prevailing public opinion, of the
foSSilised code of film censorship now
in use.

Sez We!

America has taught us many things
—there are other things which she
may try with very little success to
教 us.

Audacity and originality may spout
dollars from the fountain of American
showmanship, but where is the British
theatre owner who dare try America’s
latest exploitation ". stunt "

A prospective bride and her groom
are induced to have the wedding cele-
brated on the theatre stage, all the
necessary paraphernalia, plus hosts of
useful presents, being eagerly supplied
by local firms wishing to share in the
generous acknowledgments made be-
fore a packed audience of curious
people out to see the whole marriage
business from a new angle! If this
is showmanship in America, there
must be a different name for it here,
where marriage, if not always regarded
as sacred, is still decently raised above
the level of mannequinism.

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Exhibit Revolt Being Organised
For Conceded Attack On High Rentals
(By Our New York Representative, Ernest A. Rootesad)

Exhibitors throughout the whole country are to be invited by David Barrist, new chairman of the board of managers of the Motion Picture Theatre Owners of Eastern Pennsylvania, South Jersey and Delaware, to unite in a drive to reduce film rentals. A meeting was called for Thursday in New York to determine the feasibility of summoning a national convention of exhibitors on the problem.

* * *

The United States Department of Justice is continuing investigation of protection systems on film rentals. Complaints are being received from exhibitors in various parts of the country, according to John H. Amen, Special Assistant Attorney-General in charge of film cases.

* * *

H. G. Wells on Illiterate Showmen

H. G. Wells makes a number of pungent observations about the industry on his arrival in U.S.A. for a tour of several weeks, and not the least was his point that "the cinema has become so pretentious that the cinema habit of its part is being broken." As for the producers, "What dreadfully illiterate persons these showmen are!" The novelist explained:

"Why, do you know, they come to me every now and then for a picture on peace, and I refer them to 'The King who was a King.' Then they ask me what it is about! It is available in English, German and French, and they want me to tell them what it is about!"

"One American producer asked me to submit a 2,000 word synopsis of it. If they cannot find out what it is about by reading it, I shall never be able to tell them."

To recent assertions in various quarters that some signs in the sky portend that the stage may yet turn the tide of dominance against the screen, Mr. Wells observed:

"I sometimes suspect that the talking picture is just educating an audience and giving it appetite for the stage."

"The silent picture was another art, a swift plausible medium, but the talking picture—how often so absurd. We see a man a half a mile away and we hear him talking. The silent picture had breadth and scope. Now, they drag the infernal microphone around and there is such an infinity of difficulty and labour that the entertainment is squeezed out. It's all too much bother."

Yet Mr. Wells feels that in time the "sound picture," as opposed to the "talking picture," so highly dependent on dialogue, will become great.

Cinema Industry's Fine Showing

Success of Lord Mayor's Show Display

Everyone responsible for the cinema industry's section of the Lord Mayor's Show, which surprised and delighted large crowds of Londoners on Monday, is deserving of the highest praise. The British Cinematograph Society had arranged the exhibits, which consisted of five flat lorries and a trailer.

The first car was symbolic, showing the scientific progress by the moving picture—Chemistry, Optics, Electricity, Photography, Architecture and Acoustics.

The second car represented the birth of the industry—a large Zoetrope working, and one of the very first movie cameras.

The third was the Progress Van. Beneath the spread wings of a herald were grouped, on one side cameras, and on the other side projectors, of four periods showing the progress made between 1900 and the present day. On the actions of this van were shown the evolution of the theatre from the penny gaff to the super.

The fourth was a complete working studio, with a scene being actually shot, with lamps switched on and sound engineers at work.

The fifth van was the projection van on which Mickey Mouse was shown on two screens as the procession moved along. A trailer carried a large motor generator supplying current to the studio and projection lorries.

The following firms contributed to this cinema display and provided a big boost for the British film industry:


The whole exhibit was arranged and supervised by Leslie Eveleigh.

New Bishop's Stortford House
E. E. Smith's Venture

At Bishop's Stortford on Monday afternoon, Rear-Admiral Murray F. Sueter, M.P., opened the new Regent Cinema, the venture of Ernest E. Smith, who controls the town's only picture house. Rear-Admiral Sueter was supported by local J.P.'s. "Trader Horn" was the first feature.

The opening was preceded by a lunch at the Railway Hotel, when Mr. Smith was complimented on his venture and on the fact that local labour and materials had been employed as far as ever possible.

A description of the Regent, which has 1,000 seats, appears on page 8.
Press on the subject

This afternoon Mr. Commins (the Hon. Mr. Barry) addressed a large meeting of representatives of the trade and national

upon the C.I.A. General Council and learned the details of the scheme.

Later in the morning Sam Heubner, Junior, as President of the Kinematograph Relief Society, wished

General Council this (Wednesday) morning and creed a tremendous impression

The objects of the society were explained by Mr. Commins (the Hon. Mr. Barry).

Consisting of A.S. Commins (the Hon. Mr. Barry), Mr. Evans, Sir E. Gordon Craig, Mr. Macdonald, and A. T. Benent and R. C. Morison.

Offices:—With Evans, Major Gale, Sir E. Gordon Craig, C. F. Macdonald.

Entered "Film Industries Co-operative Society, Ltd."

Commins Carr, K.C., "Advice" To K.R.S.

"To rescue British cinema industry from foreign domination"

Exhibitors

Booking Scheme To Save Independent

Supplement to THE BIOSCOPE, November 11, 1931
"K.R.S. to Consider"

SAM ECKMAN'S STATEMENT

Sam Eckman, junior, President of the K.R.S., in a statement to "The Bioscope," said that Mr. Comyns Carr, K.C., had very courteously supplied him with a copy of the statement placed before the General Council of the C.E.A., but he had no comment to make upon the matter except that Mr. Comyns Carr's statement will be placed before the members of the K.R.S.

Mr. Eckman confirmed the report given elsewhere that he had attended personally at a meeting of the C.E.A. General Council this (Wednesday) morning.

more than sufficient to enable the Society to negotiate with anybody on equal terms. Speaking on the K.R.S. resolution passed, Mr. Comyns Carr reminded exhibitors of its terms, viz., that

"The Society (K.R.S.) has, on previous occasions, wherever the situation has warranted such a course, taken the necessary steps to protect its members' interests against booking combines or other associations of exhibitors having for their object the restriction of competition."

Not Applicable to National Scheme

Obviously, he continued, this resolution was restricted by its terms to local booking schemes, the essence of which, rightly or wrongly, was that they were confined to one area in which they attempted to unite the whole of the local houses. He understood it had been their policy to offer prices much lower than would be warranted by any saving in distribution costs. The new Society's constitution and policy were very different.

He, therefore, saw no real or necessary conflict of interest between the K.R.S. and ourselves.

There were some people inclined to speak before they thought; there were others who preferred to think before they spoke.

"K.R.S. Should Think Before They Speak"

The Executive of the Film Industries Co-operative Society had thought long and deeply before they had spoken on the subject. They could not help thinking that it would be wise for the K.R.S. to do the same, before they extended their resolution to cover the new Booking Society.

As he understood the law of England, independent exhibitors of this country had right to conduct their own business in their own way.

If any of them thought fit to combine in a lawful manner for any purpose in connection with that business, it would be out of place at the present moment for any organisation, especially one largely under the influence of foreign monopolists, to endeavour by threats of boycott or coercion to say them nay.

Such a proceeding would be contrary to the law of their own country: would they wish to do it, and they would not be permitted to do there? Or did they wish to find out whether the law or Parliament will permit it here?

"Twisting the British Lion's Tail"

It used to be a favourite habit of after-dinner orators in remote parts of the U.S.A. to speak of "Twisting the tail of the British lion." Those days were happily long gone by, and in any case it was one thing to talk about it from a base 5,000 miles away, and quite a different thing to come and twist it, here in the animal's own den.

That would require a super-Daniel! If independent exhibitors of this country possessed the amount of British spirit for which he gave them credit, he could not believe that they would submit to the operation as tamely as cows to milking. Some of them might think they had been sufficiently milked already.

"If in Doubt Call at Dorland House"

Certain exhibitors might object to Co-operative Booking on the ground that it would make it more difficult for newcomers to oust existing first-run houses by building larger ones. Those exhibitors should call at Dorland House, and they would probably become enthusiastic members of the Film Industries Co-operative Society.

If they wanted to be driven out of business, it was a free country; they are looking to larger issues and higher ideals than any dispute with the K.R.S., which they hoped and believed would never take place.

Hope For Britain at Last

"We want the best of foreign film production," continued Mr. Comyns Carr; "we also want to assist British film production to gain a wider share of the English-speaking and other markets, and thus to be able to achieve a higher standard. We look forward to the day when British ideals and the British outlook upon life and affairs will be carried, by means of a reciprocal exchange of film product with other nations, in which we hope to play a not unimportant part, to all the ends of the globe."

That, in the speaker's view, was the meaning of Co-operation on its highest plane. It was necessary that the British Cinema Industry should not be dominated by any one nation, or trade interest, or group of men. The new Society was not launched in any spirit of hostility to any group, or interest. Domination by exhibitors as such might not be any better than domination by producers or renters.

"The Banner is Raised!"

They desired to solve some of the exhibitors' problems by supplying what had been lacking, viz.: co-operative buying power. All the benefit would not accrue to exhibitors who would be satisfied with a substantial share.

"We have raised the banner," he concluded. "It is now for exhibitors to think, to judge, and to act."
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FARADAY HOUSE,
8-10, CHARING CROSS ROAD,
LONDON - W.C.2
Exhibitor Revolt Being Organised

For Concerted Attack On High Rentals

(By Our New York Representative, Ernest A. Kovelstadt)

Exhibitors throughout the whole country are to be invited by David Barrist, new-chairman of the board of managers of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, to unite in a drive to reduce film rentals. A meeting was called for Thursday in New York to determine the feasibility of summoning a national convention of exhibitors on the problem.

* * *

The United States Department of Justice is continuing investigation of protection systems on film rentals. Complaints are being received from exhibitors in various parts of the country, according to John H. Amen, Special Assistant Attorney-General in charge of film cases.

* * *

H. G. Wells on Illiterate Showmen

H. G. Wells makes a number of pungent observations about the industry on his arrival in U.S.A. for a tour of several weeks.

"One American producer asked me to submit a 2,000 word synopsis of it. If they cannot find out what it is about by reading it, I shall never be able to tell them."

"I sometimes suspect that the talking picture is just educating an audience and giving it appetite for the stage."

"The silent picture was another art, a swift plausible medium, but the talking picture—how often so absurd. We see a man a half a mile away and we hear him talking. The silent picture made the audience breadth and scope. Now, they drag the infernal microphone around, and there is such an infinity of difficulty and labour that the entertainment is squeezed out. It's all too much bother."

"Yet Mr. Wells feels that in time the "sound picture" as opposed to the "talking picture," so highly dependent on dialogue, will become great.

Cinema Industry’s Fine Showing

Success of Lord Mayor’s Show Display

Everyone responsible for the cinema industry's section of the Lord Mayor's Show, which surprised and delighted large crowds of Londoners on Monday, is deserving of the highest praise. The British Kinematograph Society had arranged the exhibits, which consisted of five flat lorries and a trailer.

The first car was symbolical, showing the sciences employed by the moving picture—Chemistry, Optics, Electricity, Photography, Architecture and Acoustics.

The second car represented the birth of the industry—a large Zoetrope working, and one of the very first movie cameras.

The third was the Progress Van. Beneath the spread wings of a herald were grouped, on one side cameras, and on the other side projectors, of four periods showing the progress made between 1900 and the present day. On the aprons of this van were shown the evolution of the theatre from the penny gaff to the super.

The fourth was a complete working studio, with a scene being actually shot, with lamps switched on and sound engineers at work.

The fifth van was the projection van on which Mickey Mouse was shown on two screens, his confusion moving along. A trailer carried a large motor generator supplying current to the studio and projection lounge.

The following firms contributed to this cinema section, which provided a big boost for the British film industry—

A decoration by Cinema Signs, Ltd.; symbolic dresses by I.C.C. Training School, Barrett Street, W.; sound recording and reproduction by The Gramophone Co. Ltd. (H.M.V.); apparatus by W. Vinten, Ltd., British Acoustic, and Kershaw, Ltd.; studio accessories by Gaumont British; storage batteries by Edison Storage Battery Distributors, Ltd.; mobile generator by Duncan Watson, Ltd.; motor floats by Bowler & Mack; daylight screens by Blunt & McCormick; Spanish costumes and uniforms by Mr. Barrow, Leicester Square; wigs by J. H. Spoons, Lisle Street, W.C.; historical apparatus lent by R. W. Paul, A. S. Newman and Will Day.

The whole exhibit was arranged and supervised by Leslie Eveleigh.

New Bishop’s Stortford House

E. E. Smith’s Venture

At Bishop’s Stortford on Monday afternoon, Rear-Admiral Murray F. Sueter, M.P., opened the new Regent Cinema, the venture of Ernest E. Smith, who controls the town’s only other picture house. Rear-Admiral Sueter was supported by local J.Ps. “Trader Horn” was the first feature.

The opening was preceded by a lunch at the Railway Hotel, when Mr. Smith was complimented on his venture and on the fact that local labour and materials had been employed as far as ever possible.

A description of the Regent, which has 1,000 seats, appears on page vi.

Exhibitors Take Mayoral Office

Trade Well Represented at the Elections

In Monday’s mayoral elections the trade was well represented, and among those who will hold office for the coming twelve months are several well-known personalities with exhibitor interests. To all of them The Bioscope and the trade generally offer congratulations.

At Hull, Alderman R. W. Wheelon, whose cinema interests in the town are a matter of common knowledge, has reached the pinnacle of municipal success in being elected Lord Mayor. Alderman Wheelon last year held the office of Sheriff of Hull. In his views he is Independent.

Alderman M. P. Cryer, who controls picture houses in Keighley, Bingley, Haworth and other places in the Bradford district, became Mayor of Keighley. He is a Conservative.

Councillor Joseph Pollard, who controls cinemas in Notts, Derbyshire and Yorkshire, and is a prominent member of the Notts and Derby Branch of the C.E.A., becomes Mansfield’s Mayor. He has been a member of the Town Council for six years, sitting as a Citizens’ League representative.

Alderman R. T. Dockery, chairman of the Electric Theatre Co., Barrow-in-Furness, a Conservative member of the Council, was elected Mayor of Barrow-in-Furness.

Alderman J. T. Mears is the Independent Mayor of Falmouth. Alderman Mears owns cinemas at Kesington, Richmond and Sheen.

John Harris, a member of the firm of Harris Bros., who are proprietors of the Grand Theatre and the St. George’s Hall, Falmouth, both “talkie” houses, has accepted an invitation to serve as Mayor of Falmouth for another year. This will be his fifth term as chief magistrate.
Booking Scheme To Save Independent Exhibitors

"TO RESCUE BRITISH CINEMA INDUSTRY FROM FOREIGN DOMINATION"

Comyns Carr, K.C., "Advice" To K.R.S.

ENTER "FILM INDUSTRIES CO-OPERATIVE SOCIETY, LTD."

Officers—Will Evans, Major Gale, Sir E. Gordon Craig, G. F. MacDonald, A. T. Bennett and R. C. Morrison

Sensational details of a national co-operative booking scheme which probably represents the salvation of independent British exhibitors are disclosed to-day (Wednesday).


The objects of the Society were explained by Mr. Comyns Carr, K.C., at a crowded meeting of the C.E.A. General Council this (Wednesday) morning, and created a tremendous impression.

Later in the morning Sum Eckman, Junior, as President of the Kinematograph Renters Society, waited upon the C.E.A. General Council and learned the details of the scheme.

This afternoon Mr. Comyns Carr, K.C., addressed a large meeting of representatives of the trade and National Press on the subject.

'The Bioscope' learns that already the Film Industries Co-operative Society is assured of the active support of a large number of British exhibitors, and following to-day's disclosures it is certain that this number will be multiplied many times over.

This powerful and courageous effort to save the independent British exhibitor, by securing for film advantages (both in terms of exhibition facilities and the terms upon which he shall book them) comparable to those enjoyed by properly managed distributor-owned theatres, represents the most practical and influential effort ever directed towards the protection of the British exhibitor against over-mighty submission to foreign-controlled combine.

The Film Industries Co-operative Society, Ltd., is promoted under the Friendly Societies Act, and the interests of every member will be protected under conditions comparable to those operating in any Co-operative Society. No member will be able to acquire more than a 200 holding in the Society and shares will not be transferable, but only withdrawable.

The Executive Committee will be re-elected by the members each year; thus, the democratic principle of the Society is permanently safeguarded.

Surplus profits will be returnable to members in proportion to their business with the Society.

Comyns Carr, K.C., in his statement to the C.E.A. General Council sounded a note of warning when he said that the K.R.S. could not apply to this new co-operative booking movement the terms of its resolution not to do business with "booking combines or other associations of exhibitors" because that resolution was restricted by its terms to local booking schemes, while the Film Industries Co-operative Society, Ltd., is "a national organisation." 

The K.R.S. is clearly advised to think before speaking.

Mr. Comyns Carr, K.C., addressing the C.E.A. General Council, said he would like to make it clear that the proposal they were putting before the exhibitors was not merely a scheme, but a fact. Film Industries Co-operative Society was already in being; it had been registered under the Industrial and Provident Societies Act, and its Executive Board appointed. Sir Gordon Craig had said nothing flattering things about himself (Comyns Carr). He would not intrigue with regard to himself or any others, but he felt that those of the Exhibitors who were already engaged in the industry were of a calibre to maintain the confidence and respect of British exhibitors, and he hoped they would add to their strength by the inclusion of others among whom he was one, whose experience derived from outside walks of life.

The Society had its headquarters at Darcland House, Lower Regent Street, where members of the Executive Board would be in constant attendance ready to discuss with representatives of the trade, any matters which might require elucidation.

The basis of the Society's existence was contained in the name: "co-operation." The idea was not new to the film industry.

As long ago as 1927 the C.E.A. Council had considered a co-operative booking proposal, but, as was then pointed out, a different type of organisation from that of the C.E.A. was required to carry it into effect. "Such an organisation has now been formed," added Mr. Comyns Carr, "and let us see it."

The position of the independent exhibitor, he said, was infinitely worse to-day. Noise were better qualified than the exhibitors he was addressing, to realise the effect of the pressure of the great retailer organisations, mostly of foreign origin. "So far, be continued,"

"the entrance of the retailer producer into the field of exhibition in this country has not reached anything like the length to which it has gone in U.S.A., or in Canada. But it is on the way.

"Anyone who wants to realise the extent to which it has gone, and will go, has it we are not careful, should study the interesting report issued this year in Canada by the Commission appointed to investigate the alleged combination which it is feared to be proving up to the full. We have our circuits here and we are getting our foreign-owned key thieves."

With regard to some of them, it was not easy to know from day to day where the control was really to be found.

They did know, however, that they were able to obtain an advantage over the independent exhibitor both in the choice of picture and in the terms upon which they could secure them. The reason of the power which they enjoyed and partly owed to the great saving which they could offer to the retailer in cost of distribution.

Safety of the Co-operative Society. The Film Industries Co-operative Society aimed at securing for the independent exhibitor the same benefits.

He believed that when exhibitors studied its constitution they would find that it had three very important advantages, viz.:

1. It was basically responsible for any person at any time to buy up the control of the Society because shares are not transferable, but only withdrawable by a member leaving the Society.

2. The Society was under the absolute control of its members;

3. It combined the benefits of Co-operative Booking with freedom for each member to conduct his own theatre in every respect according to local requirements.

Not Like Previous Booking Schemes. At the press conference of the speaking of Co-operative Booking there had been certain disadvantages which had been aimed at being put into actual practice. "We believe," declared Mr. Comyns Carr, "that we have provided a very satisfactory solution for them."

Secretary to the Society is assured.

The agreement which applicants will sign will not become operative and will be treated as strictly confidential until the Society's auditors have certified that the estates of at least 20 theatres have joined the Society. That number, it is anticipated, will be quickly and greatly exceeded and will be
"K.R.S. to Consider"

SAM ECKMAN'S STATEMENT

Sam Eckman, junior, President of the K.R.S., in a statement to the Bioscope, said that Mr. Comyns Carr, K.C., had very courteously supplied him with a copy of the statement placed before the General Council of the C.E.A., but he had no comment to make upon the matter except that Mr. Comyns Carr's statement will be placed before the members of the K.R.S.

Mr. Eckman continued the report given elsewhere that he had attended personally at a meeting of the C.E.A. General Council this (Wednesday) morning.

Not Applicable to National Scheme

(Obviously, he continued, this resolution was restricted by its terms to local booking schemes the essence of which, rightly or wrongly, was that they were confined to one area on which they attempted to compete the whole of the local houses. He understood it had been their policy to offer prices much lower than would be warranted by any saving in distribution costs. The new Society's construction and policy were very different.

He, therefore, saw no real or necessary conflict of interest between the K.R.S. and ourselves.

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It used to be a favourite habit of after-dinner orators in remoter parts of the U.S.A. to speak of "Twisting the tail of the British Lion." These days were happily long gone by, and in any case it was one thing to talk about it from a base nine miles away, and quite a different thing to come and twist in here in the animal's own den. This would require a super-Lion! If independent exhibitors of this country possessed the amount of British spirit for which they gave them credit, he could not believe that they would submit to the operation as tamely as cows to milking. Some of them might think they had been sufficiently milked already.

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Certain exhibitors might object to Cooperative Booking on the ground that it would make it more difficult for newcomers to one road to enter larger houses. These exhibitors should call at Dorland House, and they would probably become enthusiastic members of the Film Industries Cooperative Society.

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"The Banner is Raised!"

"There is a free country. They could solve some of the exhibitors' problems by supplying what had been lacking, viz.: cooperative buying power. All the benefit would not accrue to exhibitors who would be satisfied with a substantial share."

"We have raised the banner," he concluded, "It is open for exhibitors to think, to judge, and to act."

IND l E PENDENT BRITISH EXHIBITORS!

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FARADAY HOUSE, 8-10, CHARING CROSS ROAD, LONDON, W.C.2

10/6 PER ANNUM
Did Snowden Miscalculate?  
Increased E.T. May Raise Six Millions

The new Entertainments Tax came into force on Monday and surprised exhibitors with some phenomenal reactions.

Although there has, as yet, been scarcely time for a full import of these, a superficial examination of comparative returns seems to suggest that, whereas Mr. Snowden expected to realise an additional £2,000,000 by raising the Entertainments Tax, he may, in fact, find that he has increased the revenue from this source by no less than £26,000,000 per year.

Although it had been anticipated that the increased tax would result in a slight decrease in patronage and a greater demand for the cheaper seats, Monday's and Tuesday's results in many cases suggested the reverse. That the amount of tax paid by some exhibitors, particularly those catering for the poorer public, will be increased by as much as 300 to 400 per cent. is suggested by the experience of Rudolph Solomon, of the Star Cinema, Bermondsey, who discloses that against his total Entertainments Tax for the whole of last week amounting to approximately £8, his first night's takings under the new Entertainments Tax schedule realised just over £7. Taking on this average of just over £3 per week he will thus be collecting about 400 per cent. additional tax. Other London exhibitors report similar experiences.

Will Evans
Controls Moss Empires' Cinemas

Will Evans, formerly a director of Gaumont British, has been appointed joint managing director of Moss Empires, Ltd., and will concentrate upon the development of the cinemas which, as already reported in The Bioscope, are to form part of Moss Empires' future policy.

David Simpson, secretary of Moss Empires, Ltd., in an official statement, says: 'I am directed by the board of Moss Empires, Ltd., to inform you that in view of the present interests of Moss Empires in cinemas, and the possible future extension of those interests, Mr. Will Evans, who has for some years been a director of the company, was, at the suggestion of Mr. R. H. Gillespie, invited to become joint managing director with Mr. Gillespie, in order that he might give the benefit of his valuable experience in connection with the cinema activities of Moss Empires, Ltd., Mr. R. H. Gillespie will continue to direct the theatrical and variety part of Moss Empires' business.'

Intense Foreign Activity
In Empire Film Markets

Sydney Hayden, resident London director of Kinemas, Ltd., the growing South African circuit, has just returned to England after spending nine months in South Africa. In spite of the fact that the cinema trade in South Africa is severely affected by abnormal depression among the farmers, Mr. Hayden has returned quite optimistic.

He is, more than ever to-day, a champion of British films, but draws attention to one or two major points upon which he says British film producers must be prepared to co-operate with such companies as are ready to give British films preference in the Union.

He referred particularly to the need for more forceful publicity, which he thinks should emanate from a central publicity bureau in London. This bureau would centre upon preparing the ground and breaking down strong existing prejudices, not only in South Africa, but in our other markets overseas, which have been created by years of intensive foreign film propaganda.

Another aspect which needs careful consideration is that of the relative interest of British and American films to the South African distributor and exhibitor. America is most anxious to hold this market, and already one company, Metro-Goldwyn-Mayer, has laid plans to build cinemas in South Africa.

Special inducements are likely to be offered to distributors willing to distribute foreign in preference to British films.

Kinemas, Ltd., now control nearly 130 halls, including several modern supercas which have just been opened. During the past four years Kinemas, Ltd., have actually constructed 15 new theatres with large seating capacity, and are at this moment engaged in building another super in Cape Town which, for South Africa, will be regarded as a skyscraper. Owing to the high valuation of the site, six floors of offices have been constructed above the theatre.

Mr. Hayden is of the opinion that South Africa is now reaching a point of cinema saturation, for to cater for a white population of just under two million there are 500 cinemas.

War Heroes at the Tatler

A fine gesture of good fellowship was made last night (Tuesday), Arnimstree Eve, by Gaumont-British, who placed the Tatler Theatre, Charing Cross Road, at the disposal of the St. Martin's Association for Limbless ex-Service Men.

Over 800 of the cheeriest of war cripples enjoyed a specially selected programme of films, music and community singing, arranged by Captain R. Knight, manager of the theatre.
The Cinema Industry in the Lord Mayor's Show

Two of the five vans arranged by Leslie Eveleigh for the British Kinematograph Society in the Lord Mayor's Show. Left is the exhibit representing the progress of the cinema from the gaff to the super, and right is a working model of a studio unit complete with artists, director, lighting, cameraman and sound pick-up.

SPEAKING PERSONALLY

R. Porter Brown, for the last two years organist at the Swinton Picture House, has taken up a similar appointment at the Piccadilly Theatre, Manchester. Although only 21 years of age, Mr. Brown has enjoyed a varied and successful career. Before he was 13 he held appointments as assistant organist at two Barnsley churches, and was organist and choirmaster at Hunningley Lane Church, Stairfoot, at 14.

Fred Rowe, of Doncaster, for many years associated with the Picture House and Majestic cinemas in that town, succeeds Mr. Brown at the organ at the Swinton Picture House.

Harry Sampson, who has managed the Hippodrome, Wolverhampton, for the past two years, has been appointed manager of the Playhouse, Dewsbury. He was for six years associated with the Stoll Group at Newcastle.

Harry Shawcross, who succeeded E. G. Longthorne as manager of the Regent, Dudley, a little under a year ago, has again returned to Wolverhampton, where he succeeds H. Sampson as manager of the Hippodrome. He was, prior to his appointment at Dudley, manager of the Queen's Picture House, Wolverhampton.

George E. Benton, who for several years has served the trade well in film transport matters in the Leamington, Kenilworth, Stratford and Northampton areas, has combined forces with the Film Transport Company, of Charing Cross Road, London. With the added facilities of this amalgamation he will endeavour to serve Midland exhibitors, with his previous efficiency, over an extended area.

C. S. Collett has been appointed manager of the Original Picture House, Alum Rock Road, Birmingham. The son of the present manager of the Adelphi, Hay Mills, Birmingham, he has been on the operating side of the trade with A.H.C. in the Birmingham area until recently, and takes over his present post as his first management.

A. Misen has succeeded H. Shawcross as manager of the Regent, Dudley. He was previously in charge of the Marble Arch Pavilion.


E. F. White, formerly on the sales staff of F.N.P., has been appointed Northern Branch manager of Pathe Pictures, Ltd., who are retaining the same address at 268, Westgate Road, Newcastle-on-Tyne.

R. E. Eady, who is being transferred from the Palladium, Plymouth, to the management of the new Gaumont Palace, Plymouth, which is to open on Monday, was presented with a silver tea set on Saturday by members of the staff of the Palladium. Mr. Eady has managed the Palladium for 16 years, and has had the assistance of his wife as manageress.

H. Rowe, formerly a member of the sales staff of Warner's Newcastle Branch, has joined Pathe Pictures, Ltd., Northern Branch, as representative.

Our Luxurious Divan Tub TIP-UP EASY CHAIR FROM 25/-
50,000 recently supplied to the leading Glasgow Cinemas.

REPAIRS AND RENOVATIONS of all kinds carried out with-out interfering with business.

Keenest estimates without obligation.
Write or Phone for our representative to call

PATERSON'S LTD.
(ESTABLISHED 1832)
79, HOWARD ST., GLASGOW.
Telephone . . . CENTRAL 5289

Percy Needham has joined the sales force of Claude General Neon Lights, Ltd., the well-known subsidiary of the General Electric Co., and hopes that exhibitors who are considering the undoubted value of Neon Light Signs will get in touch with him at Queen's House, Kingsway, the offices of the company. Mr. Needham has been closely connected with the cinema trade over a period of 20 years, commencing with Gaumont's, and afterwards joining Globe Films, Ltd., as secretary, a position he held for 12 years. For the past 5 years he held a similar position with Morgan Film Service (1928), Ltd.

A. W. Hubbard, who is well known to all Midland exhibitors, has joined the sales staff of the Birmingham branch of the new Pathe organisation. He was for a number of years associated with the Western Import Co., at Birmingham.

G. W. White, popular manager of the Scala, Nuneaton, has just completed 17 years' unbroken management of the house. He was appointed to the managerial chair there in 1914.

SCOTTISH NOTES

Hamilton P.H. Keegan
Hamilton Picture House, which was owned by a local combine who recently closed down, was reopened on Monday by H. Maiden, who has added it to his circuit. He has renamed it the Roxy and installed an up-to-date talking system. Jack Beattie, who was resident manager for the former company, is back again in his old position.

Views on U.S.A.
Stewart Forden, the well-known booking manager of the circuit of Scottish houses controlled by Harry Mc Kelvie, has just returned from a visit to America. He is no stranger in U.S.A., and his impression of his recent visit is that cinemas in that country are not having a very prosperous time.

His Seat Retained
Ex-Provost William Smith, of Falkirk, a well-known cinema director, retained his seat on Falkirk Town Council by a substantial majority in the recent municipal election.

Stewarturn House Changes Hands
The Picture House, Stewarturn, which was owned by Mrs. Jack, has been sold to a company of local gentlemen. The building is being entirely renovated by the new owners, who are installing talking equipment, and it is expected to open early next month.

J. McB
THE BIOSCOPE

TALK OF THE TRADE

Board of Trade—And the Westminster Front—Profit-Creaming Pre-releases—Tremendous Exhibitor Support for " Bioscope" Independence—Principles and Profits—The £6 Winner!

FARADAY HOUSE,
November 11, 1931

Welcome To New Board of Trade President

Congratulations to the new President of the Board of Trade, the Rt. Hon. Walter Runciman. May he cast a specially attentive eye in the direction of the film industry, and realising its cultural and national significance, spare nothing of his time and energy to give to British films the sober, restored consideration which only a once ardent Free Trader could.

A sane, moderate policy of protection against foreign coercion and intrusion—as distinct from legitimate competition—is about all the chance of this country now: the rest it can do for itself.

Armistice and the Westminster Front!

The President of the C.E.A. had a bright idea: why not ask representatives of all the trade Associations—the K.R.S., the Film Group F.R.I., etc., etc.—to a dinner in honour of the new exhibitor M.P., Thomas Ormiston. So to-night (Wednesday) at the May Fair trade depression will be forgotten for awhile in the pungent smoke of double Coronas and the enchantment of after-dinner speech. Who could forget trade depression in order to meet face to face a 50s dinner? The trade has every reason to celebrate the occasion: Tom Ormiston is a good fellow, not only in Motherwell, but in London and all about country. Lots of small exhibitors who could not afford 50s to show their goodwill will still be at the May Fair gathering—in spirit. But why arrange this impressive tribute for "Armistice Day"? To bring home to someone the fact that all is not so quiet on the Westminster Front?

Profit-Creaming Pre-releases

Another outbreak of the pre-release storm is brewing: exhibitors, particularly London suburban owners, are writhing not only at the West End pre-releases, but are clamouring for certain films, but because of the deliberate and wholesale attempts by certain renters adopting this policy seek to attract what should be purely suburban patronage. Huge posters, postal "teasers," local Press advertising and other means are employed to skin the public of the last penny before general release date is reached. Something will have to be done about it, and the C.E.A. should lose no time. This profit-cramming has its decent limits. Meantime exhibitors should protect their own interests by placing as many bookings as possible with such renters as confine West End runs to the usual week, and keep their publicity hounds off the suburban quarry. Fortunately the best British house is among them.

Chaplin Disappointment

Chaplin's "City Lights" may very well be as an instance of misapplied suburban reactions to extended pre-release. Many exhibitors playing this picture have complained bitterly to their writers that it has been taken away from satisfactory. Which suggests that even Charles Chaplin cannot get the money out of the public twice over!

Mathes Triplet

I wonder how many exhibitors share an experience related to me by C. A. Mathes, the popular Chairman of the London and H.C. Branch of the C.E.A. Mr. Mathes controls three theatres in Bethnal Green—

We thank you

"The Bioscope" acknowledges with the greatest of many expressions of confidence and the still more encouraging pledges of the large number of theatre owners who declare their intention to support "The Bioscope" in its stand as the independent trade journal for exhibitors. In due course it will be possible to acknowledge separately each of these messages of goodwill, but meantime we would assure all our readers that The Bioscope will continue to do its utmost to render service to the industry with special regard to the problems of the cinema owner.

Widespread Support For "Bioscope" Policy

If we had been in the least depressed by the circumstances of too intimate a nature to justify publication, but they show beyond doubt all that the independent exhibitors, who form the bulk of our readers are overwhelming in favour of the continuance of THE BIOSCOPE as an independently controlled trade journal.

"The Bioscope must continue to flourish." "... the stand you have taken will widen and deepen your prestige and your influence." "... Your statement is of the British spirit and gives me a greater love for 'The Bioscope', my weekly companion of the trade." "You must keep it up for the sake of the British industry." "... keep straight on as you've been going." "... Continue to give us clear and fearless reports on all the films, and eventually you'll convince even the renters." "... Your 'Bioscope' is the best antidote for the depression." "... theegade of the C.E.A. is the most refreshing thing one can read now; let us not renew it as President next year, we will have general approval as a reward." . . . And so on and on! These are typical of the messages which warm our hearts to-day and fill us with a deep sense of our duty to the industry which it has been our privilege to serve for nearly 24 years. How they make us look forward to the next 24!

Principles and Profits

Everybody who knows J. Van Koert, chairman and delegate of the Sussex C.E.A., will hope, with me, that his threatened resignation will not materialise. It would be a penalty if personal differences between M.P. Van Koert and Randolph Richards were to deprive the Sussex Branch of an officer of Van Koert's calibre, as Randolph Richards, due for the C.E.A. Presidency next run, would doubtless acknowledge. The two are built differently: Van Koert is a natural fighter and loves independence; Randolph Richards, on the other hand, is more placid, and being under the influence of Panton Street has to believe in diplomacy first. One cannot imagine, for instance, taking up the time of his Branch to help C.E.A. headquarters to sell something or other to the K.R.S.; he'd rather concentrate C.E.A. policy on matters affecting more directly and vitally the welfare of exhibitors who pay their subscriptions to the C.E.A. trade Protection Association. A Vice-President concerned with commercial aspects of the Association's activities may find it necessary to keep one eye on principles and the other on profits. Nothing, however, must interfere with the good work, Van Koert, Arthur Dent

Interviews as Alice

Arthur Dent, of Wardour Films, having secured the "panto" film of Lewis Carroll's "Alice in Wonderland" has something to say a few weeks ago, has hit upon a splendid idea for his first Press show. After all, what does wry-faced film critics know about pantomime? Their focus upon fantasy has been blurred in the process of constant winding of the literary churn; their appreciation of simple humour satiated or dissipated by late night shows and champagne whoopies. So Mr. Dent is holding a special screening of "Alice in Wonderland" at the London Pavilion next Saturday a.m. at 10.45, to which critics are invited to bring their juvenile offspring. Trust the unspoilt child to put a smile on the film critic's face. A good lady is intensely fond of children and will make a very successful hostess if she can manage to be present.

Splendid Business

"Doing fine," writes a Birmingham exhibitor, "I took £6 on Wednesday evening which is a record for my programme." Would you like to know what he was playing?

OBSERVER
THE BIOSCOPE

November 11, 1931

Honouring a Pioneer

Portsmouth's Tribute to H. J. Cook

A presentation by members of the Portsmouth Branch of the C.E.A. to H. J. Cook took place at the Grosvenor Hotel, Southsea, on November 3rd, when the members were also entertained to dinner by the councillor F. J. Spickernell to celebrate the occasion. In August, 1918, Mr. Cook presided at the inaugural meeting of the Portsmouth Branch and filled the chair, in two periods, for 10 years.

Councillor Spicknerell said the object of the gathering was to do honour to the friend Mr. Cook, who, in days gone by, had borne the heat and burden of the fight and had always endeavoured to keep the Branch flying mast high.

Mr. Cook said he was delighted to join them in honouring Mr. Cook, whom he described as one of the stalwarts of the Association.

Councillor Spicknerell then asked Mr. Cook's acceptance of a massive silver rose bowl as a token of their great appreciation of his hard work, past, the present and, they hoped, the future.

Mr. Cook said that whatever he had done in the past had been done with a good heart, and his reward had been in the satisfaction of knowing that he had tried to do his best. He had spent some very happy times in the industry, and in the future, as in the past, he should strive to do his best for it.

Gordon Fannell proposed the health of the President and General Secretary.

Mr. Cook said the C.E.A. had been faced with three big problems and he claimed that they had achieved a fair measure of success, but that had been largely due to the backing received from members.

"The future is before us," he added. "We have jeopardised nothing and sacrificed nothing. We have given nothing away, and we are in a stronger position today than ever before, because, having secured the recognition that Sunday cinemas are a necessity in certain areas, we can now proceed to show that there wherever they are also necessary, and that is what we shall do. With the assistance of our members throughout the country in these particular areas where it is necessary, we shall get that permission extended in the near future."

New Companies Registered

EAST KENT CINEMAS, LTD.—Private company. Registered September 3rd. Capital £2,000. Object: To carry on the business of proprietors and managers of cinemas, etc. The subscribers (each with one share) are: K. Illins, 65, All Saints Avenue, Margate, cinema manager; J. L. Wyard, Chesham House, Esher Road, Faversham, master printer. The first directors are to be appointed by the subscribers. Qualifications 21 years of age, resident in the United Kingdom. The first directors are not named. Solicitor: P. Anderson, 2, Clements Inn, London, S.E.

CENTRAL PICTURE HOUSE (GREENOCK), LTD.—Private company. Registered August 28th. Capital £2,000. Object: To carry on the business of entertainment and amusement proprietors and managers, etc. The subscribers are: A. M. C., Park Road, Roundhay, Leeds; E. H. Seward, 11, Beaufort Road, Chiswick; R. W. Simpson, Curtis and Barrill, 41, Park Square, Leeds.

Legal and Financial News

Gainsborough Pictures' New Capital Proposals

In the Directors' report of Gainsborough Pictures (1928), Ltd., which is to be presented to the shareholders at a meeting to be held at Finsbury Chambers, Finsbury, on November 30th, a statement to the effect that £17,625 is to be raised is made. The company is also represented as being in a position to offer the public the advantage of a dividend-capital of £60,711 with regard to contributors, the issued capital being £1,089,380. The statement appears to be due to the change from silent to talking films, the overhead expenses of dealing in only one cinematograph accessory being great, and insufficient capital.

PROFONDO COST OF SOUND EQUIPMENT

The statutory first meeting of creditors was held on Tuesday at London Bankruptcy Buildings under the failure of William Raphael Newman, described as a "talkie" producer and director of "The Skin Game," in connection with the winding up of the Profoonco Ltd., a company offering a "talkie" apparatus for use at a small cinema, to competition and to adverse trading conditions generally.

The estate is in the hands of the Official Receiver to be wound up in bankruptcy.

HIGH COST OF "TALKIES"

Falling off in the takings through trade depression and the high cost of talking films were the reasons given by Mr. W. Crocker, of Victoria Grove, Southsea, film hire, lately carrying on business at the Market Theatre, Aylesbury, Buckinghamshire, who came for his public examination at the Portsmouth Bankruptcy Court on November 2nd.

Debtors' statement of affairs showed gross liabilities amounting to £1,936 10s. 4d., of which £1,949 10s. 4d. was expected to rank for dividend, the only assets being furniture estimated to produce £7, which was set off against preferential claims, leaving £1,949 10s. 4d.

The debtor attributed his failure to the pro-" At " ordinary, and would be described as a " talkie " would be the position of the Gaumont-British Corporation at 12s. 6d. per share. Each "A" ordinary share would carry the right to five votes.

THREE YEARS WITHOUT A DIVIDEND

Trading results of the Ritz Picture House Co. (Liverpool) Ltd., for the year ending June 30th, show a profit of £1,560 before preference dividends for directors' fees. No dividend is being paid, but the directors are confident that with a continuance of the support which has been shown in recent months it will be possible to commence the payment of dividends in the near future.

The Ritz, which has been open three years, has not yet paid a dividend on the issued capital of £12,515. There is a mortgage on the assets for £9,037 and a balance due to the bank of £14,444, in addition to sundry creditors for £784, approximately half of which is on account of directors' fees for the year ending June 30th, 1929. Assessed on the property, building, plant and fixtures (at cost) are put down at £2,814.

The balance forward from the 1930 account was £1,116, to which must be added the profit of £2,729, making a total of £3,845. After paying directors' fees (for 1929 was £1,936), and preliminary expenses written off there remained a divisible balance of £1,909.

This has been reduced by paying directors' fees, amounting to £890, and the balance of the year to June 30th, 1930, making the carry forward balance £1,164.

DIFFICULTY!

In the matter of the Scentry Salty Control Syndicate, Ltd., 20, Old Broad Street, London, E.C.2, the accounts show total liabilities, £40,590 (1928, £55,753), after deducting £4,385 for payment of the debentures and preferential claims; and a deficiency of £90,711.
**British Studios To-day**

**Julius Hagen's Big Push—A.F.A. Anglo-German Tie-Up—**

*Edgar Wallace's "Frightened Lady":* Ealing Nearly Ready

Mary Newcomb, co-starring with Owen Nares in the current Twickenham production, "Fraidy Women," has been signed by Julius Hagen on a twelve-months’ contract.

**Mary Newcomb’s Contract with Hagen**

Mary Newcomb, the American stage star, who makes her “talkie” debut in "Fraidy Women," which Maurice Elvey is directing for Julius Hagen at Twickenham Studios, has signed a contract with Mr. Hagen to star in three further films next year. Mr. Hagen is unhistorically in his conviction that he has discovered the greatest emotional screen actress since the advent of "talkies."

"Her performance in "Fraidy Women,"" he said, "will create a sensation." Her stories, Mr. Hagen states, will probably be written specially for her. He feels that this will be the only way properly to exploit her potentialities.

Co-starring with Mary Newcomb in "Fraidy Women" is Owen Nares, and the supporting cast includes Miles Malleson, Jane Welsh, Edmund Gwenn, Margaret Vines, and Frederick Peisley.

**Hagen’s Sherlock Holmes for P.D.C.**

Julius Hagen announces that the first of the three Twickenham supers for distribution by P.D.C. will be a Sherlock Holmes adventure, adapted from the late Sir Arthur Conan Doyle’s story "The Adventure of Charles August Milverton," by H. Fowler Mear and Cyril Twyford.

The story, which deals with the theft of an international art treasure, is to be temporarily titled "The Adventure of the Missing Rembrandt.

Arthur Wontner, who is definitely stumped as the greatest interpreter of the famous sleuth, following his triumphant characterisation in "The Sleeping Cardinal," will again play the role of Sherlock Holmes. This was the Twickenham film which, under the title of "The Fatal Hour," surprised Broadway—and the Warner Brothers’ London office, who had taken the picture for British distribution only and suddenly found that it had been looped through independent channels straight into the Warner Broadway theatre, New York.

Leslie Hiscott will direct the new film, assisted by the same team of technicians who were employed on "The Sleeping Cardinal."

"The Beggar Student"

I was haled off to Beaconsfield the other day to see work in progress on the first production of the Amalgamated Films Association—or, as they prefer to be called, A.F.A. I was hustled on to the set and into as comfortable a cell as I have ever occupied. Not only were there two inviting beds and a couple of canaries flitting about the window, but on a table in the middle of the floor was a luscious array of dainties—lobster, chicken, grapes and other fruits of the garden capped by a bottle of "bubly." In the middle of it all were Jerry Verno and Lance Fairfax chanting one of the tuneful ditties that will characterise this production of the Beggar & Westbrooks, which is an adaptation of a famous Continental operetta by an equally famous Continental composer, Millocker.

**Six British A.F.A. Films**

The picture will be the first of a group of six which A.F.A. will make at the British Lion studios; others in the cast are Mark Daly—in the role of a comic sergeant—Ashley Cooper, Margaret Halston, Frederick Lloyd. Jill Hagen, Nares and Shirley Dale, the last named being the leading lady. A newcomer to the screen, Miss Dale will be making for her first appearance before the camera when I arrived. She has, however, had considerable stage experience, though under another name.

A *Harvel Concern*

The A.F.A. Company is a new venture of John Harvel, who is directing "The Beggar Student," and it has an arrangement with the German producing concern A.A.F., whereby the British company will have the English rights of subjects produced by them in German. The musical score for this first effort has been adapted by Alfred H. Hagen, who is conducting the symphony orchestra which will make frequent disturbances on the sound track. The whole production is scheduled to be off the floor this week-end, allowing only 13 working days in all!

**New Wallace “Talkie”**

On completion of "The Beggar Student," now in production at the Beaconsfield studios, Bruce Hagen plans to announce that the third of the British Lion productions and Gainsborough joint productions will take the floor. This will be Edgar Wallace’s successful play, "The Case of the Frightened Lady," now enjoying a lengthy run at Wyndham’s Theatre.

T. Hayes Hunter will direct, with Herbert Smith assisting, and it is safe to predict that Gordon Harker will play his original role.

**Nibo Arrives This Week**

Fred Nibo, famous American director, and Claude Allister are silly ass' off Hollywood "talkies" arrive on the Leviathan on Thursday for the Eric Hakim film, "Two White Arms," first mentioned in The Bioscope. Leonard Nares will star, and the British & Dominions studios will be used.

**Dean Back Suddenly**

Basil Dean, managing director of Associated Talking Pictures, Ltd., and chairman of A.R.F. Studios, Ltd., returned suddenly to England on Saturday from New York, said to be on account of a breakdown with Jack Buchanan’s arrangements to star in the next R.C. picture.

Mr. Dean says he foresees a trek back to the Old Country of hundreds of British film artists who went fortune seeking in Hollywood, because the American companies are seriously considering a great reduction of output. Film production is due to begin during this month at Ealing Green.

**“Brother Alfred” Additions**

"Brother Alfred," the comedy by P. G. Wodehouse and Alexander Woollcott, which is to be directed by Henry Edwards, the popular screen star and director, has some important additions to its cast. As previously announced, the stars will be Gene Gerrard and Molly Lamont, and the supporting cast includes Hugh E. Wright, Hal Gordon, Clifford Heathcort and Harvey Braban.

**Leslie Fuller Returns**

Leslie Fuller, who has been featured in so many B.I.P. comedies dealing with the adventures of the incorrigible "Bill," is again taking the floor at Elistree Studios in "Bill Takes a Holiday."

This picture, which is going into immediate production, will be directed by Monty Banks. Bill, this time, will appear as the secretary of a Slate Club, who is the victim of an absurdly generous member, and is forced to take his holiday in Jail.

A strong supporting cast includes Frank Perrott, Charles Parrell, Renee Ray, Hal Gordon, Wilfred Shiner and Sid Courtenay, Betty Fields, younger sister of the famous Gracie, also has an important part.

**Islington’s Liner**

Islington is very nautical this week, with stewards, sailors and immaculate young men in yachting caps at every corner. The whole action of "Lord Babs," the present Gainsborough production, takes place on a liner, and the full floor space of one studio is now occupied by a brightly polished promenade deck. It is a particularly gay and cheerful liner too, with Bobby Howes as an energetic steward.

**“It’s a Boy” Follows**

"Lord Babs" has at least another fortnight to go yet, but "It’s a Boy" is also scheduled for production in the middle of the month, so the two pictures will probably overlap—Victor Saville will direct the new Leslie Henson vehicle, and repeat his successful partnership with Mutz Greenbaum as cameraman. The cast is not yet finally settled, but an announcement should be ready in a day or two.

**Short Shots**

In addition to the players announced last week, Henry Caine has joined the cast of Hitchcock’s new B.I.P. film, "No. 17." Mr. Caine played a strong part in Anthony Asquith’s recent British Instructional production "Carnival," based on the Compton Mackenzie story.

* * *

Manning Haynes put the concluding touches to the British Lion-Edgar Wallace thriller, "The Old Man," last week, when the last of the night exteriors was "shot."

Western Electric are installing a noiseless recording set in the third of the British & Dominions studios at Elistree. It is expected to be completed by December 4th. This will make the fourth W.E. recording unit at the British & Dominions studios.

W.H.M.
London Trade Show Diary

Tips from the Week's Screenings

THURSDAY

"The Speed Reporter" .......... Butcher New Gallery, 11.15

Butcher's announce the acquisition of an action thriller entitled "The Speed Reporter," of which Richard Talmadge is the star. The feminine side will be sustained by Jacqueline Wells and Virginia Faire Boardman.

"The Honour of the Family" .......... F.N.F.D.

Prince Edward, 8.45

Bebe Daniels is the star and is supported by Warren Williams, Alan Mowbray, Blanche Frederici and Frederick Kerr. Lloyd Bacon directed from a story by Honore Balzac.

"The Perfect Lady" .......... Wardour London Pavilion, 3

"The Perfect Lady," a screen play by Frederick Jackson, directed by Milton Rosner for B.I.P. at Elstree Studios, is a comedy, with Betty Amann in the title role. The supporting cast includes Harry Wilcoxon, Moira Lynd, Reginald Gardner and Athene Seyler.

FRIDAY

"Dugan of the Bad Lands" .......... Wardour London Pavilion, 10.45

"Dugan of the Bad Lands," a Western action drama, concerns the adventures of Bill and Andy, two gold prospectors. Bill Cody appears in the title and is supported by a strong cast.

SATURDAY

"Alice in Wonderland" .......... Wardour London Pavilion, 10.30

The film of Lewis Carroll's famous work, "Alice in Wonderland," covers the book, from the moment when Alice falls down the rabbit hole to her final "You're nothing but a pack of cards."

MONDAY

Seven Shorts .......... Ideal Guamont Theatre, 11

The above shorts include two "Terry-Toon Cartoons," a Mickey Mouse, a Burns' Detective Mystery Drama and three Talkomedies.

TUESDAY

"Lost Men" .......... Universal Rialto, 11: Own Theatre, 2.30

"Lost Men," an underworld drama, stars Noah Beery, who is supported by Mary Brian, Leo Carrillo and Russell Gleason.

"Partners of the Trail" .......... Wardour London Pavilion, 10.45

Another Western in the same class as "Duggan of the Bad Lands."

WEDNESDAY

Thirteen Shorts .......... F.N.F.D.

10, Newman Street, 11 and 3

Thirteen shorts are down for showing by F.N.F.D. at the above time and place.

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D," applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

Will renters please note that in order to comply with this regulation, details of all trade shows should be sent to THE BIOSCOPE to allow not less than seven full days from date of the next issue.

WEDNESDAY, NOVEMBER 18


THURSDAY, NOVEMBER 19

We Three, Rhythms of a Big City, and Gypsy Caravan (F.N.), Prince Edward, Montana Kid (Wardour), London Pavilion.

Is a 50-50 Exchange Fair?

New Regulations Between France and Germany

(From Our German Correspondent, Fritz Mann)

An article in a French contemporary is causing deep discussion in German film circles, as it points out that Germany can allow itself to import 40 pictures per month to France while France can only import 25 pictures to Germany. It is felt that, in consideration of the present imports of French films, this proportion must be altered.

For some weeks now closer collaboration between France and Germany has been the demand of the representatives of the French film industry, which seems to have been a preliminary move to an attack on the present state of the regulations between France and Germany. In Berlin it is held that, for the present at least, an agreement on a 50-50 basis cannot hold, as French production normally is inferior to the German.

Tobis Gives Way?

Tobis has agreed to treat with representatives of the German producers on a reduction of its claims; the producers, however, are not very optimistic. The proposed compromise, which is to take place within the next week, is the outcome of energetic demands of the producers.

Society of Film Science

A Society of Film Science has been established in Berlin. Among the members are such prominent German scientists as Prof. von Eckhardt (Heidelberg), Prof. Ledermann (Technical College of Berlin), Prof. Hinderer (Berlin University) and others.

Rene Clair For Hollywood?

(From Our French Correspondent, Georges Clair)

Rumour has it that René Clair has signed a contract with Carl Laemmle to go to Universal City and make films there. Actually Clair has received an offer from Universal, and from other American concerns; but though he has considered several propositions, he is, for the present, remaining in France. His movements depend largely on the success of "A Nous la Liberté," which he has almost completed for Tobis.

Censor Passes "L'Opera de Quat' Sour"?

The power of French trade and public opinion is shown by the fact that the Censorship Bureau has passed Pabst's film, "L'Opera de Quat' Sour." (Warner-Tobis German production) for public exhibition. The film goes into the bill of the Studio des Ur salines, a small but prosperous speciality hall this week.

"City Lights" Seven Months' Run

Chaplin's film terminated its pre-release run at the Theatre Marigny last week, at which hall it has been on show since April 7th. The hall was specially wired and fitted with Film Industries reproducers. Receipts at the Marigny totalled over 6,000,000 francs.

Mihaly in France

Under the style Filmsonor Universel Mihaly, S.A., a company has been formed in Paris to exploit the Mihaly sound system. The first directors are Royden Albert Rothermel and Louis Charles Ford, of London, and Walter Francis Leckie, of Paris.
Saying It With Pictures

BIOSCOPE ART
SECTION STILLS
From FORTHCOMING BOOKINGS
Saying
IT
WITH
Pictures

Bioscope Art
Section Still
From Forthcoming
-- Booking--
For early presentation by P.D.C., the new Bill Boyd feature, "Suicide Fleet," has a supporting cast which includes James Gleason, Robert Armstrong, Ginger Rogers, Tom Keene and Harry Bannister.

Sydney Howard
Reg Stone
Hal Jones
Alf Goddard

Another Smashing British Comedy—
From W. & F.—"Splinters in the Navy"

Full of laughs for which Sydney Howard is largely responsible, it again bears testimony to the skill of Walter Forde as a comedy director. It represents a distinct advance on the original "Splinters" sound film. Look at the "young lady" on the opposite page and imagine how convincing a chorus of a dozen like "her" can look to the boys of the lower deck.
"Heartbreak"

Madge Evans
Charles Farrell
Paul Cavanagh
Hardie Albright

In the new Fox production just arrived in this country ready for early presentation to the trade.
"Service For Ladies"

Leslie Howard
Elizabeth Allan
George Grossmith
Morton Setten
Ben Field

In the new Paramount British production, "Service For Ladies," just completing at Elstree under the direction of Alexander Korda.
Lynn Fontanne is starred with Alfred Lunt and supported by Ronald Young and Zasu Pitts in the cleverly directed story of a shrewd wife with a self-devised cure for a jealous husband—"The Guardsman," for pre-release by M-G-M at the Empire next week.

"REFLECTIONS"

Lynn Fontanne is starred with Alfred Lunt and supported by Ronald Young and Zasu Pitts in the cleverly directed story of a shrewd wife with a self-devised cure for a jealous husband—"The Guardsman," for pre-release by M-G-M at the Empire next week.
**"Splinters in the Navy"**


**THE CAST**

Joe Crabb........... Sydney Howard
Bill Milvins........ Frederic Benty
Lottie.............. Helena Pickard
Mabel.............. Paddy Browne
Spice Higgins...... Alf Goddard
Admiral........... Rupert Lister

and

The Splinters Company
Law Reg Stone
Hal Jones
Wilfred Temple

**Suitability**: A comedy extravaganza which will make an immense appeal in houses catering for "popular" audiencs.

It was perhaps inevitable that the unqualified success of the Army "Splinters" should be followed by one set among the Senior Office. Here it is, and it is equally effective, quite as amusing and even more colorfully staged.

That it is a conglomerate of nonsense goes without saying, but it has the redeeming features that it is up-to-date—it has originality. From the time that the slow-witted Joe Crabb, A.B. (Sydney Howard), is forcibly ejected from his hammock to the final moment when the Admiral's cup in a fantastically amusing housing bout, the fun seldom lets up.

Walter Forde, who directed, has gone all out for laughs, and he certainly gets them. In the direction of the comedy material he has proved himself adept, and here, in his selection of types and his handling of the exuberant tars tossed on the quarter-deck for the occasion of the concert, he catches just that "sailors don't care" atmosphere.

The story is of the slightest, but with the inimitable Sydney Howard (as unlike a sailor as one can imagine) doing his stuff in his brightest vein, and a rollicking concert party from the famous "Splinters" company of female impersonators, the production goes with a swing.

Joe and his pal Bill (Frederic Benty) are tarziers, but poor upper berth sufficient enough to promote a concert party aboard their vessel to coincide with the admiral's announcement of his engagement to a Miss. Joe, unfortunately, is permitted to see the immediate effect on the company's morale. Joe's crudely worded suggestion for a "free and easy" and the appearance of his friend Lew Lake's party.

On shore leave Joe and Bill proceed to the local theatre to look up Lake, become hopelessly lost on the various corridors (an instance of Forde's appreciation of a comic situation), clinch their deal with him and conclude the evening in the company of their lady friends. But Joe loses his girl to the Navy's weighty champion, and all the inducements from the fair sex fail to provoke him to retaliation.

He, however, goes into training, and his subsequent fight is one of the funniest and most original that the screen has yet given us. By employing a couple of accessories, one to extinguish the lights when he is in trouble, and another, disguised to resemble him, to take his place occasionally in the ring, he wins the trophy.

The recording is specially good, and John Hagen and his "Twickenham" unit are to be congratulated on the quality of the stage and the mounting for the quarter-deck scenes bear the hallmark of reality.

Many exhibitors will naturally go to Sydney Howard for his persistent droolleries, but excellent support comes from Frederic Benty as Bill and Alf Goddard in the role of the victimised heavy weight.

**ANALYSIS**

**Story and Dialogue**........ 15% out of 20%
**Direction**.................. 17% out of 20%
**Action**...................... 17% out of 20%
**Recording and Photography**.. 18% out of 20%
**General Appeal**............. 18% out of 20%

**85% out of 100%

H. M.**

**"Secrets of a Secretary"**


**THE CAST**

Helen Blake............. Claudette Colbert
Lord Danforth........ Herbert Marshall
Frank D'Agnoi........ Georges Metaxa
Sylvia Merritt........ Betty Lawford
Mrs. Merritt........... Mary Boland
Mr. Merritt............ Herton Churchill
Dan Marlow............. Average Harris

**Suitability**: A popular house picture with obvious feminine appeal.

Perhaps the most notable feature of this film is the fact that it co-stars with Claudette Colbert our British star, Herbert Marshall. He does not, however, get much of a break in the hackneyed type of story which affords him few real opportunities and which leaves little to the imagination.

But the plot is of that kind dear to the hearts of the average feminine fan, the misfortunes of the heroine and her clandestine love affair, ending in marriage with a titled member of the aristocracy.

Following a hectic evening, and in a spirit of resignation, Helen Blake (Claudette Colbert) marries Frank (George Metaxa), a good-for-nothing, who promptly leaves her when, shortly afterwards, her father comes to claim her. Helen's benefactor (Berton Churchill) helps her to save her marriage. Her husband, a wise and disorderly gentleman, father, not a few unexpected adventures. The job proves somewhat humiliating because of the snobbish attitude towards Helen of Sylvia.
Merritt (Betty Lawford), lately her best friend, and still an ardent admirer of Frank, now an admitted and open crook and parasite on society. Sylvia is to be engaged to Lord Danforth, who, on arriving home, is infatuated with Helen, a charming little lady of whom Frank company Sylvia is involved in his murder the day preceding her wedding.

Helen tries to shield Sylvia, but Danforth discovers the truth, and so the impromptu secretary goes the plum of the marriage and puts Frank away.

While sensible people will have little or no sympathy with the girl who, despite all the warnings of her guardian, marries under such circumstances, her subsequent unhappiness and final attempt to sacrifice herself for a worthless friend will willfully shock the susceptibilities of the contemnible to which the director makes a special appeal in his rather turgid interpretation of the murder, and his colouring of the girl's character in permitting her to reveal to Danforth the fact that she is a married woman and the gigolo is her husband.

Charming Claudette Colbert brings her best efforts to bear on the rather shallow part of the girl. Herbert Marshall, not too well served by the photographer, plays with his usual polish the part of Lord Danforth; and George Metzgar, whose first screen appearance this is, makes the most of an unpleasant role, in which he sings and dances with good effect. All interiors are finely mounted.

ANALYSIS
Story and Dialogue......12% out of 20%
Direction................17%
Acting....................17%
Recording and Photography16%
General Appeal.........15%

H. M.

"Waiting for the Bride"


THE CAST
Gene Gerrard Kay Hammond Fred Groves Hal Gordon
Evelyn Mary Brian Howard Margy Paton
Binnie Barnes David Millar Kenneth Kove

Suitability: Light entertainment which may suit as second feature for average halls.

The stratagems and indecisions of a mercenary chorus girl, though often amusing, cannot be considered edifying. As the title indicates, the production, which must be described as garish.

Technicolor, often a blessing, sometimes proves a curse. In this case, for what might have been the interiors are extremely delicate and beautiful, the faces of the performers, especially the men, are garish, and offend the eye. The spectator stares, but has not the illusion of watching creatures of flesh and blood.

Fred and Howard belong to the "can-and-kill-the-team" brigade. Evelyn, a chorus girl, determines to marry the former, knowing him to be wealthy. Tactfully dodging his advances, she invites him to her rooms, having previously arranged with an old character actor to arrive and pose as her father. The old boy asserts his belief that she is married, and Fred, with evil intent, acquires. Howard unmasks the paternal fraud by making him drunk. Evelyn is ashamed of herself, and there is a deadlock. Ultimately, she confesses, and a gorgeous wedding takes place.

Mary Brian does well in a somewhat difficult part. But the best thing in the picture is Joseph Lunsford, in the impersonation of a quaquaversal Dutchman. Marie Prevost is amusing as the flamboyant and candid friend; Geoffrey Kerr, who plays Fred, has much personal charm and refined tone.

Analysis
Story and Dialogue.....10% out of 20%
Direction.............12% out of 20%
Acting...............15% out of 20%
Recording and Photography14%
General Appeal.......63%

H. J.

"Out of the Blue"


THE CAST
Gene Gerrard Jesse Matthews
Kay Hammond Binnie Barnes
Fred Groves David Millar
Hal Gordon Kenneth Kove

This is a bright and amusing adaptation of the musical play "Little Tommy Tucker," by Caswell Garth and Desmond Carter, in which Gene Gerrard played at Daly's Theatre recently. The plot is both farcical and fragile, with courtship complications of the evergreen type. But there is so much enjoyable wit, pleasing singing and cleverly naturalized that the show goes briskly in spite of its length and leaves the spectator in the best of spirits.

Bill Coverdale ("Uncle Bartholomew" of the B.C.) is blessed with a droll voice of the most enchanting; the two daughters of Sir Jeremy Tucker, who live with their father at Kneaveston Towers, Introductions are followed by love.

Angela and Bill become engaged, to the distress of inebriate Fred. But the mercurial Bill transfers his affections to Tommy. Piqued, she departs to Biarritz and sings at a luxurious hotel. Bill distinguishes himself as a drummer, but is arrested. Ultimately, sunshine follows cloud, all getting the partners they desire.

The success of this sparkling, but unintellectual, production is due to the talents and over-brimming energy of a large and experienced cast.

Gene Gerrard, who impersonates Bill, is always in the limelight, likewise Jesse Matthews. Towards the close a Russian princess and a French detective illuminate the picture with the spirit of burlesque. The staging is artistic and the recording excellent.

Analysis
Story and Dialogue......12% out of 20%
Direction................10%
Acting....................16%
Recording and Photography15%
General Appeal.........15%

H. J.

"Rynon"


THE CAST
Stewart Rome John Longden
Dorothy Boyd Charles Paton
Leslie Mitchell Cyril Brandon
Evelyn Willard Brandon

Suitability: For audiences appreciating thrillers of its type.

The firm of Rynon is in difficulties, but Benedik, the chief, assures both his partner and son that...
THE BIOSCOPE

"Battling With Buffalo Bill"


THE CAST

"Buffalo" Bill Cody......... Tom Jane Mills................. Lucile Browne Dave Archer................ Rex Bell John Mills.................. Wm. Desmond Jim Roddige................. Francis Ford Scout Jack Brady........... Yakina Canutt Chief Thunder Bird........ Chief Thunder Bird

Suitability: Excellent for juveniles and working-class patrons.

This stirring serial is concerned chiefly with a little Western settlement and the rivalry of redskins in neighbouring territories. A ruffian, who attempts to fan the flame for his own advantage, is roundly opposed by Scott Cody, known as Buffalo Bill. Fighting is incessant, while the stentorian exhortations, cheers, whooping, and gun fire keep excitement at fever pitch. Tom Cody is well made up as the accepted hero of penny dreadfuls and rides fights, and distinguishes himself as a marquisman. Support is of the usual type.

CHAPTER 1.—"Captured by Redskins," 1,613 feet.

CHAPTER 2.—"Circling Death," 1,589 feet.

CHAPTER 3.—"Between Hostile Tribes," 1,424 feet.

CHAPTER 4.—"The Savage Horde," 1,416 feet.

ANALYSIS

Story and Dialogue........ 10% out of 20% Direction................... 10% out of 20% Acting......................... 17% out of 20% Recording and Photography 15% out of 20% General Appeal.............. 64% out of 100%

I. J.

*"Dr. Josser, K.C."


THE CAST

Ernest Lottinga, Jack Hobbs, Molly Lamont, Arnold Bell, Fred Rex, Harold Wilkinson

Suitability: Hearty nonsense for popular halls.

What is, in essence, a long-drawn-out music hall sketch rather than a story film, sees Ernest Lottinga in his usual role of facial contortionist and dispenser of amusing gags.

The story is of the slightest, and though rather too complicated to give in detail may be followed with ease by the most unsophisticated of patrons. Its greatest fault lies in the fact that the story is insignificant, and Norman Lee has carried it to excessive length. In view of this many find it tedious, though this will not apply to those fond of comedy in its broadest sense.

Jimmy Josser steals a lady's handbag, and finding an inarticulate note inside decides to try a little blackmail.

Fortune sends across his path the woman's husband, who he discovers is trying to shield someone.

With everything ripe for a good haul Jimmy enters the O'Neill household and is passed off on the wife (Molly Lamont) by an agitated husband as an expected visitor.

This is the start of a whole series of arrivals who become involved and are accepted by the wife as being somebody they are not.

One is the woman from whom O'Neill is trying to save his pal, and another an old convict associate of Jimmy's who proves to be a smarter man than he and deems with the money for which Jimmy has worked.

Peace is finally restored when the vamp is proved a bigamist, being the wife of both Jimmy and his friend, who have assumed the role of lawyers, and who bring relief to a harassed couple.

Ernie Lottinga is, of course, the life and soul of the film, and his most unsuitable humour brings with it plenty of hard work. Others do quite well with Jack Hobbs as the husband and Molly Lamont in the role of the wife being the most prominent.

ANALYSIS

Story and Dialogue........ 10% out of 20% Direction................... 10% out of 20% Acting......................... 15% out of 20% Recording and Photography 17% out of 20% General Appeal.............. 71% out of 100%

H. M.

Bob Custer Series


THE CAST

Bob Custer J. P. McGowan Vivian Ray Bud Osborne Phyllis Bainbridge Hank Bell

Suitability: For the uncritical.

These films are old and the quality of the prints are nit-picked and attempts made. Often added, but the recording is not on a high level, while the music chosen is unsuitable.

"O'MALLEY RIDES ALONE," 4,776 feet. Certificate: U. Release Date: Not fixed. Two Mounties interrupt a hold-up and attempt murder. One only is seen, but the other hides his identity to trap the killers. By permitting the villain to discover his suspicions, the disguised Mountie forces him to reveal himself.

"CODE OF THE WEST," 4,775 feet. Certificate: U. Release Date: Not fixed. An old station-master is suspected of thefts, whereas the real culprit is the owner of the local dance hall. The arrival of a representative from an insurance firm results in much fighting and the unmasking of villains.

"PARTING OF THE TRAILS," 4,860 feet. Release Date: Immediate. Certificate: U. Rounding Raymon (Bob) and his bushman meet a millionaire out on the spree. The old gentleman's daughter offers a big reward for anyone who can find her father. After a
struggle with ruffians, Raymond wins the reward — also the girl. A Western of moderate appeal.

**THE BIOSCOPE**

**November 11, 1931**

**ANALYSIS**

**Stories**
- 8% out of 20%
- 9%
- 5%
- 5% out of 20%
- 32% out of 100%
- 5%
- 20%
- 10%

**Acting**
- 20%
- 20%
- 10%
- 20%
- 20%
- 7%
- 7%
- 7%

**Photography and Recording**
- 20%
- 20%
- 20%
- 20%
- 20%
- 20%
- 20%
- 20%

**General Appeal**
- 32%
- 100%
- 32%
- 100%
- 32%
- 100%
- 32%
- 100%

**Short Product**


"STRANGE AS IT SEEMS" (Universal). 805 feet. Release date: January 7, 1932. No. 14 of a series. Contains a tableau of a raging torrent catching salmon with his hands, a bee-keeper wreathing himself with the insects and placing them in his mouth, and a fanatic with grotesque sculptures illustrating the Bible.


"WHAT A HEAD" (Ideal). Talkyman. 1,186 feet. Release date: Not fixed. Certificate: U. Jack Duffy, Frances Lee, Ronnie Roudell, etc. A funny old man has a headache and does not make love to his daughter. Much knockabout nonsense, but smiles.

"DOUBLE CROSS" (Ideal). Burns Detective Drama. 964 feet. Release date: Not fixed. Certificate: A. Sensational murder mystery, the victim is found murdered, the police search the body by an unseen assailant. Excellent of its type.


"THE CONQUEST OF THE AIR" (Wardour). 1,322 feet. Release date: Not fixed. Certificate: U. Informative and entertaining film showing man's failures and successes in flying, starting with the first balloon flights of da Vinci and others. The triumphs of recent times are illustrated by the records of Santos Dumont, Bleriot, the Wright Brothers, etc. The film is quite up to date and finely photographed. An excellent short for any house.


"13th ALARM" (Paramount). 1,677 feet. Release date: May 2, 1932. Certificate: U. Plenty of knockabout is the order with Chester Conklin as a fool head fireman who manages to put out and do the right thing. Some big fire scenes should put this over well everywhere.

**Those Too Young Supervisors**

**THE EDITOR, THE BIOSCOPE.**

Dear Sir,

A letter in your Readers’ Forum of the current Bioscope, headed “Too Clarity prompts a somewhat similar experience that befell me last spring.”

An advertisement in your columns (under a box number) asked for a relief operator. I replied, enclosing photograph, copies of references, and ended by offering to attend interview at my own expense. I got an answer, requesting me to attend at an office in Wardour Street the next day, it being stressed that the company could not be put to any expense. I went (by motor-cycle) and was taken up in the lift by a page-boy. After a long wait, I was shown into the office and met the company’s supervisor, an extremely young man for such a position.

He asked a number of questions, some of them hardly fair. For instance, he asked if I could take a generator down, which is not really an operator’s work; also, whether I could take down a Western Electric electric, which he should know is not permitted. Where I really got wrong was in not remembering the number of the set I had been on, whether it was 2 x x or 3 x x. He exploded at that . . . ! His attitude had weakened my self-confidence and I was not able to do justice to the premises in a ringing way. I communicated the result of the interview, since when I have heard nothing. I wonder whether this is the same firm, and super-

visor, referred to by your correspondent? Yours faithfully,

H. K. STANLEY.

6, Eldon Terrace,
Harby Road,
York,
November 6, 1931.

**PROTECTION BETTER THAN . . . ?**

**THE EDITOR, THE BIOSCOPE.**

Dear Sir,

I really think you are to be praised for putting into your paper such a daring article as that which comes from Mr. John Maxwell. I have been told how careful all the newspapers are about offending their big advertisers, but your courage in putting that article in shows that to be wrong.

I cannot see quite what Mr. Maxwell is getting at about the costs of a film, but I want to say that I believe very few British exhibitors would mind even if their rentals went up slightly if a tariff was put on American and other imported films, because if something like that was done down the wholesalers will get us all in a box by building up huge competitions against us.

When once the British producers were used to getting enough output to keep our going, a little less depending upon the imported films, prices would right themselves again, and the British exhibitor would be saved.

I believe in protection, even if we do have to pay a bit more, because in the long run we shall all be better off by keeping a little more of the country’s money here instead of sending it all shipwards in bulk to the Atlantic in order to buy big cigars for the foreign film magnates and pay for champagne baths for Hollywood stars with voices that give English people the curve of the eye.

Please allow me to sign myself,

INDEPENDENT EXHIBITOR

(Not independent means, though).

Nottingham.
November 5, 1931.

John Pearson

Leaving Warner Brothers

Everyone doing business with Warner brothers will miss the genial personality of John Pearson, who is leaving that organisation on the 20th of this month. Mr. Pearson has been a prominent and popular figure in the film trade for the last 20 years and has gained the admiration and respect of all who have come in contact with him for his shrewd business capacity, his sterling integrity, his charming courtesy and genial humour.

Mr. Pearson’s first entry into the film trade was with the Tyler Apparatus Co., about 1911, later on being associated with Dr. Japp and the London Film Co., the Globe Film Co. and with J. F. Brocklehurst, the house for which he remained 12 years, until, in fact, it was taken over by Warner Bros, in 1925.

His many friends await with keen interest news of his further activities.
Travel Series for Gaumont
From New York to Cairo
The Gaumont Company have secured an entirely novel series of travel subjects. All parts of the world are represented in the series. The first six are titled as follows:—"Up and Down New York," "Calling on Cairo," "Hearts of a Nation," "Top of the Old World," "Dutch Treat" and "Boston Common and Proper." It is probable that one or more of these films will be screened at impending presentations of high-class subjects.

W.E. Introducing Changes
Operating Department Moves to Cricklewood
Important personnel and other changes are being effected by Western Electric. The headquarters staff of their operating department, covering installation, merchandise and service sections, is being transferred to Western Electric's Cricklewood branch, and R. C. Meeker, at present service manager, is to be appointed operating manager in charge of these three sections. He will report to R. M. Hatfield, managing director. Western Electric believe that the transfer will greatly improve service to theatres, as Cricklewood is the centre of their engineering and research activities and also houses a plant for mechanical and acoustic testing. The theatre emergency service for the London area will still be maintained at Bush House.

Peggy Shannon's New Contract
Peggy Shannon has signed a new contract with Paramount, according to an announcement from the company's Hollywood studios. Miss Shannon recently completed a leading role in "The Road To Reno," and has a role opposite Richard Arlen in "Touchdown."

W.E. Small Set for D.C.
Western Electric have completed the design of a new motor to operate from direct current in conjunction with their 3-A type equipment. The Western Electric 3-A set heretofore has only been available for A.C. power supply.

R.C.A. Set for "Mauretania"
The s.s. Mauretania, the most popular liner under the Cunard banner, is to be fitted with R.C.A. Photophone portable reproducers. The latest, low-priced P.G.—29 type R.C.A. equipment has been purchased by the Cunard Company.

Topical Supplement
To-night (Wednesday) Gaumont Sound News will issue a special supplement to all subscribers, containing Armistice Day pictures and Opening of Parliament scenes.

Watch Committee as Censors
Sheffield Delegates Its Power
Sheffield City Council decided on Monday to vest in the Watch Committee the power to decide the question of the local showing of any film which has not received the certificate of the British Board of Film Censors. The power is given without restriction or condition.

It will be recalled that some time ago, after the local Watch Committee had decided that "Outward Bound" should not be shown in Sheffield, the full Council, after a lengthy debate, reversed the decision.

Alderman E. G. Rowlinson, introducing the resolution, said it was designed to overcome a very unsatisfactory state of affairs. They desired to remove the constant seeing and unreal division of the Council in regard to the question of film censorship locally.

Councillor Garnett said it was to be hoped that if the resolution was passed the Watch Committee would show a little more discretion in the future. In the past, members of the Committee had had the impression that because a film did not receive the certificate of the Board of Film Censors it was because the film was condemned, and they had had the spectacle of the full Council withdrawing from an untenable position.

R.C.A. Launch Service Scheme of Early Sets
Modernisation
To enable exhibitors who installed the early range of R.C.A. equipments, R.C.A. Photophone are about to launch a scheme of modernisation for making these earlier types of reproducers virtually all-mains operated, and capable of the high standard of reproduction now achieved by the latest range of Photophone all-mains equipment.

The scheme is divided into two main sections:—(1) Modifications to lower operating costs; (2) modifications to bring reproduction up to the high standard of present-day achievement.

The cost of each section of the modification scheme has been kept as low as possible compatible with efficiency, and represents an investment which should amply repay all exhibitors using early types of R.C.A. Photophone equipment.
At the C.E.A. Meetings

Portsmouth's "Plea" For Standing Room

Film Shows at Local Church Hall

The Portsmouth Branch, at their monthly meeting on November 4th, decided to make another approach to the local Watch Committee with a view to standing room being allotted to them. The Branch were well received in the theatres and music halls of the city. Present at no standing is allowed in any of the cinemas.

At a complimentary dinner the previous evening the Branch also made a presentation of a handsome group of silver to J. H. Richards, in recognition of his many years of service to the branch and the cinema industry. The Chairman, Councillor F. J. Snickerell, presented at both gatherings, and the President and General Secretary of the C.E.A. were among the dinner guests. A report of the latter function will be found elsewhere.

The Secretary (A. Daniels) stated that, in accordance with a circular from Head Office, the local committee had been asked to attend the recent Parliamentary Election, asking if they would support a Bill based on the principle of local option to place the Sunday opening position on a reasonable and permanent basis. The A.G.M. of M.P., had replied that he should not feel inclined to vote for any change in the incumbent law. The Secretary said that public opinion demanded it. He added that the Council should consider the return of a suitable Government determined to take every step to preserve the principle in film interests and that issue every other must be subordinated. Major Sir Herbert Field, had replied to that strain.

Commenting on the letters, the Chairman said that the time was really incorrect to raise any other issues.

A Ruling "Dividend"

In connection with the finance report, the Secretary said that in the early part of the year the Branch decided to sell their old cinema, and had been connected in connection with the old rating appeal of 1921 by officers of the branch. In order to get the entire amount of the loans made by members, which amounted to £27,000, the branch had to refund in the丕泰 to pay the £8.5. required and to leave a balance to the funds.

Authority was given for the cheques to be drawn.

The Petrol Rebate

A letter was received from the Marston Motor Garage, contractors for the road transport of members' films, asking the Branch to give consideration to a reduction of the petrol rebate and he informed the manager that he had gone over to sound films, and the number of these which were run at only the branch were reduced the week.

The report of the fact that the concert will come up for renewal again next April, it was decided to inform the contractors that the matter would be reconsidered then.

No Such Thing As Release Date

Sussex Discusses Major-Gale's Attack

A bombshell was hurled into the meeting of the Sussex Branch at Brighton on November 3rd, when Walter V. South, the local Chairman, made the announcement, that there was no such thing as a release date, and that the meeting heard their respective views in camera. A rater had an opportunity of putting a film on before the public, and he declared that Eko Briq returned an instance in which he had booked a film for October, and that he did not expect the film to run in Brighton, and he could have shown it and selected another. He was then told that he could not have the film on the public safety imposed upon the cinema.

Circuits, which made no effort to put the films on. Eko Briq quoted an instance in which he had booked a film for October, and that he did not expect the film to run in Brighton, and he could have shown it and selected another. He was then told that he could not have the film on the public safety imposed upon the cinema.

Major-Gale's attack on the question of single-feature programmes, W. Fuller said there were bound to be difficulties in competing the balance.

The chairman: You can have all the pictures in the big houses, but the pictures to us.

W. Fuller said it would mean putting in four or five shows.

R. H. Ainsworth said he had had as many as eight items in his programme. He would rather have good shows than second feature.

Bolton was in the points of view of the Municipal Elections.

Evening Trade Shows

Randolph Richards reported that some notice appearing in the Advertiser that the Branch against trade shows being given in the evening. There had recently been several more shows in the district.

Novarro Song for "Son of India"

Owing to the demand for another film in which Ramon Novarro sings, Sam Eckman, jr., managing director of M.-G.-M., has decided to include a new number, and has asked the rights to "Son of India." This number, which has been specially written for the picture, will be ready in time for inclusion in release prints of the picture.
Manchester and Liverpool

(Representative: Fred Cronshaw, 18, Cogswall Road, Anfield, Liverpool. Telephone: Anfield 1249)

New Pathé Premises

Pathé Pictures, Ltd., whose local manager is F. G. Ross, have opened offices at 19, Hardy's Buildings, I, Cateaton Street, Manchester. The late Mr. R. H. Lister, who was the staff of Metro-Goldwyn-Mayer. At Liverpool, J. Lewis is the manager for Pathé.

Thirteenth Annual Dinner

Superstitiously minded people need not be disturbed because of the fact that this year's annual dinner and ball under the auspices of the North-Western C.E.A. will be the thirteenth. There was argument three or four weeks ago as to whether there would be a state of things that is now, and that is how the pessimists put it—a tradition that should be held, but superstition lost. Thirteen has tried to turn the committee of rangers and exhibitors who are arranging the dinner and are setting out to prove that thirteen can make a lucky number, is composed of Alderman E. Trouncen, J.P. (chairman), J. R. Dovery and H. W. Nuttall (vice-chairman) and B. Allman, A. S. Barber, L. Blund, G. Dartnell, C. O. Davies, J. Edwards, J. A. Farnett, R. Duncan French, E. G. Giles, G. Gillie, H. Goodman, L. Hampson, W. Hodson, W. J. Hughes, W. Humphreys, W. W. Lewin, C. F. McArece, C. F. Mott-Cowan, C. F. McGregor, A. Russell, R. P. Rutherford, J. R. Saronic, W. J. Speckman, W. C. Scott, W. W. Spratt, E. M. Upton, W. Walker, A. W. Wilson, and E. L. Williamson and G. D. West (secretary).

The event will take place on December 3rd, the place, Alderlief, the date, Liverpool; tickets, £1 6s.; dinner and dance, £1 1s.

Muzzled Order Modified

Up to now Southport exhibitors who enjoy permission to open their theatres on Sundays have been restricted in their choice of films to silent subjects, the supply of which is quickly drying up. When representations were made to the magistrates for authority to show articultions printed pictures they demurred, but promised to consider the question a little later in case they have not done so, and last week granted the application made on behalf of six cinemas in the area in question for the renewal of the licence prohibiting "talkie" films being shown on Sunday.

G.B. Staffs

Birkenhead and Wallasey section of the Gaumont British circuit, under the supervision of K. G. Butler, will hold its annual staff dance on January 18th, probably at the Empire Ballroom, New Brighton. It is complimentary to the circuit that the social amenities of cinema staffs are generously encouraged.

Turned Down

H. Finniss, manager of the Super Cinema (Gaumont), Birkenhead, asked the Birkenhead magistrates last week for permission to give a performance on Sunday, November 29th, in aid of the Birkenhead Trade Benevolent Fund. They refused on the ground that it would be in breach of the Sunday Observance Act for the cinema to open.

Four Northern Counties

(Representative: Thos. B. Burgess, 242, Wingrove Avenue, Newcastle upon Tyne)

Sunday Concert Not Permitted

Blythmagistrates last week refused to grant permission for a concert in the Theatre Royal, Blyth, on Sunday evening, December 27th, in aid of the Blyth Fresh Air Fund. The Chairman said that, so far as the law was concerned, the Bench had no power to grant the application.

Whitley Theatre Converts

It is announced that the only legitimate theatre in Whitley, which has been closed to the public for some considerable time, will shortly change completely over to "talkies." This theatre was reopened on May 18th this year, after having been closed for some time as the carrying out of an extensive rebuilding scheme. During the alterations the building was made for an up-to-date operating purpose.

Cinema Changes Hands

The Grand Cinema, Brotton, near Saltburn, Yorkshire, which has been controlled for several years past by Mr. Lord, has now been taken over by Mrs. C. Miller, who has had the hall completely renovated and A.W.H. sound equipment installed.

Another Sunday Licence Refused

An application for a seven days licence for the Coquet Picture Hall, Amble, was refused by the Amble magistrates last Friday. The application was made on behalf of the proprietors, who pointed out that under the present conditions people from Amble had to go to Alnwick for Sunday cinema entertainments. On behalf of the police, Superintendent Spratt said he had always favoured the opening of cinemas in the town on Sundays.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leeham Grove, Hingley)

A Bradford Cinema's Reopening

The old Thornton Road Picture House, Bradford, which has changed its management and is now known as the Twnety-One, was reopened last week. The Tatler is one of a chain of cinemas now controlled by Regal Cinemas, Ltd., under the control of Harry Buxton. The Rev. A. B. Swift, "The Parson Showman," who is to be manager of the cinema, introduced Miss Doodoo Watts, who declared the theatre open.

The Tatler cinema is equipped with Western Electric. Matinee prices are 6d. and 6d. to 9.5 p.m., and evening prices 6s. and 1s.

A Cinema Carnival

Miss Rene Clama, the star of several recent Gaumont and Gainsborough films, presented the prizes at the annual cinema and carnival dance held in the Majestic Ballroom last Wednesday night on behalf of the Junior Organisation for Leeds Jewish Chastities.

Exhibitor's New Enterprise

Frank T. Thompson, owner of the Harehills Picture House, Leeds, is opening out the new Electric Picture Lounge from the Leeds, which is to have a miniature railway, through charming woodland scenery, a 16-acre lake, a golf course, cafe, summer houses, waterfalls and fountains.

Pathe's New Office

Syd Child, who has taken over the management of the Leeds branch of the new Pathe Company, has opened an office in Film House, Mill Hill.

Exhibiting Changes

Tom Palmer, of the Theatre de Luxe, has taken over the Manor Picture House, Beeston, from Harry Buxton, while the People's Palace, Meadow Lane, and John Francis Tisdwell, of the Victory Picture House, has taken over the Electric Picture House, Gate George Place, from H. K. Booth.

The former of the Regent Picture House, Torres Road, has been transferred from Edward H. J. Lee to James Louis Manx.

Closed Down

One of the older cinemas in the suburbs—the Carr Crofts Cinema at Armitage—closed down a fortnight ago and is still untenanted.

Birmingham and Midlands

(Representative: O. FordJones, "Winston," High Road, Smethwick, Birmingham. Telephone: Smethwick 289)

Fox Frolics

The Annual Staff Dance of the Birmingham Branch of the Fox Film Company has been fixed to take place on Friday, November 27th, at the Railway Tavern, Market Hotel, Station Street, Birmingham. Dancing will start at 8 p.m. until 2 a.m. Tickets can be had from any of the Fox Company staff, or direct from J. Patterson, the branch manager.

Lights Out

Owing to a breakdown in one of the main electric supply cables, a large part of Hall Green and Shirley was plunged into darkness a little after 10 o'clock on Tuesday night, with the result that the audience at the Robin Hood Cinema had to leave by the aid of the emergency gas light.

Late Wire

The Palace, chest, staffs, has relinquished the showing of silent films, and is now equipped with the B.T.H. sound system.

Sutton Coldfield Says 99

As a result of the recent Cinema Hospital Strike at Sutton Coldfield charities will be able to get by £96. The Mayor—Coroner J. A. Oldbury—has made the following allocations:—Sutton Coldfield Cottage Hospital, Misses Alice Orphanage, £17; Watson Homes, £16; Hill and Four Oak Nursing Association, £16.

No Cinemas, No Grant

A number of Coventry cinemas on Sundays was mentioned at the annual meeting of the Coventry Philanthropic Institute during the past week as one of the causes of a decrease of more than £30 in the balance in hand compared with the previous year.

Openings

The Birchley Pavilion, the largest cinema in the area over which the Birmingham licensing magistrates have jurisdiction, having a capacity of 2,000, is due to be opened on December 28th. The plans for this house were prepared by Harold H. Scott.

The Gaumont Palace, Redditch, which has been closed down for a considerable time, has now been purchased by the Public Hall, having a seating capacity of between 900 and 1,000, opens on November 28th.

Notts and Derby


Revised prices came into operation in Notts and Derbyshire on Monday. Fred A. Prior, Secretary of the Notts and Derbyshire Branch of the C.E.A., issued for the information of the public, a notice giving the old prices and the new, adding, "The rate of tax on the present admission prices of 9d., 1s., 1s. 6d., 6d. and 2s. is not increased, and where these prices are already operative no alteration whatsoever is to be made in them."

Elite Stands Away

Although it was understood that the recommendation of the Branch would be accepted by all the committee, the managing director, which Walter Bentley is the managing director and E. Wilmot-Carlin the resident manager, announced that the decision of that committee had, after considering the position, decided to make no alteration whatever to the prices at the Elite. It is understood that a certain amount of feeling has been caused by this decision, which was not anticipated by those interested in other houses in the centre of the city.
Silents Going Silent
Nottingham's few silent cinemas are dropping one by one. At Bulwell, the westerly mining suburb, the Ritz is now running Sunday, and Olympia, which the Widdowson family once owned, is being run in place as a "table" house instead of a music-hall.

Sheffield and District
(Representative: George W. Hopkinson, 60, Peveril Road, Ecclesall, Sheffield, S.W.)

Admission Price Increases
A tabulated list of admission price increases has been prepared by the Sheffield Branch of the C.E.A. for its members, and has been made public so that patrons may know exactly what they have to pay. Some of the cheapest admission prices in the country operate in Sheffield and its suburbs. Those with admission windows present at present; 2d. will be increased to 3d.; 3d. to 4d.; 4d. to 5d., and so on up to 9d., which will remain as at present. The only increases above 9d. are in 1s. 4d. seats, which will in future be 2s. 4d. and in 2s. 6d. seats, which will in future be 2s. 6d. I have heard of one cinema in Sheffield which is to retain its present prices throughout, and is to make no increase.

Doncaster and District
(Representative: F. Lyons, 111, Palmer Street, Doncaster)

Bargain Matinees
The management of the Picture House this week fell into line with the rest of the local halls in introducing "bargain" matinees, and in future all ticket prices have been reduced to a substantial reduction up to 4 o'clock. It is interesting to note that the Picture House is actually the originators of the cheap matinee in this district, during the industrial crisis of 1926.

Arts House Scala Sale
A solitary bid of £4,000 was made for the Arts House Scala, which was offered for sale, under order of the mortgagors, at the Danum Hotel on Monday and the lot was withdrawn. Built at a cost of £20,000, the Scala is practically a new theatre, opened only two years ago.

Rest of the Tale
The Oxford Theatre at Mexborough has closed its doors for the time being so that extensive structural alterations may be made prior to the installation of sound equipment. The hall will also be thoroughly renovated and redecorated.

The only cinema in Swinton is up against competition in the form of a "free theatre," actually a local church hall, which is being used by the Swinton Players Dramatic Society.

Leicester and District

Value of Sunday Shows
Uprawr of £1,000 was realised at the Sunday evening performance at local cinemas in aid of the Leicester Royal Infirmary. The excellent result was obtained with a minimum of publicity but the utmost goodwill on the part of exhibitors. The response was so gratifying as to indicate the potential value attaching to Sunday Opening whenever the law permits.

Melbourne for A.B.C.
This week the Melbourne Picture House came under A.B.C., and, with the Prince's, affords a second house in this group. Consequently, special improvements have been effected, the old "table" apparatus having been removed and replaced with the latest Western Electric "H. W. 6." Sound screen has also been installed. Gilbert Boddy will continue as manager and will have the co-operation of Syd Parsons, manager of the Prince's.

Stoke-on-Trent
Film Competition
Dodo Watts, the British film star, is to revisit Stoke-on-Trent shortly to assist in the direction of film tests in connection with a fresh competition sponsored by the New Rotary Cinema, Hanley, which was declared open by Miss Watts a few weeks ago. In addition, local scenes, including local characters, will be included in the competition.

Harry Buxton's Idea
An announcement concerning a film of real life in the Potteries which it was intended to make was made by Harry Buxton, chairman of Regal Cinematograph, on Regal Theatre, evening, when Alderman G. H. Barber (Deputy Lord Mayor of Stoke-on-Trent) and one of the pioneers of the industry, presented prizes won in the Roxy's recent slogan competition.

Mrs. Florence Burrows
The funds raised at Burslem, Stoke-on-Trent, of Mrs. Florence Hinde Burrows, who was for many years manageress of the Coliseum, Burslem, are to be used for the construction of some of the finest super cinemas in the country. R. E. Eady, who for many years has successfully run the Palladium, Burslem, has been entrusted with the management.

The Regent, Plymouth's other great super cinema, in the form of a "Ghost Train." On November 16th. The new Mayor of Plymouth (Albd. J. F. Dymond) has consented to perform the opening service, but there is some talk of Lady Astor, M.P., taking part in the ceremony if her Parliamentary duties permit. The new theatre will add to the architectural beauties of Plymouth, being quite distinct in its way. It has been built to the plans of W. R. E. B. A., of Bristot, who has been prominently associated with the design and construction of some of the finest super cinemas in the country. R. E. Eady, who for many years has successfully run the Palladium, Burslem, has been entrusted with the management.

West of England
Plymouth's New Supers
The Gaumont Palace, Plymouth, is to be opened with a "Ghost Train," on November 16th. The new Mayor of Plymouth (Albd. J. F. Dymond) has consented to perform the opening service, but there is some talk of Lady Astor, M.P., taking part in the ceremony if her Parliamentary duties permit. The new theatre will add to the architectural beauties of Plymouth, being quite distinct in its way. It has been built to the plans of W. R. E. B. A., of Bristot, who has been prominently associated with the design and construction of some of the finest super cinemas in the country. R. E. Eady, who for many years has successfully run the Palladium, Burslem, has been entrusted with the management.

Bristol
Branch Dinner
The Annual Dinner of the Bristol and West of England Branch of the C.E.A. will be held at the Royal Hotel, Bristol, on Wednesday, December 2nd. As the accommodation is limited, it is desirable that members or guests should be made as early as possible to the secretary, Mr. F. A. Webber.

Both the National President and Vice-President will be present, in addition to a number of other distinguished guests.

South Wales

Cyclorama for Cardiff
The Park Hall Cinema, Cardiff, is to be completely re-equipped with lighting. The house will be equipped in addition with the new British colour lighting scheme, which incorporates the cyclorama effect. When the new lighting is installed an attempt will be made more or less to fuse colour into the orchestral music of the stage.

A Swansea Rumour
Curious how rumour follows in the wake of definite ventures. Following last week's news that New York Men, was to have another super (fully reported in The Bioscope), there was a strong trade and general talk that a new super was being planned for Central Swansea. A big central town improvement scheme is now in being in Swansea, and, according to the talk going the rounds, some indication has been given of a site in Heathfield Street and was preparing to go over £500. You may draw your own message from it, however, that there is nothing in it.

Northern Ireland

Better Than Ever
The White Cinema Club has held many successful meetings, but few of them have been anywhere so successful as last week's annual gathering at the Imperial Hotel, Belfast, when there was a record attendance. Presenting the annual report, F. Spiers outlined the many activities during the year, dealing with the work which had been done in regard to censorship, Entertainments Tax and safety regulations. The membership had increased during the year from 34 full paying members to a total of 40. F. J. Winters presented the financial statement, which showed an increase of £20 in ordinary expenditure, the club now had over £100 to its credit, which compared wonderfully well with the £35 they started with nine years ago, when there was only a balance of £1. The reports were unanimously adopted.

Election of Officers
W. J. Hogan was re-elected president and D. D. Young vice-president, F. Spiers asked the members to retire and, with the exception of George Gray was re-elected treasurer, R. J. Winters hon. auditor, F. Spiers hon. secretary and E. Craig, H. Buckley S. Eagleson, M.'Mullum, Bob Carr, C. O'Dowda and A. V. Foggatt committee.

Censorship
Varying views on the question of censorship were put forward when the deputation which recently waited on the Belfast Police Committee gave their individual views. C. O'Dowda, suggesting that they had won every point except one, thought that it was a serious one, and that they were in for trouble in regard to it. It was over the question of the admission of children to see "A-" films and children's matines. F. Spiers said if they had nothing to fear. The Police Committee had ruled out of order at least 50 of the children's films. All they had to do was meet the clergy to see if they could come to some agreement. I have no idea what class of films they were showing.

Chairman's View
Mr. Hogan thought that they had done very well on the deputation, but on the question of the admission of children to "A-" films, he was inclined to think that there would be some trouble. D. D. Young urged that it would be far better if thedeputation would draw up a fully detailed report, in which all views could be given, and then the members could discuss it by length and decide upon their plan of campaign. The deputation agreed to do this.

Stray Items
Progress is being made with Finney's new 1,000 seater at Newry. Jack Greenfield, who is managing Finney's Picture House, Banbridge, will also manage the Newry house.

Newcastle Urban Council in renewing the licence of Mr. R. C. Barber, owner of the local picture house, decided that he need not proceed with their order of carrying out improvements under the safety regulations, which would have entailed spending £200.

Antrim County Council has adopted the model regulations on censorship recently put forward by the Ministry of Home Affairs, and explained in these columns.

Financiers Join Paramount Industrial Magnates On Board
A cable from Sidney R. Kent, general manager of the Paramount Publicity Corporation, New York, also, that important new interests which have been added to the board of directors of Paramount.

Adolph Zukor, president, has announced that the financial scope of the board has been widened by the election of the following industrial magnates as directors— J. H. White, owner of the famous "Yellow Cab" Company of America; William Wrigley, Jr., and Albert D. Lasker.

No other changes in the board are contemplated.
Perpetual Motion Again

A new dynamo is attracting a lot of attention in Germany. Invented by Herr P. Weizel, of Steglitz, the new generator is said to give a power output of 120 to 125% of the power input. Or, in other words, the machine has an electrical efficiency of over 120 per cent. So far, we have regarded 100 per cent, as the theoretical limit of efficiency, and commercial generators never reach that figure. If the new dynamo can give 90 to 100 per cent efficiency, it will be able to put 100 h.p. into a machine and take 120 h.p. out of it, of course, solve all our power problems to the end of time. The odd thing is that this new machine is said to have been tested by engineers of the big German electrical concerns, by university professors and by engineers in Sweden and Denmark, who all agree on the 120 per cent, efficiency claim. The inventor himself prepared the test, the results of which are being shown at the automobile exhibitions this kind before, and they have proved to be ingenious fakes or stupid blunders in measurement. If I have to choose between a lawyer and a mistake, I put my money on the mistake.

Sloved Currents in Cable

Experiments have shown that the speed of currents through wire circuits enclosed in cables is much slower than in the case of open circuits strung along poles. The velocity of the cable lines is about 30,000 kilometres per second on long distance lines as compared with nearly 300,000 kilometres per second on open wire circuits. According to the International Projectorist, one of the results of the slow transmission is an echo effect which, if delayed sufficiently, would result in the speaker hearing the echo of his own voice. This is substantially reduced by the "echo suppressor," a device by means of which the transmission of voice waves in one direction interrupts the echo currents in the opposite direction.

New Viennese Colour System

A Viennese photographer has just demonstrated a process of colour photography with rather unusual characteristics. At a recent demonstration pressmen have examined an ordinary a press camera could be used and any kind of plate or film could be employed. By means of the light was diverted on to three negatives—yellow, red and blue. Pictures could be taken by snapshot, and, after development, the negatives are transferred to specially prepared gelatine sheets, costing 2fl. each. The secret of the process is said to be a chemically prepared gelatine sheet, which, after exposure, over which the gelatine sheets are placed. With this paper, washing and fixing are eliminated, the photographs being printed in ordinary light in three minutes. Different tones were secured by placing the coloured plates at slight angles and in different positions. And, obviously, any number of coloured prints are possible. The secret paper only costs 4s. per sheet.

Sound to Silent

Western Electric announce a device for decentralising projection when changing sound to silent pictures. A pivoted sub-base is placed between the feet of the projector and a sliding sub-base under the rear feet. A foot lever is provided, by depressing which a portion of the rear sub-base is moved, shifting the rear of the projector laterally about the feet at the same time, and causing the direction of projection through a small angle. The sound picture is masked off to the same relative dimensions of the silent picture and enlarged to cover the same area of the screen. The new invention, which has been patented, is simple and efficient in operation.

"Keepalites" for Scilievies

When the Public Works Exhibition opens at the Royal Agricultural Hall on Monday next visitors will see a particularly interesting exhibit on the Chloride Electrical Stand No. 122. It consists of a neat "Keepalite" panel suitable for a typical hospital theatre, complete with scilievie lamp and an operating table. The panel is so arranged that in the event of any interrup-tion to the ordinary electricity supply the lighting is automatically fed over to a battery fed circuit, so that there is no perceptible interruption of the light possible during an operation. The panel provides for the emergency batteries to be constantly fed with a small trickle of current from the mains, so that they are always at maximum charge, though they can, if desired, be charged at maximum rate. I have myself known of an operation being continued by the light of tapers when current failed, but the possibilities are enormously increased in such circumstances as this particular case demonstrated only too clearly. The new device is a new inuity.

Clever Composite Device

I notice in some recent patent abstracts details of an invention of considerable significance concealed under its formal wrappings. The inventor is Roy J. Pomery, and it apparently relates merely to the making of a negative. Two photographic films, one for acting and one for scilievie, are exposed simultaneously to the same image, positioned before a non-sensitive glass. Portions of the film are then over-exposed and this film is developed to produce an opaque image. This film is then used to mask the other film during its exposure to a desired background, so that the subject image of the second film may be combined with an image of that background. In this simple way a described system which should be patentable and theoretically quite efficient for enabling an artist to be photographed in a studio in Hollywood and appear on the screen as if taken in a moving African forest or a European crowd. The trouble was to avoid high lights of the background showing through the figure image, but this travelling black mask solves the problem cheaply and accurately. Why not do you or I think of it?

New Long-Playing Discs

The American Victor Co. has just demonstrated a new long-playing gramophone record on which every revolution is used. These new records will run for half-an-hour, using both sides of the disc. The effect is obtained by slowing down the machine by a turntable from 78 to 45 r.p.m. per minute. These new grooves are about 25% wider than the normal ones, making the playing time longer. The discs are made of a new composition, one-fifth as heavy as present records, and the surface noise is said to be less than one-half that of the ordinary record. Beethoven's Fifth Symphony has been recorded on one disc, and eminent composers were loud in praise of the quality of reproduction. No details are yet available as to how, with double the number of surface grooves, the breakdown of groove walls is prevented.

Television and Cinema

It is disappointing to find film executives so widely opposed in opinion over the recent Broadway demonstration of television. A scene from a Broadway play was televised from the Theatre Guild stage to a 10 ft. screen in the Broadway Theatre. The heads of the players filled the screen and are said to be easily distinguishable—the synchronization being good. The visual portion of the broadcast was, according to one reliable authority, "good enough to put hot lamps caused a ten minute breakdown. Other leaders of the film industry apparently regard the show as marvellous. The television screen is described as being "a large magnifying glass placed against a receiving disc which was making 900 revolutions a minute. Several feature television demonstrations with film people have frankly marvelled at the critical and disparaging attitude the trade. Naturally, they do not remember when the film picture itself was every bit as indistinct, wobbly and tiresome to the eye, and, therefore, cannot recognise in the new manner the same possibilities of colossal technical growth.

Another "Advance" of Science

A new sound development consists in the recording of a business conversation, so that it may take the status of a legal contract. Recently Eddie Cantor wanted to close a new deal with Samuel Goldwyn, but whereas Cantor was in New York, Goldwyn was at Hollywood. Regular telephonic communica-tions was established after arrangements had been made for recording the conversation both vocally and visually. The affair obviously had a certain publicity element, but the fact remains that this commercial contract secured does actually constitute a formal contract, duly signed vocally on the variable area track. There might be difficulties in the way of legal enforcement of such a contract. The association between the sound track and the picture would have to be proved and all possibilities of visual impersonation and vocal duplication disproved—not to say any means an easy task. But the idea has possibilities and will probably be developed as a means of securing evidence. An amorous conversation by telephone may in time be as disastrous as the old-fashioned compromising letter, and in the business talk into a telephone may subsequently appear in court later as evidence in a libel suit. The Recording Engineer may in time be the bugbear successor to the Recording Angel.

A Dark Subject

Eastman Kodak have just made a specially sensitised film by means of which it is possible to take photographs in the dark. A demonstration was given recently, and we are not told how the film has developed. Our correspondent, S. T. Upid, wants to know how they keep the film from getting fogged, and why it has to be held through the light with an electric lamp shining in the spool box till the cameraman is ready to turn it to.
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THOSE BAD PRINTS
Technical Quality Now a Vital Problem

For two years now THE BIOSCOPE has been waging a war against bad prints. From time to time our comments on the subject have been quoted by American journals, and we have had encouraging letters on the subject from American and British official organisations. It has almost come to us that the progress made was small in comparison with the greatness of the evil; but at last there are signs that this evil is to be tackled seriously. The Society of Motion Picture Engineers and the American Society of Cinematographers have both decided to make it a major issue with producers and renters, so, if exhibitors will lend a hand for a month or two, there is a real chance of the evil being scotched.

It is a matter of sheer amazement to us that so obvious a drawback to the trade’s financial progress should have been permitted to persist for so long. Every producer in the country spends lavishly to get stars and featured players. He installs costly lighting equipment, pays heavily to secure the most perfect cameras and expert cameramen, so that these stars and their settings shall be photographed to the best advantage. He builds perfect laboratories to get prints which shall show every detail of quality. The original negatives contain, and is it by these prints the work of the technical staff is judged? Then, with the film advertised and sold, its interest often seems to vanish.

The Power of Bad Photography

Something of the kind happens with “stills.” We have on occasion commented on the low artistic and technical level of certain stills, and the cameraman responsible has indignantly brought us his negatives and first prints as evidence. Often the reproduced prints issued to the trade have hardly been recognisable as copies of the fine first print made from the same negatives.

An order has evidently been given to an outside firm to supply so many thousand glossy prints from negatives sent. The order has presumably been the first consideration, and prints have been issued which were mere caricatures of what the still man had originally submitted. Delicate gradations of tone were lost in broad masses of sort and whitewash and what started life as an artistic picture reaches the exhibitor looking rather like a seaside ferrotypes.

But, after all, bad stills are less serious than bad films. They have no actual place in the programme or the entertainment. They are a not a vital part of what the exhibitor is selling for a livelihood. In the case of the films themselves, poor quality is inexcusable. It is not merely a question of doing credit to the work of the cameraman, it is a question of life and death to the exhibitor, and therefore ultimately to the producer.

Every producer knows how much harm can be done to a budding star by bad photography. British exhibitors have often been amazed by the changed screen appearance of the British actress when she has gone to Hollywood. In the British film she often looked rather like a goose in a ducking, but Hollywood cameramen transformed her into an ethereal creation of radiant slimmness. A cameraman can, almost at will, make a beauty look tired out, lined and lifeless. For instance, it would be difficult to estimate how much of Norma Shearer’s popularity is due to the repulsive way in which her cameramen have transferred her to the screen.

The Public CAN Tell

It is no use saying that the public does not recognise good photography. Most intelligent people nowadays know something of the elementary technique of photography, and the characteristics of good definition, composition and lighting. Probably 75 per cent of our patrons are to some extent amateur photographers or cinematographers, and the remaining 25 per cent, have seen so many pictures that they can resent a photograph even if they cannot analyse it.

“Bad photography” does not mean merely bad camera work. It must be taken from the patron’s standpoint to include any subsequent process which impairs the quality of the photographic image on the screen.

What obviously happens is that producers run for selling purposes a first print of the finest procurable quality, and take it for granted that the copies subsequently issued will be of equal quality. It is improbable that a producer commonly sees one of his own films in general release. In the nature of the case his activities are quickly centred on his next production rather than his last. He or his renter gives instructions for so many release prints and there the matter ends. The quality is left to chance and the conscience of the laboratory man.

“Bad Photography” Means Bad Sound

Some laboratory men have conscience, and others are merely busy. Much of the film printing released in England is of high quality, and much of it is simply vile. The weakness may consist of bad processing or bad editing or both, and it may appear in the picture or sound track, or both. The conditions are not peculiar to this country. In a recent discussion at the S.M.P.E., a case was cited where a leading circuit theatre tested and returned forty prints before finding one suitable for running.

The President of the A.S.C. recently said that the release prints shown in many theatres were so carelessly made that they were scarcely recognisable as the same fine pictures which were shown in the studio projection rooms.

The subject cannot be dissociated from that of film mutilation by projectionists. Bad printing or bad handling both result in prints which, pictorially and audibly, are often mere travesties of the original. Often in addition to degrading the show they actually bring it to a standstill. With some prints as received by exhibitors it is virtually impossible to guarantee an uninterrupted performance, to say nothing of one doing justice to the producer and the audience.

It is obvious that neither producers nor renters can indefinitely shelve their claims in this matter. No one can possibly be more interested in seeing that films are presented to the public in a satisfactory way. We had a Renters’ Sound Committee to ensure that the quality of sound reproduced should give the renters a fair chance with the public. If renters and producers have this clear and direct interest in the quality of theatre reproduction they obviously should watch all the things likely to ruin that reproduction. They should encourage better technical and audible reproduction by insisting on all prints being of first-rate quality and being maintained at that standard.

No More Difficult Than Letterpress Printing

There is nothing impossible in the process. The mere number of prints is not a difficulty, though if work has to be rushed unduly, problems arise. These are solely matters of organisation. As John Arnold, of the A.S.C., points out, the Saturday Evening Post is not badly printed though nearly three million copies are printed, in colour, each week! Magazine printing of this class is quite as delicate as b, and v. film printing and the difficulties in each process can be overcome with skill, care, and reasonable time.

Mutation could be stamped out in two months by vigorous action. As soon as renters realise how vitally their own pockets are involved it will be stamped out. The astonishing thing is that it has been tolerated so long.

The various technical organisations in the trade have agreed on a standard print, so far as its form is concerned. Let them now specify a minimum standard of quality and how it is to be maintained. Everyone in the trade will benefit—even the punch mark fiend, who will be transferred to some other occupation more happily suited to his level of intelligence.
FITTINGS—
While You Wait!

Left: An unusual built-up bracket. Right: A useful fitting for flat lighting from the extreme corners of a room. A simple way to an uncommon effect.

The Holophane Company have just published a large 50-page list concerning the new Holophane system of fitting construction, which is of very great practical interest to every exhibitor. The Holophane Hedralite embodies new and original methods in the construction of fittings. The principle adopted is the construction of a series of geometrically shaped prismatic glass panels, by means of which fittings not merely of various sizes out of contrasted designs, may be built up.

There are four definite geometrical figures employed—squares, rectangles, right angle triangles and equilateral triangles, and these are so selected that the dimensions of each bear a definite relation to all the others. The side of one size square, for instance, is the same as one end of a rectangle or the sides of the triangles. This enables unlimited number of facetted fittings to be built up.

Cheap But Impressive
The prismatic panels themselves are, by the system of glass construction employed, highly ornamental, but in conjunction with them the Holophane Company has developed an entirely new method of metal fitting construction. The invention embodies a unique principle consisting of glass corners, with specially constructed metal straps of standard lengths, by the combination of which metal fittings of infinitely varied designs and sizes may be built up from a small stock of finished parts.

Fittings may, in this way, be built up to suit any style of architecture, may range in size from a one-lamp bracket to a 100-lamp laylight or chandelier, and can be made to accommodate any desired lighting effect. An important point is that the standardisation of parts enables attractive fittings to be built up at a very low cost, and if at any time the proprietor wishes to change the size or style of his fitting all he needs is a screwdriver and two or three extra parts.

Fittings Can Be Altered Quickly
It is a little difficult, unless one has this catalogue in front of one, to realize the wide variety of fittings which can with a little imagination be assembled from a relatively small stock of parts. In this list are fittings which would be an ornament to the most dignified interior; massive fittings, which look as if they had been specially designed for the saloon of a luxurious liner, at heavy cost. At the other end of the scale are some charming single-light fittings and brackets which can be built up for about 2s.

One advantage of the system is that it gives a consistent note to the lighting throughout an entire building, while at the same time permitting a great diversity of individual types, according to the particular situation under consideration. If at any time the lighting in a room is to be increased or the room changed from a private into a public room, it is not necessary to buy new lighting fittings. The electrician can in an hour or so transform the old fitting into something worthy of the new purpose it has to serve.

A Carefully Planned List
This catalogue has been carefully planned so as to facilitate all this work of arrangement on the part of the exhibitor or his electrician. There are elaborate indices and a large number of carefully dimensioned suggestions for fitting, so that even an inexperienced person could plan two or three hundred fittings without difficulty. Needless to say, the whole scheme is one which has met with great favour among cinema proprietors and architects, one reason being that these fittings lend themselves with special effectiveness to colour lighting.

The new cinema, the Majestic, at Gravesend, has made excellent use of some of these fittings for wall brackets; fitted with an amber lamp they make a very effective and efficient decoration. The Holophane people will doubtless send a copy of this list on request made to Elverton Street, S.W.1.

BRILLIANT new SPEAKERS
We have already spoken in terms of the highest praise of the F.I. permanent field speaker. It is a speaker of quite unusual truth and brilliance, and its unusual performance has been commented on even by its competitors. Only a few months ago one of our readers who purchased one of these units recently wrote: "F.I. Speaker Unit doing extra well. Great piece of work."

Detachable Diaphragm Unit
It is, therefore, specially interesting to hear that the Film Industries technical men have now produced two new models giving even better performance than the previous ones. The new theatre model priced at £15 15s. weighs only 12½ lbs., against its predecessors 21 lbs., has a greater over-all efficiency, particularly in the upper register, a more sturdy diaphragm and a greatly improved assembly. In the new model the magnet is firmly fixed to the casing and the diaphragm is carried in a detachable aluminium head weighing only 4 ozs.

This permits of the immediate exchange of diaphragms without disassembling the unit. The advantage of this arrangement is obvious and will commend itself to everyone who has experienced trouble from the rough handling of units. When dissipating a constant 8 watts and with a satisfactory air column, this large unit has an effective response from 50 to 5,000 cycles—indicating unusual range and efficiency.

A Powerful Domestic Model
The small model, £5 6s., is for domestic and experimental use, but it is of such extraordinary power and fidelity that it has been necessary to restrict its licence to non-commercial purposes. It has a capacity of 4 watts and weighs 4 lbs. We have one of these units at test at the moment and its behaviour is surprising. Film Industries were pioneers with permanent magnet L.S. Units, and the two original models installed 18 months ago at the Stobswell Cinema, Dundee, are still functioning perfectly and have not yet been touched. The volume from the large unit is tremendous, but can be cut to a mere whisper without impairment of quality.

Showing Detachable Diaphragm Assembly, obviating transit damage and service difficulties. An immediate exchange of diaphragms is possible.
The Rink Cinema, Smethwick, protects its lighting with ...
Bishop's Stortford's Second
1,000 Seats in New "Regent"

The Regent, Bishop's Stortford, which opened on Monday, is the largest cinema between London and Cambridge. It is the enterprise of Ernest E. Smith, proprietor of the town's one existing theatre, and was designed by E. M. Allan-Hallett, F.I.A.A., of Newport, Essex.

The front is of modern brick design, built in Sussex bricks of soft, mellow colouring and pleasing texture, and has a central feature of three semi-circular headed windows over a bold main entrance arch, flanked by solid brick framing piers. The whole is crowned by a castellated parapet.

The main front of the buildings, facing South Street, is illuminated at night by four Holophane flood projectors, each having 1,000 candle power.

Floors of Marble Chippings

Through the entrance arch is the vestibule, the floors of which are of black and white marble chipping tiles, the walls being terminated by a deep frieze in gold mosaic. Over the vestibule are the offices. The swing doors beyond open into the crush hall, pleasantly heated, and bathed in blue light from the tall windows on either side. The floor here is also of marble chippings, and the walls and ceilings are in silver.

At the far end of the crush hall is the foyer, which rises to a considerably greater height, and is lighted, high up, by three circular windows glazed with sunlight yellow glass under a vaulted ceiling in rich gold. On the right the main stairs lead to the balcony.

The auditorium is 50 ft. wide and 100 ft. long, with seating for 1,000 people. It is decorated in a simple colour scheme of blue, apple green, gold, silver grey and black. The acoustic demands have been met by the use of wallboard.

All the 1,000 seats are upholstered in a pleasant scheme of green and walnut, the 300 in the balcony being of a luxurious box-spring tub style, while those in the stalls are of a semi-tub type. They were supplied by George Pixton & Co. Ltd., who also provided the window and stage drapes and curtains.

Lighting by Holophane

The curtains both to the windows and the proscenium front are of a rich green velour with gold appliqué, while the remainder of the stage setting is in gold satin. As can be imagined, the general effect is both sumptuous and pleasing.

Lighting of the auditorium is provided by six Holophane Pyramid ceiling fittings, set flush in the ceiling of the auditorium. Each of these fittings is glazed with flat prismatic glass, and the light is produced by a battery of Holophane colour equipment mounted above the ceiling. This equipment is so arranged that the colour of the light can be periodically changed, when subtle changes will take place in the colour of the decorative treatment of the auditorium.

The whole of the lighting, including two special amber and blue fittings under the balcony, is controlled from the operating box. Soft amber lighting is provided by a number of Holophane Hedralite Brackets on the walls above and below the balcony, while several Holophane pagoda pendants and Hedralite brackets have been used for the illumination of the entrance hall, staircase and foyer.

The projection room is separated from the auditorium by a wall 18 in. thick, and is itself constructed of brick, concrete and steel, and is situated over the foyer. The sound equipment is British Acoustic.

An up-to-date system of heating and ventilating has been installed. The fresh air, which is warmed in cold weather, is admitted through openings at various points in the side walls of the auditorium, and the vitiated air is extracted through grilles in the main ceiling, and under the balcony by means of large fans.

Another W.E. Patent

A complete patent specification has been accepted from W.E. for a device which, though not of fundamental importance to moving pictures, will be of interest to many exhibitors. The device consists of a shield, preferably a split sleeve, which can be slipped over the sound sprocket to cover the teeth thereof, so that the sound sprocket presents a smooth surface to the film and is unable to exert any appreciable driving or dragging action thereon. In addition to enabling the picture projecting apparatus to be used independently of the sound-producing apparatus, the new device can also be used as a shield for the delicate teeth of the sound sprocket when this has to be re-inserted in position through the usual opening in the side of the sound unit. This, of course, greatly improves the general robustness of the apparatus, in that the shielded sound sprocket can always be more or less roughly handled without damage.

A Reminder.

THE NEW HALL and CONNOLLY HIGH INTENSITY LAMP

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AMBASSADORS,
HENDON

OPENS IN JANUARY

As an example of long-sightedness in the exploitation of the rapidly developing districts of Greater London, the enterprise of London and Southern Super Cinemas in erecting the Ambassadors Theatre at Hendon may be quoted. On a large and exceptionally well-situated corner site at the Circus, which is served by four main arterial roads, they are building a luxury theatre and a group of twelve shops and flats. The theatre is to open on January 7th.

Both theatre and shops are being built to the plans of Webb & Ash, of Baker Street, W., whose chief assistant, G. E. McLeavy, A.R.I.B.A., has had a wide experience in the designing of super cinemas. The auditorium will have a capacity of 2,000 seats, of which 900 will be in the balcony.

Seven Vertical Windows

On a frontage of 70 ft., the building has been designed on traditional lines, the front elevation being planned in a light classical style, modelled in white Portland stone. The shops have been designed on simple lines, so as to harmonise with the general effect. Distinctive features of the facade are seven recessed vertical windows, each of which is 80 ft. high and glazed in amber rain-drop glass, and the curved canopy. Concealed flood-lights will illuminate the frontage. The main entrance doors are to be of bronze sprayed teak.

Something new in theatre design is introduced in a covered portico extending right across the curved frontage, inside the main doors, with separate access from the street at both ends, so that it can be used as a short cut for the public as well as a shelter for waiting patrons.

Decorative treatment of the main entrance hall, which leads into a circulating foyer, will be in orange and blue plastic paint, with supporting columns in black with decorative bands of red and gold cappings. Beyond the circulating foyer will be a lounge, among the attractions of which will be a sunken garden.

Vertical Bands of Gold

The auditorium will be roughly square in plan, 105 ft. long and 85 ft. wide, the width being gradually diminished to 75 ft. at the prosenium end by splay walls. These splay walls will merge into the ceiling without obvious break.

Treatment of the auditorium is not to be based on any particular style, but will be a free interpretation of colour as a means of decorative expression. The wall surfaces are to bear wide vertical bands of gold, alternately smooth and scribed. The gold surfaces will be relieved by a simple colour scheme, in which greens, reds, blues and orange hues will be prominent. In an effort to ensure good acoustic quality, alternate wall strips will be backed with acoustic plaster.

The keynote of the ceiling will be a handsome dome with a diameter of 40 ft. This dome will have five steps, all treated in contrasting colours, while in the centre will be an ornate fitting, 7 ft. in diameter and 9 ft. deep, which will be the source of multi-coloured lighting effects.

From highly decorative niches in each of the splay walls alongside the stage opening specially designed fittings will colour flood the whole of the auditorium. Both over and under the balcony, lavatories are to be placed as further sources of light.

The big orchestra pit is allowed for, and it will carry the console of a John Compton organ. The organ chamber will be below the stage, so that the music will emanate from the natural source of the orchestra-well.

Round the prosenium arch will be a fluted frame, decorated in contrasting bands of neutral glazed colours. Coves on either side of the stage will conceal light sources on a three colour system which, playing on the prosenium frame, will yield a variety of effects. The prosenium opening will be 55 ft. wide and 33 ft. high.

Stage Drapes in Wine and Gold

A large stage, 63 ft. wide and 24 ft. deep, is to be built, and it will be provided with all the necessary paraphernalia for ornate shows. A capacious scenery dock, dressing rooms and band rooms will also find place alongside. The screen will be 24 ft. wide and 18 ft. high, but the nature of the stage will allow for its expansion to 38 ft. by 24 ft., if thought necessary.

Stage drapes of an old wine shade, relieved by gold appliqué work, will ornament the prosenium. For the rest of the furnishing scheme, the carpets will be red and blue, and the chairs orange and blue.

Projection will be from a suite placed centrally at the back of the circle. Its equipment will include three projectors, an effects machine, spotlights and so forth.

Ventilation of the theatre will be on the usual plenum system, giving an upward flow of air.

TWO FOR

Kingsbridge,
Devon

Two small cinemas, one with 500 seats and the other with 200, are to be built at Kingsbridge, Devon. The larger will be in Fore Street and the smaller will have a site in Church Street.

Plans for the Fore Street house have been drawn by H. E. Fenn, of Russell Square, London, W.C., and have been approved by the local U.D.C. This theatre will have a cafe attached and will be complete with stage, so that theatricals can be used to alternate with film shows. A car park will be another of its amenities.

The promoter of the second scheme is E. Moyse, of Church Street, Kingsbridge, and his architect is G. Perrott, of Duncombe Street, Kingsbridge.

A town of about 3,000 inhabitants, Kingsbridge already boasts one cinema.

YES! SHIP CARBONS —THANK YOU
When the Manager Talks

Stimulate and Provoke

More, the further we get away from the parish magazine type of propaganda, with its shepherding concern for the fortunes and misfortunes of the flock, the sooner are we likely to get house organs that ring with sincerity and stimulate, and provoke the patron to “have it out” with the manager instead of devoting the whole space to a repetition of the theatre’s features—there is plenty of space for that sort of publicity elsewhere—let the manager give his public occasionally something contro-erial to bite on, something that will set them talking.

Let me quote as a specimen of this form of “appeal” the last issue of the monthly organ of the Ambassador, Pendleton, Manchester. Here is what Manager John Howard got on to his page:

dogged, but it is nevertheless remarkable how everybody will fall for it. Of course, unless you are a real old-timer, you cannot expect to make a go of it all the time.

A good example is the latest effort of Manager Freeman, of the Plaza, Crouch End, which appeared in a recent issue of The Bioscope. For the sake of illustration I will make so bold as to repeat it:

My chat this month is forced to leave. I can’t write even a fraction, because every talker below, should be labelled “Special Attraction.”

So please read on, be wise and learn, You’ll say they’re excellent—rather. I only goes to that more.

The best talkies are at the Plaza.

Nothing in that to qualify Manager Freeman for the Laureatship, but it has the merit of making the atmosphere of the Palace, Southall. It exemplifies yet another method of inspiring the confidence of patrons, with a sound moral underlying its bantering note. Let it speak for itself:

"Some kindly absent-minded looking old gentleman approached me the other afternoon who was standing on the front, comfortably watching the 1.30 p.m. matinee queue grow, and in a low-away manner, turned to me and said, ‘I think I could help him in a very difficult problem.’ "

Very politely, sir, said I, ‘I don’t know how I can Digitat the fact that every last Tuesday we have an amateur opera in the programme, and the manager said I could help him in a very difficult problem.’ "

Sit down, I said, ‘Do you know how I can Digitat the fact that every last Tuesday we have an amateur opera in the programme, and the manager said I could help him in a very difficult problem.’ "

He sat down to his three-quarters (which, I thought, was a little below on our rubber flooring). He bent close to my ear and said, ‘I have the greatest delight in1 one’s eye-wash of the moment, that one should not have to pull grey hair out occasionally. Here is the solution to your problem. Count the number of big pictures the Palace has given you this year, add the outdoor attractions and you have your answer.’ He danced for sheer joy, and it was only with the assistance of my steward from 10 Downing that I could check him from losing me.

Here is the moral of this little tale. "If the Palace cannot furnish your troubles altogether—let it certainly help you to forget them for a while."

If I introduce again the name of Manager Kenneth M. Dunn, of the Broadway, Shettslet, Glasgow, then it is the same method in the nature of a parenthetical note. Mr. Dunn is one of those fortunate mortals with a flair for descriptive writing, and his monthly talks (the question being "What’s On"

Putting Personality

"AN INDIGNATION OF THE ‘HIGHBROWS’"

I am frequently sought out by ‘highbrows,’ who come up from time to time to book a better type of film (if only occasionally), to appeal to more educated tastes and endeavour to lift up the quality of the screen. It is, of course, also well known that many critics of the Cinema (who seldom, if ever, go near) are also gifted in making themselves heard (in pulpits, school speech days and in the display of their general intelligence in programmes and urging the improvement of the Screen.

“WHAT HAPPENS WHEN WE ARE FOOLISH ENOUGH TO LISTEN AND BE INFLUENCED BY THESE PEOPLE?”

You would think that their enthusiasm for the ‘Screen Uplift’ would make them so delighted with our efforts that they would not only turn up in great numbers themselves, but would spread the news amongst their friends to give solid support to such efforts (if only to encourage us to try again.)

We recently screened ‘The Life Story of Abraham Lincoln,’ a film acclaimed by the ‘Highbrows.’ WE WERE LESS THAN HALF FULL THOSE THREE DAYS! (And most of those who came were our own regular patrons.) And, strange to say, the worst attended parts of the cinema were the more expensive seats, where one would have thought we should have had the most support! When we showed ‘Wino-pec’ we had 7,778 patrons on Monday, Tuesday and Wednesday. When we showed ‘Abraham Lincoln’ we had 4,213 patrons on the Monday, Tuesday and Wednesday.

SO MUCH FOR THE ALL-TALKIE HIGHBROWS! Is it any wonder that cinema managers and directors, when they read and hear the eye-wash (of talkie) talk of educationalism, ministers of religion, leaders of thought and superintendents of public morals (official and unofficial) who would like cinema closed down altogether and who, when an effort is made to improve the Screen, ignore it and lie dormant in spite of the fact that one is telling them what is wrong with the common herd by going to such places as cinemas.

So much for that form of shock imparter.

Now consider another—an occasional spasm of verse. Nearly everybody affects to despise
SHOWMANSHIP ACTIVITIES

WHAT WOULD YOU DO?

The Manager of the Regent, Stamford Hill, and the Dalston Picture House tied up with the local newspaper in publicising George Arliss in "The Millionaire." Entering the theatre, patrons were handed an entry form, on which they could stagger humanity with three suggestions as to what they would do if they were to become a millionaire. At the end of the week's run the local newspaper offered 10 present prizes for the best three suggestions.

AHA WEELEIV LMSRS OEVOY?

A throwaway distributed from the Premier, Earfield, advertises the playing of "The Immortal Vagabond," and also a supporting comedy whose identity is concealed as "Aha Weeliev Lmsrs Ohow." Patrons are invited to rearrange the letters to read correctly, and then submit their solution, together with their name and address, on a coupon at the bottom of the card. The prize in every case is one 1s. 4d. seat at the reduced price of 6d.

It is certainly an ingenious method of attracting attention, its only drawback being that the reward is not worthy of the effort, the problem being by no means easy to solve.

A MINIATURE CHAPLIN

C. C. Aplin, of the Brixton Palladium, engaged the services of one of the distinctive members of the Joe Bogany troupe of music hall artists to help him put over "City Lights." He had the dwarf dressed in traditional Chaplin style, bearing a placard on his back, and sent him off daily armed with a shilling all-day ticket on the tram service. The courier was able to make daily trips to all parts of that wide locality, embracing Brixton, Tooting, Streatham, Merton, and so on, and he made a point of visiting all the markets and places where the public congregated, ultimately securing the satisfaction of receiving a summons for obstruction.

AFRICA SPEAKS FOR ITSELF

People passing the Royal Super Cinema, Brock Road, Liverpool, last week-end had their attention arrested by weird noises, the roaring of lions and other animals, the shrieks of birds, etc.—sounds which came from a loudspeaker under the verandah. The feature film was "Africa Speaks," and to advertise this W. Humphreys, the manager, installed a radio-gramophone connected to the loudspeaker which addressed "the street," playing the H.M.V. record "A Visit to the Zoo." The operator of the radio-gramophone marked the record so that the electric pick-up could be placed on the grooves to obtain the appropriate effects. Occasionally another record of tom-tom music was played.

CINEMA HISTORY

Mac Parker, manager of the Palladium, Stockport, was responsible for cinema history being made in the town. He sought the co-operation of the Education Committee, also the Secretary for Education, and obtained their consent—for the very first time in the town—to allowing scholars at the various schools under their control leave of absence to attend special morning shows of the "Trader Horn," which he obtained permission to run from the licensing authorities.

He circulated all head teachers, thereby securing their assistance, inasmuch that scholars from 35 schools attended throughout the week. In addition, the Principals of Bruckshaw's School of Commerce offered two prizes for the best essays on the film. These essays were judged by the Senior Lecturer in Commerce of Stockport College for Further Education.

ATTRACTION BY SMARTNESS

Manager Percy Gibson, of the New Westgate Picture House, Newcastle-upon-Tyne, engaged the services of a tall man attired in a smart morning suit, complete with high hat, light spats, smart footwear, and umbrella. The man paraded the city streets, and by his outstanding and smart appearance attracted a great deal of attention. The only indication that it was a publicity stunt was a neat piece of white linen fastened on the back of his coat, and bearing the words: "I am not Adolphe Menjou—He is at the New Westgate!"

The picture was "Men Call It Love."
## COMING TRADE SHOWS

### LONDON

**THURSDAY, NOVEMBER 12, 1931**
- The Honour of the Family...Y.X. (Palace, 4.15 p.m.)
- The Speed Reporter...Bath...Fox...
- The Perfect Lady......Wardour...London Pavilion, 3 p.m.

**FRIDAY, NOVEMBER 13, 1931**
- Dinner of the Stars...Wardour...London Pavilion, 10.45 a.m.
- The Perfect Lady......Wardour...London Pavilion, 10.45 a.m.

**SATURDAY, NOVEMBER 14, 1931**
- The Soul of the Nation...Wardour...London Pavilion, 10.45 a.m.
- Seven Short Ideas...Gaumont...Film House, 11 a.m.

**TUESDAY, NOVEMBER 17, 1931**
- Los Men...Universal...Rialto, 11 a.m., and Own Theatre, 2.30 p.m.
- Partners of the Trail......Wardour...London Pavilion, 10.45 a.m.

**WEDNESDAY, NOVEMBER 18, 1931**
- Thirteen Shorts........F.X. Warner Theatre (Newman Street), 11 a.m. and 3 p.m.

### BIRMINGHAM

**THURSDAY, NOVEMBER 12, 1931**
- Breakdown...Fox...Forum, 10.30 a.m.
- The Cisco Kid...Fox...West End, 10.30 a.m.

**FRIDAY, NOVEMBER 13, 1931**
- Personal Mail...Paramount...Capitol, 11 a.m.
- Looking for Trouble...F.D.C...Imperial, 10.45 a.m.
- Palace Days...United Artists...New, 10.45 a.m.
- The Cisco Kid...Fox...Park Hall, 11 a.m.

**TUESDAY, NOVEMBER 17, 1931**
- The Speed Reporter...Butcher...Imperial, 11 a.m.
- Men Like These......Wardour...Capitol, 11 a.m.

**WEDNESDAY, NOVEMBER 18, 1931**
- Gypsy Blood......Wardour...Queen's, 11 a.m.
- Splinters in the Navy...W. & F...New, 11 a.m.

### CARDIFF

**SUNDAY, NOVEMBER 15, 1931**
- The Speed Reporter and The Great Gay Road...Butcher...Queen's, 3.15 p.m.

### GLASGOW

**THURSDAY, NOVEMBER 12, 1931**
- Carnival of the W. & F...Carnival...Picture House, 11 a.m.

**FRIDAY, NOVEMBER 13, 1931**
- Carnival...W. & F...Green's, 11 a.m.

**WEDNESDAY, NOVEMBER 18, 1931**
- Men Like These......Wardour...Regal, 11 a.m.

### LEEDS

**THURSDAY, NOVEMBER 12, 1931**
- A Dangerous Affair...United Artists...Scalea, 10.45 a.m.
- The Guardians...W. G. M...Rialto, 10.45 a.m.

**FRIDAY, NOVEMBER 13, 1931**
- Royal in the Navy...W. & F...Scalea, 11 a.m.
- The Spirit of Notre Dame......Universal...Rialto, 10.45 a.m.
- Huckleberry Finn...Paramount...Majestic, 10.45 a.m.

**TUESDAY, NOVEMBER 17, 1931**
- Palace Days...United Artists...Scalea, 10.45 a.m.
- Daughter of the Dragon......Paramount...Rialto, 10.45 a.m.
- Men Like These......Wardour...Majestic, 11 a.m.

**WEDNESDAY, NOVEMBER 18, 1931**
- Sob Sister...Fox...Scalea, 11 a.m.
- Personal Mail...Paramount...Majestic, 10.45 a.m.

**THURSDAY, NOVEMBER 19, 1931**
- The Cisco Kid...Fox...Scalea, 11 a.m.

### LIVERPOOL

**THURSDAY, NOVEMBER 12, 1931**
- Palmie Days...United Artists...Forum, 10.45 a.m.
- Carnival...W. & Y...Future, 11 a.m.

**FRIDAY, NOVEMBER 13, 1931**
- My Sin...Paramount...Palais-de-Luxe, 10.45 a.m.

**MONDAY, NOVEMBER 16, 1931**
- Bill's Legacy......Ideal...Palais-de-Luxe, 11 a.m.

**TUESDAY, NOVEMBER 17, 1931**
- The Perfect Lady......Wardour...Forum, 11 a.m.
- The Speed Reporter...Butcher...Palais-de-Luxe, 10.45 a.m.

**WEDNESDAY, NOVEMBER 18, 1931**
- The Perfect Lady......Wardour...Forum, 11 a.m.

### MANCHESTER

**THURSDAY, NOVEMBER 12, 1931**
- Shandahl's Love...United Artists...Queen's, 10.30 a.m.
- My Sin...Paramount...Palais-de-Luxe, 10.45 a.m.

**FRIDAY, NOVEMBER 13, 1931**
- My Sin...Paramount...Theatre Royal, 10.45 a.m.
- The Cisco Kid...Fox...Pavilion, 10 a.m.

**TUESDAY, NOVEMBER 17, 1931**
- The Weikham Mystery......United Artists...Queen's, 10.30 a.m.
- Men Like These......Wardour...Regal, 11 a.m.

**WEDNESDAY, NOVEMBER 18, 1931**
- Sob Sister...Fox...Queen's, 10.30 a.m.
- Bill's Legacy......Ideal...Pavilion, 10.15 a.m.

**THURSDAY, NOVEMBER 19, 1931**
- The Cisco Kid...Fox...Queen's, 10.30 a.m.

### NEWCASTLE

**THURSDAY, NOVEMBER 12, 1931**
- Looking For Trouble...F.D.C...Scalea, 10.45 a.m.
- Mother and Son and Rynox......Ideal...Newcastle, 10.45 a.m.

**FRIDAY, NOVEMBER 13, 1931**
- North Winds of New York...M. G. M...Scalea, 11 a.m.

**TUESDAY, NOVEMBER 17, 1931**
- Gypsy Blood......Wardour...Scalea, 10.45 a.m.
- Michael and Mary.......Ideal...Hippodrome, 10.45 a.m.

**WEDNESDAY, NOVEMBER 18, 1931**
- The Spirit of Notre Dame......Universal...Union Street, 10.45 a.m.

### NOTTINGHAM

**THURSDAY, NOVEMBER 12, 1931**
- Carnival of the W. & F...Scalea, 10.45 a.m.
- Mother and Son and Rynox......Ideal...Hippodrome, 10.45 a.m.

**FRIDAY, NOVEMBER 13, 1931**
- The Weikham Mystery......United Artists...Queen's, 10.30 a.m.

**TUESDAY, NOVEMBER 17, 1931**
- Men Like These......Wardour...Regent, 11 a.m.

### SHEFFIELD

**THURSDAY, NOVEMBER 12, 1931**
- Carnival of the W. & F...Regent, 11 a.m.

**FRIDAY, NOVEMBER 13, 1931**
- The Perfect Lady......Wardour...Hippodrome, 10.45 a.m.

**TUESDAY, NOVEMBER 17, 1931**
- The Spirit of Notre Dame......Universal...Union Street, 10.45 a.m.
- The Perfect Lady......Wardour...Hippodrome, 11 a.m.

**WEDNESDAY, NOVEMBER 18, 1931**
- Men Like These......Wardour...Hippodrome, 11 a.m.
- Michael and Mary......Ideal...Regent, 11 a.m.
Clement Blake & Day
Specialists in the Private Sale of Cinemas.

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Have the Following Cinemas for Sale:

**£18,000**
freethold. A really good show, in one of the largest towns on the South Coast; seating over 1,200; and showing average profit for the last financial year of £50 a week. Alternatively to a freethold sale, we are prepared to put forward, on behalf of a sound man, an offer of £25 a week, rent on lease for, premium of £4,000. CLEMENT BLAKE & DAY.

**£6,000**
Show seating pretty well 700; and showing about 10 minutes from Cheltenham, in the Cheltenham Road district round about. CLEMENT BLAKE & DAY.

**£2,520**
freethold. The only Cinema in the town, the nearest one being 12 miles away. Specially built, and in present hands for the past 10 years; seating 494. "Talkies." Slightly low running expenses. Touring outfit for running six nights shows in adjoining villages can also be purchased from vendor at quite a low price. CLEMENT BLAKE & DAY.

**£3,500**
A Cinema which occupies the best business position in a large and prosperous town about 16 miles from Piccadilly; has recently been reequipped throughout and re-opened; and is a show good enough for any one. Is doing fine, large business under manager "R.C.A." talks; a good show for a man who is willing to start in the business. CLEMENT BLAKE & DAY.

CINEMAS WANTED:

WELL-KNOWN Member of Parliament is desirous of acquiring a town, in the last few years, in the House Counties; not more than, say, 15 or 20 miles out of London. The house must be up to date in every respect; and must have a seating capacity for well over 1,000. CLEMENT BLAKE & DAY.

A small private syndicate, with exceptionally strong financial backing, tell us that they wish to obtain shows in Lancashire or Cheshire. They already have one important, prosperous show, and at the moment are negotiating with us for 2 or 3 other substantial properties. CLEMENT BLAKE & DAY.

LADY winner of large prize in Sweepstakes is wished to obtain a "good" Cinema in the County of, Liverpool, Manchester, or Lancashire. She says, in reply to our advertisement, that she is interested in cinemas in Lancashire or Cheshire. She would be interested in any other Cinemas in Lancashire or Cheshire, or any other place of similar size. CLEMENT BLAKE & DAY.

A very busy man has recently hot business with a view to forming a chain of shows in Scotland. He has already acquired 3 or 4 concerns, and still wants others. We shall therefore be pleased to hear from anyone north of the Border who are prepared to discuss disposing of their concerns. CLEMENT BLAKE & DAY.

A circuit is in course of formation in Ireland; and the promoters have asked us to obtain for them a number of shows with which they ultimately intend to "go to the public." They wish to obtain shows in the large towns of the country; but they are prepared to consider any reasonable proposal in any town sufficiently populated to support a show. They wish to have the majorities of their shows in the Free State, but they also wish to have a considerable set of them in the North. CLEMENT BLAKE & DAY.

A well-known firm making one of the most successful "talkie" sets wishes to obtain several shows up in the Midlands. They want to install their own set, and naturally will favour "silent" houses or Cinemas in the provinces if the presentation is unsatisfactory. They are at present negotiating for several deals, but will be glad to hear from any one with a suitable property. CLEMENT BLAKE & DAY.
Speaking of British & Dominions’ Brilliant Picture

"CARNIVAL"

The Daily Express says:—

“. . . Add to this virtue some astonishingly beautiful and effective photography by F. A. Young. . . ."

The whole of this Production was made on

**Eastman Super-sensitive**

**Type 2**

**Panchromatic Negative Gray Back**

and recorded on

**Eastman Positive**

Kodak Limited, Kingsway, London, W.C.2
Last year this statue was presented to NORMA SHEARER by the Academy of Motion Picture Arts and Sciences for her performance in "The Divorcee"—the best of the year!

THIS YEAR it goes to MARY DRESSLER for her great performance in "MIN & BILL"—best of the year!

and

LIONEL BARRYMORE for his amazing performance in "A FREE SOUL"—best of the year!

NEXT YEAR is a long way off, but you can bet your last penny the award will again go to the boys who have the monopoly of all that is good for what ails the BOX-OFFICE!

METRO-GOLDWYN-MAYER
Emotionally Exquisite—Joyful

such charming sentiment . . . . This picture will certainly have a very wide appeal.
—News of the World.

My nap for the week: "Michael and Mary" at the New Gallery—Daily Mirror.

instant appeal to every type of cinema goer.
—Bioscope

instant and irresistible appeal to all classes of filmgoers.—Daily Mail.

harm and simplicity of the stage-play is retained—Kinematograph Weekly.

human interest strong. The story full of surprise and charm.—Impartial.

eart-appeal picture of the year.
—Film Renter.

Heightens the prestige of British Films.
—News Chronicle.

A. A. MILNE'S DELIGHTFUL ROMANCE

picture which will greatly strengthen British prestige at the box office.
—Kinematograph Weekly.

appealing and refreshing romance.
—C.E.A. Report

Another British Film I am recommending.
—Daily Sketch

A GAINSBOURGH PICTURE

Directed by
VICTOR SAVILLE

R.C.A. Recording

dna Best has the part of her life in "Michael and Mary." Film Weekly.

English cinema industry's greatest justification.—Sunday Times.

Entertainment of outstanding quality.
—Daily Express

ife as we know it. The soul of England itself glows from the screen.
—Daily Telegraph.

 Distributed by
IDEAL FILMS, LTD.
ly British—Technically Superb

—SUNDAY PICTORIAL

ost delightful entertainment the cinema has yet given us.—R. J. W., Daily Mirror.
Ilne's love story, the most delicate of this age, with a tenderness that charms.
—Sunday Graphic & Sunday News

And now I place on record that the film moved me more than did the play.
"P. B." in The Era
picture of emotional and material loveliness.—Daily Mail.
An exquisite thing.—Sunday Referee.
Assuredly be smiled and sighed and wept over wherever English people meet.
—Daily Telegraph.

efreshing romance entirely different from the insincere, artificial type of domestic story.—Bioscope.

C.E.A. REPORT

MARKS

9½

EDNA BEST and HERBERT MARSHALL

ou, as an Exhibitor, cannot fail to appreciate what this unanimous chorus of praise of a really marvellous film MUST mean to the Box-office—and to you.
Will Dance Triumphantly

"CONGRES"

"The Ufa Company will once again set the production world talking with their presentation of "Congress Dances." It is not only a delightful entertainment, but an original and fascinating effusion of music with pictures. . . . The spectacle surpasses the story, and the music surpasses both. I have seldom heard such haunting music, nor have I ever seen pictures more skilfully combined with sound. The charm of its wonderful collection of Viennese melodies, and especially its theme song, must be heard to be believed."

—THE CINEMA

A great and tacular music

LILIAN HENRY CONRAD

with LIL

AN ERICH POMMER PRODUCTION FOR UFA

Scenario: ROBERT

Premiere Presentation: THE TIVOLI,
"Something new in art has arrived with "Congress Dances." It celebrates in a manner impossible to describe adequately the union of sight and sound. That course has long been Mr. Pommer’s dream, and this latest triumph of his astonishingly shrewd genius, which has sponsored every great forward step in film production, should settle the main course of screen art for some time. . . . If gaiety does not return to the world it will not be the fault of Mr. Pommer and Mr. Charell."

—DAILY TELEGRAPH

Monday, November 30th, 8.45 p.m.
Efficiency!

in every phase of cinema management can be yours with the aid of these volumes, written by men with years of experience and knowledge, for your guidance.

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Look at the Paramount list of Releases for May 1932 (concluding the wonderful 3rd Quarter, Releasing year Sept. 1931-32) and you will recognize that this firm is backing the exhibitor and catering for the great public that know the Paramount mark as a sure guide to the highest quality in motion pictures. Paramount has no other interest to serve and it sees this duty clear—to give the exhibitor those pictures that will fill his theatre.

The following pages provide positive proof that this will be fulfilled.

Distributed by Paramount Film Service, Ltd.
Here are your profit guarantees

MAY RELEASES 1932 (Releasing Year Sept. 1931-32)

Paramount British Productions Ltd.

"SERVICE FOR LADIES"

with
Leslie Howard,
George Grossmith,
Benita Hume

An Alexander Korda Production
Story by Ernst Vajda

A PARAMOUNT BRITISH PRODUCTION

RELEASED MAY 9, 1932

Paramount presents
"HUCKLEBERRY FINN"

with
Jackie Coogan, Junior Durkin
Mitzi Green, Jackie Searl and
Eugene Pallette

Directed by Norman Taurog
By Mark Twain

RELEASED MAY 2, 1932

You know what box-office attractions these remarkable youngsters are.
Norman Taurog, who made this picture has gained the highest award for direction this year.

To-day's public will go strong for this one—
A crisp and "snappy" production with famed British stars.
If ever there was a proved money-star—it’s Nancy Carroll. This is a most fascinating role for her.

REleased MAY 23, 1932

Paramount Pictures

Distributed by Paramount Film Service, Ltd.

Paramount presents

"DAUGHTER OF THE DRAGON"

with

ANNA MAY WONG
WALTER OLAND
and
SESSUE HAYAKAWA

From Sax Rohmer’s "Daughter of Fu Manchu"

A terrific start-to-finish thriller wonderfully cast with theatre-front names.

Released MAY 16, 1932

Made for Maximum Results

Sustained Quality That Builds Your Business

See Overleaf for More
This will "get them" from another angle. Strong story put over by powerful acting.

**REleased May 26, 1932**

**Paramount Pictures**

Distributed by Paramount Film Service, Ltd.

Paramount presents

"**Secrets of a Secretary**"

with **Claudette Colbert**, **Herbert Marshall**, and **Georges Metaxa**

Adapted and directed by George Abbott

Based upon an original story by Charles Brackett

Proved a winner at the Plaza. This picture has stars who are at the zenith of popularity with British audiences.

**ReLeased May 30, 1932**

**May Releases 1932** (Releasing Year Sept. 1931-32)

**Keep Your Programme Full of Snap And Sparkle with Paramount Sound News and Paramount Short Features**
As We See It——

The Co-op. and “The Bioscope”

SOMEONE has shouted from the house-tops the words “Co-operative Booking,” and for months ahead we have heard and read a great deal about them.

The tension of the present moment is largely the result of a sudden and unexpected significance assumed by proposals known for long enough to be on the way; heated tempers are not conducive to cool thinking, and film trade journalism generally is such that its influence so far has been mainly inflammatory and confusing, rather than stimulative of cautious analysis and clear judgment.

We deal with the main points of the Film Industries Co-operative Society Ltd., first plans of which appeared in The Bioscope last week—on page 12. We do not, therefore, offer further comment upon the principles raised.

But because we recognise that those principles affect vitally, not only the independent exhibitors of this country, but the whole of the motion picture business here, we open the columns of The Bioscope wide, and without fee, to the protagonists and the antagonists of the Co-operative Society and its aims.

This way can we permit full expression of every conceivable viewpoint; every constructive or destructive criticism and suggestion.

The truth is a jewel of many facets. As to which facet in this case shines brightest must obviously depend upon the angle of the individual sight line.

“Friendship”

SAM ECKMAN, junior, the man has pleaded for harmony, good faith, goodwill and understanding in the trade. He suggests that friendship should be retained, suspicions banished, so that on the morrow when the next trade problem arises there is no need to “rebuild foundations which never should have been demolished.”

In the words of a famous character, “Thems’ our sentiments!”

If Sam Eckman, President of the K.R.S., is really and able to impress upon many other renters, members of that organisation, the wisdom of the code of ethics which he now propounds, he will have done much to repair widening rents which now disfigure the fabric of Anglo-American relations.

With regard to his further proposal that a Press Bureau be set up by the C.E.A. and K.R.S. there are vital points which, especially in the interests of independent exhibitors, need careful consideration. A Press Bureau may be charged with issuing information; it may also be contrived as a machine by which to colour or suppress information.

We applaud with all our might any effort directed to the encouragement of truth in trade journalism. There is nothing in Bioscope policy that is inconsistent with frank support of a Bureau designed to blend honesty of purpose with similarly high motives of frankness and integrity. We have tried it for nearly 24 years, and we are still trying it with much more in resultant kudos than in cash.

Mr. Eckman says he is sure “the Trade Press have the interest of the trade more at heart than any journalistic faction.” The Bioscope can speak for itself only on that point. It is for Mr. Eckman and his fellow renters themselves to determine whether fair and honest journalism is worthy of the appreciation of fair and honest men.
What "Co-operation" Means to—

Theatre Progress Has Its Price

Calm Reflection on the Real Issues

First news of the formation of the Film Industries Co-operative Society, Ltd., which appeared as a supplement in THE BIOSCOPE last week, was followed by the circulation to all independent exhibitors throughout the country, of exhaustive details of the scheme together with the necessary entry forms for membership, etc.

The main points emerging from the complete and comprehensive dossier issued are as follows:—

1. The Co-operative principle is held to be the independent exhibitors' only deliverance from the pressure of great combines and the ever-increasing cost of film hire.

2. The new Society's aim is to form in the first place an Original Co-operative Booking Bureau, which will be conducted by the Exec. Board into first run houses, second-run houses, and so on. In due course a second circuit may be formed to embrace members not caring to accept the positions offered, and on which a Booking is the only alternative bookings would be made as so not to clash with those of the original circuit.

3. Agreements entered into will not be binding until at least 200 houses have come into the scheme and will be treated as strictly private until that time.

4. When these agreements become binding each applicant member may take up one share of £10 or up to a maximum of 20 such shares, in addition to paying an annual subscription according to gradine. Shares carry 7 per cent. interest.

5. Each member must appoint the Society his sole booking agent and must show no films except previous bookings other than those booked for him by the Society.

6. The Society will take 1 per cent. of the receipts of each house, without deduction, except for E.T.

7. Later the Society will arrange to supply its members with other requirements on the principle of bulk purchase.

8. Executive directors will be elected by, and their remuneration determined by, the members, and will hold office for a period of three years, but can be removed by a three fourths majority of members in General Meeting.

9. A member may resign from the Society and withdraw his shares at one month's notice.

10. He may also be expelled if in the majority opinion of the Executive after stating his case he is held guilty of conduct prejudicial to the Society's welfare.

11. Surplus profits after meeting expenses and payment of interest, etc., will be returnable to members.

Subsequent to the circulation of the full details, C. M. Woolf, on behalf of the Gaumont-British venting houses which are not members of the K.R.S., and John Maxwell on behalf of his British renting organisations, have declared their opposition to the Film Industries Co-operative Society, Ltd.

Sir Gordon Craig reports that an avalanche of applications has already descended upon Dorland House.

THE CO-OP.

When in November, 1927, the Ormiston Trading Scheme electrified the trade and sent newsboys crying trade paper "Specials" up and down Wardour Street, a prolonged struggle between the Trade Co-operators and their Antics has precipitated the Federation.

Memories of that scheme have survived and have risen often to embitter the speeches of the leaders who at that time supported Ormiston, and have since met every exhibitor complaint against high rentals with a curt reminder that he had his chance once—he should have supported the Trading Scheme.

Different to Ormiston Scheme

But the Ormiston Scheme of 1927, though not dissimilar in its aims and objects from that just launched by the Film Industries Co-operative Society, Ltd., differed in its physical aspects... if it can be suggested that the Ormiston Scheme ever became more than a mere spirit. It was a collection of good ideas without mechanical organisation.

The new Co-operative Society starts as a strong organisation with positive ideas. As to how far those ideas will win trade approval and support, diappoval and resistance, remains as yet to be seen.

Exhibitors Then—And Now

In 1927 conditions among independent British exhibitors were infinitely better than they now are; then if small theatres were setting down more than 25 per cent. of the gross to film hire they were "paying too much."

Since then the "tabling" has spoken—loudly, for not only has the screen revolution imposed heavy capital and current outlay in respect of equipment, but "sharing terms" have risen to often as high as 50 per cent., and seldom below 25 per cent.

Neither these facts, nor any others can, however, of themselves, alter the principle of Co-operative Trading, which, ethically, is often held to be higher than Competitive Trading. Whether that is so or not we are not called upon to decide.

"Co-operativeism" is a system which has long been recognised in this country and elsewhere; it has flourished in the face of sustained criticism and in spite of strenuous opposition. But it has never before been applied to trading in films except in so far as a few Co-operative Societies have operated cinemas.

Independent exhibitors should view this new scheme dispassionately, critically, and if they are interested in the "present position of exhibitors" and not merely the position as it affects themselves alone from the point of view of general trade welfare.

It is the object to secure four film independent theatre owners, rental terms and playing conditions on a nearer competitive basis to those enjoyed by the combine theatres. The K.R.S. and other renters have declared their opposition to the principle; they threaten to boycott the Co-op. The Co-op. hints at invoking the law.

We can give no advice to our exhibitor readers as to what may ensue if the "war" goes on to this length, but we are in sympathy with legal aspects which have arisen or may arise. We merely pass to exhibitors our views upon the Co-op. scheme as such.

The "Independence" Idea

It is obvious that the Executive is to be invested with autocratic powers in regard to (a) the grading of members' houses in first and second runs, etc., and (b) the booking of films.

Thus we reach two of the most baffling problems inherent in Film trade co-operation, neither of which belong to the Co-operative system as applied, say, to grocery or hardware.

It has been said that in regard to bookings exhibitors are expected to sign away their independence; they have not enjoyed absolute independence for a good time past, so they could not sign it away even if membership were irrevocable.

Individualism or Collectivism?

Can they, however, renounce the individualistic choice of films so far as they have continued to enjoy it, in order to secure certain advantages in booking terms? And will it pay them to do so?

They assuredly cannot realise and enjoy any of the advantages of combination without first making the sacrifices which every party to every combine yet effected, has had to make. Individualism and collectivism represent two differing philosophies.

But if later members of the Society discover they have made a false step, they may withdraw, their theatres still intact, their goodwill unimpaired, except in so far as their public may in the meantime have been alienated by unsuitable films. That is putting the case at its worst.

Price of Progress

It is almost certain that among independent exhibitors, now in an identity,... a considerable percentage is "sweeping back the sea with a rake." Their theatres by all the available laws of progress must give way to larger and better ones before they become sound profit-earning concerns. Does this state of affairs prove the gradual disappearance of the independently-owned theatre?

To the extent that independent exhibitors are asked to pay uneconomic rentals and are
Independent British Cinema Owners Personnel Inspires Confidence
C.E.A. General Council Guidance Needed

R. C. Morrison, J.P., late M.P., and for a lifetime in the Co-operative movement and in politics, also brings a great deal of first-rate experience to the new concern.

It is clearly a practical personnel in which exhibitors may place their confidence. Whether they will do so in numbers sufficiently influential to over-rule powerful opposition as yet remains to be seen.

C.E.A. General Council Should Move

The C.E.A. General Council should lose no time, after careful study of all the points raised, in giving their exhibitor members a definite resolution upon this scheme; and that opinion should be influenced by the fact that many combine theatres are members of the C.E.A. and unmarked by any reactions to Press comment.

The moral and commercial justification of the proposals depends upon nothing except the possible application to the present needs of the industry in general and the independent exhibitors in particular.

Either Now Or Never

If the present scheme is not successful, Co-operative Booking represents an object unlikely ever to be achieved in the cinema industry.

If the present Film Industries Co-operative Society, Ltd., cannot prove that Co-operative Booking is of practical value to the independent exhibitor, we know of no body of men in this country who can.

There is no perfect Trading Scheme; nor can there ever be such a thing; independent exhibitors must take their choice.

K.R.S. DECISION

"No Reason to Depart from Resolutions." FRANK HILL.

"We Shall Continue to Assume K.R.S. Resolutions do not apply to our Society." COMYS CARE, K.R.S.

After a lengthy meeting of the K.R.S. yesterday (Tuesday) evening, the following

statement was issued by Sam Eckman, Jnr., and Frank Hill from K.R.S. headquarters —

"The formation of the Film Industries Co-operative Society was mentioned. The Council saw no reason to depart from its resolutions passed November 29, 1927, and October 6, 1931.

"Mr. C. M. Woolf, who had been invited to attend the meeting, representing Gaumont, Ideal and W. and F. (not members of the K.R.S.), was present, and expressed on behalf of those three companies unqualified support to the K.R.S. attitude."

Sir Gordon Craig, a director of the Co-operative Society, who attended the meeting as a member of the K.R.S., declined to be interviewed upon the subject.

Comyns Carr, K.C., when informed of the terms of the K.R.S. statement, made the following comment —

"Having regard to the statement made to you by the K.R.S., it appears they have deliberately refrained from taking up the challenge which I issued to them when I expressed the opinion that their previous resolutions had no reference to this Society.

"In any case this Society would not allow its actions to be in any way interfered with by any resolutions which might be passed by the K.R.S., but in so far as we pay any attention to such matters at all, we shall continue to assume that the resolution has no application to our Society.

"But whether or no the K.R.S. intend their resolution to apply to us, or whether we are now doing, to enrol the independent exhibitors of this country in our Society, knowing full well that against the united front which these exhibitors are presenting, a boycott by the K.R.S., even if attempted, would certainly end in failure."
Another "first" concerning filmatic Britain goes the way of a Sydney theatre on an idea just brought into being. At the Lyceum, one of the main extended season houses under the control of Union Theatres, a policy has been introduced which means that English-made "talkies" will be the sole item on the programme. The slogan is "British Voices for British People," and the idea was prompted by the consistent success of product put in between seasons of American stuff. On the results of the first bill, which comprises "Dreyfus" and "The Stronger Sex," it looks as if the experiment will command a large public. Incidentally, "Dreyfus" has surprised by the wide appeal it has made and has attracted splendidly at the box office. *

Still to harp on firsts. A suburban exhibitor, evidently at a level where one tries anything once, decided to put on an eight-feature bill in order to attract custom! Inviting potential patrons to "come early and bring their luncheon buckets," the bill, at 1s. 6d. and 1s., with children half price, were made.

Of course, he packed his 2,000-seat house, and I don't think anyone will dispute his assertion that this was the first time such a programme had been offered in any theatre in the world. The show started at 10 o'clock in the morning and went merrily on until somewhere around midnight.

As previously reported, the N.S.W. showmen made application for relief on gear payments to Parliament, the appeal being given decidedly sympathetic consideration.

**New Paramount Production Plans**

Joinville Studios to Continue

(From Our French Correspondent, Georges Clarriére)

Paramount's French production program has been directed by Sidney Kent, following the schedule outlined by Robert T. Kane, for the season 1931-32—that is to say, till September next. The actual number of full-length films is not determined, but these will be produced at the rate of about two or three per month. These films will be made in French, Spanish and German, and will give employment for artists of each nationality. During the same period from 25 to 30 short subjects will be made. Amongst the chief producers will be Louis Mercanton, Leo Mitler and Adelqui Millar. At the present time Alfred Savoir (author of "The Grand Duchess and the Wager," which is now being made by Paramount at Hollywood, with Maurice Chevalier, chief scenario for Paramount—Saint-Maurice), is working on scripts of "Anna Karenina" and "Resurrection," which are shortly to be put into production.

**Union Sonore Meeting**

The Union Sonore Européenne, of which concern The Bioscope was first to give details, has just held an important board meeting, at which the capital was raised to 24,000,000 francs. The first directors were named in our issue of October 14th, since when a special commercial committee has been formed within the company. On this committee are stated to be Calman Kaplan, Paul Eisner, George Peugt Wallford, Jeremiah Lyon and Malcolm Douglas Lyon. One of the first considerations will be the application of the Goldschmidt patent "membrane" for sound film loud-speakers and for ordinary wireless purposes. As already stated, the Zaraffo financial group, Union Économie Européenne (of which M. Kaplan is a director), is directly interested in the Union Sonore, the movements of which the trade here is watching with interest.

**Pathe-Natan's "Boot Polish King"**

Those who saw "Le Roi des Respiqueurs" ("The King of Gate-crashers"), featuring Georges Milton, will have an idea of the style of "Le Roi du Cirage" ("The Boot Polish King") which Pathe-Natan has just presented with much success at the Moulin-Rouge. The scenario is by René Pujol and the producer of the film is Pierre Colombier, and is written round Milton. As a popular attraction, with full sound and music effects (R.C.A. Photophone recording), this film is likely to have a long pre-release run in Paris.

**Sol Newman P.D.C. Chief Giving Effect to Merger**


Mr. Newman is also joining the board of Radio-Keith-Orpheum, Ltd., of London, which company controls the Leicester Square Theatre.

Mr. Newman arrived in London on Friday, after a short visit to U.S.A.

**Exhibitors Fear E.T. Increase**

Heavy Taxation Already Breaking Industry

(From Our Berlin Correspondent, Fritz Mann)

An alarming report is being spread through the German trade that Entertainments Tax is not to be decreted, but may even be raised. The reports are based on authentic information. It is said that at the next meeting of the German Municipality Corporations proposals in this direction will be considered. Should an increase really be decided upon, it would reveal an official contempt for the German film industry, which has been carrying on a desperate fight, in which the existing Entertainments Tax has brought to the verge of destruction.

The well-known Viennese producing and renting firm Sascha-Films, whose enormous liabilities nearly involved complete failure, may perhaps be saved. A financial group is said to intend to reorganise the concern.

Klangfilm, together with the technical firm Zeiss-Ikon (Dresden), have brought to the market a cased talker apparatus. An exceedingly practical camera, combining sound and picture shooting, will no doubt soon play a great part in talker production outside the studio.

In spite of bad economical conditions, the German apparatus firm Nitsche-A.G. can pay a 20 per cent. dividend for the last year.
The Joint Investigation Committee met on Thursday last, when further consideration was given to three cases which had previously occupied the Committee’s attention. In one of these cases satisfactory explanations had been given, with the result that the Committee recommended the K.R.S. to withdraw the advice already tendered to its members.

Four new cases were considered, in which serious irregularities had been detected. In two of the cases recommendations were being made to the K.R.S. that it should advise its members not to entertain any further contracts with the exhibitors concerned, and in the others explanations were requested pending any decision. Legal advice as to possible proceedings in one of these cases is also being obtained.

The Committee desires to draw the attention of exhibitors to the necessity consequent upon the alterations in the Entertainments Tax arrangements—for them to see that an effective system is instituted, if this has not already been done, as will ensure the cancellation of all tickets issued to patrons entering their cinemas and also the provision of complementary tickets. The Committee also suggest that in their returns to the Government exhibitors should give the serial numbers in addition to the actual numbers on all Government tickets issued.

Mark Ostrer wins Will Evans Cup

New S.G.S. Medal Competitions

Forty-six members of the Screen Golfing Society played for the Will Evans Challenge Cup at Stoke Poges on Sunday. Mark Ostrer won, 4 up, J. Betts being second, 1 down.

This cup was presented to the old Film Golfing Society by Will Evans, and was transferred to the Screen Golfing Society upon its formation.

Beginning on December 6th, monthly medal competitions, for both seniors and novices, will be played at Stoke Poges on the first Sunday in each month. The winners of both sections will receive a silver spoon provided by the Society, which will qualify him for the final at the end of the year for a gold spoon.

Soviet Film Losses

The Soviet Film Industry has closed the past year with an enormous deficit. The costs of film productions were over 1,500,000 roubles in excess of that calculated. To that sum must be added great losses by decreased takings. On account of losses only 63 per cent. of the feature productions and 77 per cent. of the educational films planned are to be realised.

U.S. Major Producers’ Economies

R.K.O.-Pathé and Paramount Personnel

(by our New York Representative, Ernest A. Rowles)

Plans for consolidation of the R.K.O.-Pathé and R.K.O.-Pathe exchanges are practically set, as the latest development in one of the two outstanding events of the past week in the field of major company changes.

The Radio-Pathé amalgamation, an important move in which consolidation of production forces was the first step, was at least paralleled in trade interest by the entrance of John Hertz, Albert D. Lasker and William Wrigley, jun., into the Paramount Publicity set-up.

Possible economies estimated at a million and a half were said to be the governing factor in the move toward merging the exchanges in the Radio-Pathé merger.

The production phase brings David O. Selznick into the picture in a dual capacity. As executive vice-president of Radio Pictures he will have personal charge of all productions bearing the Radio trade mark, while as vice-president of Pathe he will coordinate the production facilities of the two studios. Charles R. Rogers continues as R.K.O.-Pathe vice-president in charge of production, said Hiram S. Brown, chairman of both companies. As for William Le Baron, at present production head for Radio Pictures, it is understood that he will be in charge of a unit, and as such may make six or seven pictures. The scenario departments already have been consolidated.

Tremendous importance is seen in the changes in the Paramount Publicity directorate. For one thing, on Wall Street it is pointed out that millions in additional capital will be made available by the infusion of the new blood.

In the next six months, these observers noted, Paramount may pay out approximately ten millions in repurchase of stock given as purchase price of theatres three years ago with a guarantee of redemption at $85 a month.

Another development seen is a further strengthening of Sam Katz’s position in the organisation. It is generally understood that Katz was a factor in bringing this important merger to the directorate. Though, of course, in the background is Kuhn, Loeb and Co., Paramount bankers, known to be in complete accord with the movement.

Hertz, Lasker and Wrigley all have been associates of Katz in earlier business activities. Hertz, the new chairman of the finance committee (William H. English becomes chairman of the board of directors), backed Katz in the formation of Balaban & Katz theatre circuit in Chicago in 1914 and 1915. Hertz financed the Riviera, Uptown and Chicago theatres in Chicago, which, as part of the B & K circuit, set the standard for the luxe theatredom.

Lasker is internationally known as the chairman of the United States Shipping Board during the war, and is chairman of the board of Lord, Thomas & Logan, advertising company. Wrigley is, of course, the “chewing gum king,” but he also has been interested in theatre development.

U.S. Profits Tumble

Paramount Publicity Corporation estimates its consolidated net profits, including earnings of subsidiaries, at $7,280,000 for the nine months ending October 3. The earnings equal $2.32 a share on common stock against $4.00 for the corresponding period last year, when total profits were nearly 100 per cent. higher —$12,546,000.

Radio-Keith-Orpheum reports a net of $223,39 for the first nine months, as compared with $2,488,04 in the corresponding period last year. The last quarter this year registered $583,636 loss as against $1,006,437 profit in the quarter last year.

Loew’s and subsidiaries recorded a net profit of $18,484,748 for the year ended August 31st. Last year’s total was $17,036,705.
ALK OF THE TRADE


FARADAY HOUSE, November 18, 1931

Co-op. May Precipitate Royal Commission on Films

All the trade gossip has this week finished up on the Co-operative note; it is no exaggeration to say that the new Comyns Carr move has precipitated the most sensational situation in the film trade history of Britain. Every independent exhibitor, whether or not he agrees with the principle of the Co-op., is vitally interested. Large numbers of independent theatre owners have expressed privately their views on the Co-operative Scheme, and in nearly all instances where they prefer anonymity they are in agreement with the proposals. Others feel they cannot let control over their own programmes, while still others expect a prolonged legal struggle to hamper the operations of the new Co-op. I can say definitely however, that if the proposals of the Film Industries Co-operative Society did not go through, the inevitable result would be the immediate appointment by the Government of a Royal Commission to inquire into the whole of the circumstances surrounding and affecting the British film and cinema industries. As THE BIOSCOPE first hinted on September 17th, this inquiry is almost certain to be held sooner or later. Must it be precipitated?

Why Not a Peace-maker from U.S.A.?

Above all things at this time, Sam Eckman's appeal for harmony in the trade should be heeded. That does not mean peace at any price, but peace by amicable settlement. It should not be beyond the wit of our trade leaders to clear away some of the bitterness which has lately clouded Anglo-American film trading relations. British exhibitors want the best American as well as British films available. But their only object in booking any film at all is that they get a little profit out of showing films. Cannot America send over a big man to restore confidence, and cannot the big men already here at the highest of America try to understand that in Britain it is wise to go so far and only .

Splendid Support For "Bioscope"

In these days of kicks and curses it is a pleasant change to hear that at the exhibitors' meetings up and down country highly appreciative speeches are being made concerning Bioscope policy. Exhibitors are vitally interested, because they appreciate that THE BIOSCOPE has upheld a fair standard of comment on trade affairs. Often we have criticised C.E.A. policy, and we shall doubtless do so again. But if we needed an assurance of the independent exhibitor is greater to-day than ever it was, the history of the past two weeks would provide it.

West Lancs And Brum

The James Atray and his fellow members of the West Lancs Branch passed a resolution of thanks to THE BIOSCOPE, at a meeting paying tribute to its impartiality and the value of its film reviews. This Branch is open to Trade Press representatives, so there was no attempt in this case to emulate the efforts of the Birmingham Branch. Here, also, so I am informed, certain members made reference to our independence, but the official report issued by G. H. Tyler, A.S.A.A., the Branch Secretary, contained no mention of the Co-op. I cannot, in such remarks, although his report did contain a paragraph dealing with the future prospects of the Cinema, however, it is embarrassing to us as it is to certain members of the C.E.A. to hear these glowing tributes; quite evidently while we enjoy the embarrassment there are others who do not. However, truth will out . . .

R.K.O. Crisis And Its Possibilities

Quite a number of alarming possibilities are suggested by the present slump in certain American film stocks. R.K.O., for instance, have dropped heavily and there are further unpleasant details on another page that a proposed financial reorganisation may lead to disruption among the shareholders. In a financial circle they are solemnly warned that unless they subscribe to the proposed new debenture issue it may be difficult to avoid a receivership, and present stockholders may lose 75 per cent. on their holdings. Exactly how far this R.K.O. crisis will react is difficult to foresee; one hopes it will be solved before more serious complications ensue. But it may easily affect considerably a large number of concerns, including Radio Cooperatives, America and Westinghouse, whose stocks are already falling in sympathy. Then more indirectly plans for the new Radio City—recently boosted here by Roxy—may be affected. These are tremendously ambitious, as everyone knows, and present tendencies are not exactly conducive to firm confidence in almost Utopian dream-palaces such as the Radio City outlined by Roxy.

Radio This Side

On this side, Radio Pictures and the R.K.O. theatre are unlikely. I imagine, to be seriously affected in any direct way. Radio executives here will possibly be concerned only in so far as the financial re-arrangements may affect studio policy and so possibly lower the standard of quality of the company's output. At a time when R.K.O. has just recognised the need for a bold policy of star-building, it is particularly unfortunate that the axe should fall so heavily upon the R.K.O. and Pathe production organisations. Particularly unfortunate if the ultimate result should be a set-back in the general standard of the Radio product, which, frankly, has not been anything in advance of legitimate expectations raised throughout the trade when the company first opened up in such a large way this side.

P.D.C.'s Future

Speaking of Radio brings me to the news that Sel Newman is taking over control of P.D.C. At present details are not available and information is hazy. Whether the change is likely to prove a blessing or not remains to be seen. I feel sure that the many exhibitors who have had dealings with P.D.C. will be interested in it in any case. Hundreds of people in the trade will hope with me that Reg. Smith, who for the past 18 months has guided the affairs of P.D.C., and who has put over their product to fine effect, will not be lost sight of in the organisation, or which he has done so much. He is a courteous and able fellow; an Englishman, and although I have not always agreed with him, a gentleman.

S. F. Is Back

Glad to welcome back to Wardour Street S. Frank Ditcham, the Universal chief, after his recent severe illness. He comes back less an appendix, but possessed of a renewed vigour and confidence in the product which he is just now getting over.

Good for Damen—and Warners

Dillon Damen, who has succeeded Leila Stuart as advertising and publicity manager for Warner Bros., points out that he starts with his company at a time when they have no fewer than four pictures running at successful pre-release theatres, including "The Star Witness" at the Regal, which I am pleased to regard as the best gangster film ever sent over from America, and "Alexander Hamilton," playing at the Martin Arch Pavilion. In spite of the fact that the George Arliss of "Dorothy," Max Milder should be well satisfied with the extended success of this picture which has had. I doubt, however, whether it will go over as well with provincial exhibitors as any of the previous Arliss pictures. "Side Show." the other Warner pre-release, is a Winnie Lightner circus story and is helping over the heavy politics of "Alexander .

Why Not ?

I hear that certain renting executives are on the look-out for authentic figures relating to American imports and possible earnings in this country and the amount paid by certain concerns in income tax. Now what can they hope to glean from such. If the figures are true, the figures are true. If the figures are false, the figures are false. In any case why not get it through the K.R.S. ?

Chaplin Gets Off Light

Lady Astor, M.P., is, as everyone knows, a great public figure in Plymouth. She is also one of Charles Chaplin's personal friends. Last Sunday, at Lady Astor's invitation, Charles Chaplin spoke to over 10,000 people at a Seamen's Harvest Festival meeting, conducted from a lorry on the Plymouth quay. Charles Chaplin, with characteristic versatility, seems to have suggested—pretty effectively to the Plymouth populace that if there were any "lights to shine before men", they might as well be his "City Lights". The result was a huge crowd at the local Regent Theatre. Charlie, on the other hand, got the crowd and, as though ever-taken by swift retribution, had to take refuge in a cabin's chandelier. He should worry: it is the second time he has been a blacksmith's with a very large furnace.

A Soul Before Mortals

"The Soul of Jennie Pearl" left its shell and looked towards the heavenly heights of Golders Green; soothed by the sweet music of Orpheus (or therabouts) it hovered and
howered and hovered before the seat of human judgment. Anthony Asquith might have been waiting to hear, but the theatre manager had heard and had departed from his temple presumably in search of satchel and ashes. Meanwhile, the crowd clapped—monotonously clapped. Although it always clap on those solemn occasions when, with slowly measured tread, some great dignified person stroll across the stage of life. The Soul of Jennie Pearl? Fitted back again to its shell, and may presumably emerge reincarnate and again renamed.

Universal Cookery
For Hungry Extenders

There is always room for a little humour, and this week's prize effort comes from young Dave Bader, Universal exploitation specialist. He sends me a fat book said to contain 1,000 tested and inexpensive cookery recipes. I wonder how this will help colleagues—hungry and cold as they are. Of course, it is called the Universal Cookery Book. First section of the book deals with soup; we all know what soup is in these days; only some of us go for thin soup and others for the thick: the flavour the same. I thank Dave Bader, and now I'll mark the section. I'm hoping for one if and when the kitchen has no further use for a cookery book of any kind I call on Dave for the time.

R 100 Opportunities Gone West

When the placards broke out with the new monopoly that at the R 100 had been sold, I said to myself immediately: "Ah! Jeffrey Bernhard has bought it for his next trade sheet. Although the new bulletin proved me wrong, I still feel that he— for the first time on record—missed an opportunity of exploitation. Herbert Wilcox too. Just imagine a press view of "Mischief" projected from the gondola of the R 100, using Hampstead Heath as the screen!"

Observer

Winacour Theatre Changes

The Plaza, Tottenham Lane, Crouch End, has been acquired by the Percy Wilson Film Corporation Ltd., R. Sampson, with L. Freeman (the former manager) as general manager. C. Freeman, who has been in the trade for a large number of years, is a "live wire." Other theatres which he has managed include the Playhouse, Cambridge; the Empire, Grays; the Rialto, Coventry Street, W.; the Invicta, Chatham; the Pavilion, Poplar, and the Purley Theatre, Winnipeg, Canada. While in Canada he was the secretary of the Manitoba Moving Picture Theatre Owners' Association, with headquarters at Starland, Winnipeg.

"The Plaza," Crouch End, is a Western Electric house, and was one of the first for a big area to be "Amplified." It was renamed as "The Plaza" in December, 1929, and has since been highly successful.

1814 House Takes W.E.

Woodwich Empire is another legitimate to go over to "talkies," and has signed up for charge of the 1814, another house of the really old houses. Built in 1814, it was originally the Theatre Royal. The house is operated by a Robert Bacal, late of the Dominion, Hounslow, and is another house shortly to have Western Electric.

THE BIOSCOPE

SPREADING PERSONALITY

Dillon Damen

Dillon Damen has been appointed publicity and advertising manager of Warner Brothers Pictures, Ltd., in succession to Mrs. Leila Stewart. Mr. Damen had several years in the jewellery and general commercial advertising and publicity, and then set out to found "The Book Society," under the chairmanship of Geoffrey Hudson, of which he became the first general manager and in charge of publicity. He subsequently joined Fox for a short time as assistant publicity manager and office manager, and, later, went to Universal, with whom he handled advertising and publicity under J. Leslie Williams.

Ronald C. Baker, assistant manager of the Palace Theatre, Cambridge, has been appointed to take over the management of the Picture House, Harborne, another of the Gaumont-British chain. In the 20 months since he came to Luton, Mr. Baker has undertaken relief duty in several other parts of the country. Mr. Baker has worked in close co-operation with the manager, Mr. Leslie C. Rogers, and the good wishes of his friends at the Palace were expressed in the form of several gifts.

G. P. Elcock, from the West End Cinema, Birmingham, succeeds Mr. Baker at the Palace, Luton.

H. E. Jayne has succeeded Lorrie Webb as general and publicity manager of the London Pavilion. Like Mr. Webb, Mr. Jayne is an Australian, and has had a long experience of showmanship in the Commonwealth. He has until now been understudying Mr. Webb at the Pavilion.

Clarry Waith, who has been with Radio since the inception of the firm, has taken over the Hampshire territory, consequent on the splitting up of the South Coast territory.

Ken Isaacs, who has been with Warner Bros. for the past four and a half years, has joined Radio to represent them in Kent and Sussex.

Luther Wilks, who for over 16 years has been manager of the Thornton Road Picture House (now the Tatler Picture House), Leeds, has retired, although he is to continue as secretary of the Cinema Forum (Bradford), Ltd.

J. A. Willett, until recently manager of the Barking Cinema, Liverpool, is now representing Cinema Displays, Ltd., of London, in the Liverpool, Cheshire and North Wales area.

Fred A. Kay, booking manager for the Northern Theatres Co., Ltd., is relinquishing the subsidiary position of manager of the Palace Tudor Cinema, Rochdale, and is about to transfer to the headquarters of the company at London. He will continue to book the programmes for the six cinemas in the circuit. Mr. Kay, who has been manager of the Palace Tudor Cinema since 1917, is chairman and one of the founders of the Rochdale and District Managers' Association.

Councillor T. L. Harold, a prominent member of the C.E.A., has been elected to the Aldermanic Bench of the Islington Borough. He has been a Councillor for Islington from 1912 to 1916, and from 1922 right up to the present time. He was a Councillor for the Borough for the year 1926-27. He was re-elected Councillor at the last Borough Election and made an Alderman on November 9th.

T. A. Adams has recently severed his connection with A.B.C., Mr. Adams was originally manager at the Assembly Rooms Cinema, Bath, and when the A.B.C. acquired this house he was appointed supervisor of the Western area for that company.

Frank Jolly, for nine years manager of the Grand Theatre, Birmingham, was the recipient at a function at Tony's Ballroom, Birmingham, on Friday evening of a testimonial in recognition of his services. Many Birmingham and theatrical friends of Frank Jolly contributed to the fund, and a substantial cheque was handed over.

L. Owen, who resigned from M.G.M. recently to join Universal, has relinquished this appointment and taken up a position on the sales staff of the Birmingham office of Pathé.

C. Josephs, Ideal's Birmingham representative, last week became the proud father of a daughter.

Harry York, who has managed the Elite, Bordesley Green, has during the past week succeeded J. S. Collett in the management of the Adelphi, Hay Mills, Birmingham. He has been in the entertainment business from his youth, his father being the proprietor of several halls in the Lancashire district. He is a native of St. Aunes-on-Sea and was formerly general manager of the Savoy, Blackburn, and the Olympia, Darwen.

B. Carre has succeeded Harry York in the management of the Elite, Bordesley Green, Birmingham. He is well known in the Birkenhead area, where his father is actively associated with the industry.

L. Fife, Fox's Nottingham and Derby representative, netted with a serious motor accident at the beginning of the past week and is now in hospital at Matlock. His many friends in the industry will wish him a speedy recovery.

G. Beresford has joined the operating department of the Lyric, Foleshill, Coventry. He has had much experience on the operating side, and is well known in the district, where he has from time to time done a considerable amount of relief work.

J. A. Stevenson, licensee and manager of the Lyric, Foleshill, Coventry, is an old-timer in the trade, having originally entered the profession in 1910, when he was associated with Councillor Barbour of Tunstall. Later he was at the Palace, Biddulph, which he resigned for an appointment in Stockport.

T. Gribble, who succeeded Charlie Pinder as manager of the Palace, Wednesbury, is resigning from the Wood Circuit to join the circuit controlled by C. Deeming, of Chirk, where he will have the management of the Picture House, Cannock.

C. Lane, who has been manager at the Grand Theatre, Byker, Newcastle-on-Tyne, for some time past, has been transferred to the Westgate Cinema, Newcastle, in place of Percy Gibson, who has taken over the management of the Palladium, Plymouth.
Serious Drop in American Stocks

R.K.O. Financial Re-arrangement

How British Prospects Are Affected

(*" Bioscope" City Editor)

It is true that there are no official figures for the last six months regarding representative concerns like Gaumont and B.I.P., but the cautious dividend policy pursued by these companies prepares us to some extent for further falling-off in profits in the next reports.

LATEST LONDON SHARE PRICES

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Severe American Set-back

The feature in the New York market has been the severe fall in Radio Corporation and Radio-Theather-Orpheum issues. The Radio Corporation appears to have been considerably affected, judging by the figures recently published. For the third quarter of the year the earnings were $17,685 in excess of Preferred dividend requirements. This compares with a deficit of $935,845 a year ago. For the first nine months of the year the comparative figures are: 1931, $52,940 surplus over Preferred dividend, and 1930, $9,924,647 deficit.

Radio-Theather-Orpheum, on the other hand, make a small profit. It is said that the Corporation reporting a net loss of $585,636 for the September quarter, compared with a net profit of $1,006,458 in the corresponding quarter of 1930. It is known that a rearrangement of capital is impending, and further reference appears on page 15.

This rearrangement will involve a new issue and heavy writing-off of existing capital, which, as Radio Corporation is reputed to hold a 25% interest in Radio-Theather-Orpheum, has had an adverse反映 on the shares of the former.

The report of Warner Brothers is further evidence of the heavy falling-off in business in the U.S., according to their figures in August 29th a net loss, before Preferred dividend of $41,969,000, against a profit of $87,974,000 in 1930.

British Prospects

Such recent reports as have come to hand of the American producers and exhibitors, while showing to some extent the effects of bad trade, have not suffered the heavy losses quoted in the cases of the above Americans.

Sheridan Loses "Tickets" Appeal

Mr. Proctor in Demand

The question whether cinema proprietors must, on demand from the Revenue Authorities, produce for inspection the halves of admission tickets taken from paying patrons when the tickets are issued from the box office, was decided by a Divisional Court of the King's Bench on Friday. The question had been appealed by the plaintiff, E.K. Sheridan, who objected to the refusal of Mr. Bingley, a supervisory magistrate, to convict Metropolitan & Provincial Cinema Theatres, Ltd., for an offence against Regulation 14 (3) of the Entertainment Duty Regulation, 1921. Victor Sheridan, the chairman of the company, was charged with aiding and abetting in the commission of the offence.

Sir Thomas Inslip, R.C. (the Solicitor-General), who argued the appeal for the Revenue Authorities, explained, that in some cinemas, tickets (with stamps attached to cover entertainment tax) were issued by hand. In others, automatic machines were used, and from these the number of tickets issued and the tax collected could only be ascertained by carrying a check of the ticket, as it was taken by the attendant, was torn in half and the part was handed and placed on a string. In the Empire Theatre, Kilburn, supervised by the respondent company, automatic machines were used, and it appeared that the Revenue Officer called at the theatre and, after inspecting machines, etc., asked for the strings of half tickets. These were returned by him at the time, Mr. Sheridan saying that he could not have his organization upon appeal. He offered a scrutiny of the tickets later.

Mr. Montgomery, K.C. (for the company and Mr. Sheridan), contended that the Condition limited itself to tickets issued for the purposes of the collection of the tax, and that the method by which the admittance money and tax was calculated and the ticket, or piece of paper, was thereby issued for domestic reasons.

Giving judgment, the Lord Chief Justice said he was of opinion that the ticket issued from a machine was one used to admit a person to the cinema and came within Condition 29 and could not be differentiated from a ticket of admission issued by hand.

Justices Avery and Humphreys agreed. The appeal was allowed with costs and the case referred back to the magistrate for conviction.

The Quota Act and "Talkies"

The statutory first meeting of creditors was held on November 11th at London Bankruptcy Buildings, under the failure of Ralph Aaron Solicitors, formerly a fit and proper man, of Birmingham, and described in the receiving order as going on 99A, Charter Court, Wilton Road.

The debtor, now described as a film sales manager, states that his liabilities roughly amount to £1,100 and that he has no assets. The failure is attributed by the debtor to the Quota Act and to the advent of "talkies" which he could not obtain. The estate was left in the hands of the Official Receiver.

Manager Responsible for Wages

In the Shoreditch County Court, on Tuesday, before Judge Elmer, William Arthur Clarke, of 95, Pradal Street, Paddington, was charged with the Alexandria Theatre, Stoke Newington, to recover £2 15s., a week's wages in lieu of notice. The defendant was then in the bed of the London Hospital, and declared himself not responsible, and secondly that he had requested the plaintiff to attend on Thursday, September 19th, which he failed to do. The opinion of his Going 29th a net loss, before Preferred dividend, of 83, 832,890, against a profit of 87,974,000 in 1930.

British Prospects

Such recent reports as have come to hand of the American producers and exhibitors, while showing to some extent the effects of bad trade, have not suffered the heavy losses quoted in the cases of the above Americans.

**NEW PRICE**

PICTURE HOUSE CORPORATION, LTD.

Private company. Registered November 12th. Capital £3,039,000. Objects: To carry on the business of proprietors and managers of cinemas, theatres and places of public amusement, etc.; the first direct are to be appointed by the subscribers. Solicitors: Kenneth Brown, Baker, Baker, Essex House, Essex Street, W.C. 2
"Bioscope" Readers' Forum
Open Platform To All in the Trade

READERS OF THE BIOSCOPE have frequently expressed a desire for the recommencement of our "Readers' Forum," for many years an interesting feature of this journal.

The Editor will be pleased, therefore, to receive from anyone of the film industry, or anyone actively interested in its welfare, contributions, however controversial, to this feature.

All letters intended for publication MUST be accompanied by the name and address of the writer and, unless expressly requested to withhold, the Editor will consider himself at liberty to publish names and addresses. If requested, however, a pseudonym only will be used, and the name and address will be treated in strict confidence. Letters should be reasonably brief and, if possible, confined to one specific subject.

EXHIBITOR REPLIES TO JOHN MAXWELL
THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

I feel like tackling Mr. John Maxwell in respect of his letter in THE BIOSCOPE of November 4th, in which he asserted that an import duty on films was a perfect example of a tax that could not be passed on to the consumer. He should trade in the Free State!

Our Minister of Finance does not like American film methods, and seeing from his Entertainments Tax returns how much money they were taking out of this country, imposed an import duty of 3d. per foot on all positive film coming into the Free State. Was it passed on to the consumer? It was—with a vengeance.

The K.B.S. immediately placed an additional clause on all contracts which called for an extra 15 per cent. on their share or hire fees for the said import. We in Dublin have gone into figures and find that this 15 per cent. on the first run Dublin alone exceeds the extra duty and leaves the router a profit on the tax, and the impost on all other Dublin and Provincial runs is further clear profit!

I wonder what John Maxwell thinks of this? Have not his own renting companies, Pathe (later P.P.F.) and Wardour, also carried out this imposition?

Yours very sincerely,

TOM J. OGON,
The Pavilion, Marine Road,
Dun Laoghaire, Co. Dublin.
November 13, 1931.

PLEA FOR RELEASE REFORM
THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

Heartiest congratulations upon that fine statement of yours under the heading "The Price of Independence." Breathing, as it does, the true British spirit, it affords the reader a real thrill. I must confess to a glow of intense satisfaction and to a greater love than ever for THE BIOSCOPE, which has been my weekly companion since its initial issue.

This leads me to solicit your championship of a long overdue reform—at least to the extent of publishing my plea on behalf of it. I refer to the stabilisation—or, better still, the total abolition—of the release date system.

If, for reasons beyond my comprehension, it is essential that this system should remain in operation, then it seems to me that fixed and unalterable dates for release should be given to all films intended for public exhibition, and that it should be a sine qua non that these release dates should be announced within the period of production after production of the picture.

This is eminently desirable for publicity purposes, but as nobody will realise better than you. There should—indeed, of course, of West End runs—be no such things as pre-release showings or unfixed release dates. Different release dates for London and Provinces, if you like; but no octopus concern should be able to steal a march on its competitors by showing a film before time; and, in the interests of all concerned—the public not least—everyone should know exactly when each film, large and small, will be first be publicly screened.

If, on the other hand, there is no imperative reason for the retention of the release date system, why not dignify the Screen by putting it on a par with the stage play which has had a great success in London: several touring companies may take it out—sometimes even before the run has fairly settled down; and these touring companies take all the bookings they can get and as soon as they can get them. Why not thus with films? Then, instead of so many good, bad, and indifferent films all becoming due for exhibition on the same date, living for a few weeks, and then being swept away (probably for ever), each film would thrive entirely on its own merits, live as long as possible, instead of making an ignominious exit, and poor films would be shut out almost entirely. In this way, instead of the producers of worth-while material having their capital tied up for months on end, they would be free to take immediate bookings, and as many bookings as possible, spread over as long a period as possible—even booking their first dates long before a production was finished if they felt perfectly safe in doing so. As it is now, many, many films are missed altogether by multitudes of people who cannot get the opportunity to see them; but, if we proceeded in the rational manner proposed, the outstanding productions might (independent of the rebookings which would then be possible) be sold like "Charley's Aunt," "go on for ever"—or, at all events, sufficiently long to give everyone who wished to see them ample opportunity for doing so, and to give their sponsors the utmost reward for their enterprise.

Yours faithfully,

BARTON HOUSE,
HALIFAX.

November 8, 1931.

There is undoubtedly a case for Release reform, but such an extension exhibitors will have to fight if they are to get it. Mr. Brooks appears to overlook the fact that under the Palr Act of 1917, a picture may be booked legally till after trade show and registration.

WALTER SUMMERS' SAILORS AND SALLIES
THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

I have read with interest H. M.'s criticism of "Men Like These" in "Box Office Film Reviews" of your issue of November 11th. As a film admirer I am not at all surprised at the critics. Here is a film play which the Admiralty authorities have unreservedly accepted; that has the unqualified approval of the majority of the submarine officers of the Admiralty, and of which Rear-Admiral Nasmith, V.C., until a few weeks ago Rear-Admiral Submarines, has called "One of the most wonderful films he has ever seen...and will make a wide appeal to the Nation and be a great help to British films and which Rear-Admiral Backhouse regards as a film "grandly done." Yet your reviewer chooses to doubt the taste of the film; to criticise the conception of the seamen when portrayed. And whata about "Tipperary" not be sung? It was sung in the episode that has inspired this film. Many suggest how to Peggy the conception of the reviewer that is awry?

Yours truly,

WALTER SUMMERS.
British International Flats Studios.
November 12, 1931.

For each Rear-Admiral seeing this picture I assume B.I.P. will hope for several thousands of paying patrons, drawn principally from the working people. They have a right to resent endless caricatures of soldiers, sailors, policemen and other workers as hopeless illiterates with mouths like Zeppelin bangars. That is why I endorse my colleague's view. The film could have been made really great with less blatant insistence upon national and patriotic sentiment.—EDITOR.

PARAMOUNT ANNOUNCES EIGHT NEW PRODUCTION DRIVE

Indicating faith in an early return to business normally Paramount has marshalled its wide resources and personnel for an aggressive feature production drive, it is made known in a studio statement in which eight new pictures are announced.

Nine features now are in production, four are being edited, and during the present month eight others will get under way.

The new films being started are:


The New York Studio is now filming "His Woman," with Claudette Colbert and Gary Cooper, and "The Cheat," starring Tallulah Bankhead.

Several important productions are now under way in Hollywood.
On The Elstree Alps
Snowy Scene in "Service For Ladies"

One of the most beautiful settings in the new Paramount British production "Service for Ladies" was kept until last, owing to the amount of floor space required. The scene was the courtyard and buildings of the "Berg Hotel." Some fifteen tons of salt, mixed with various other chemicals, were used for snow effects, and in the centre of the courtyard a huge snow man was built.

To reinforce those of the crowd artists who were not at home with Alpine sports, Alexander Korda had a party of professional sleighing and ski-ing experts to perform on the salt-clad slopes of the Elstree Alps.

Two full-sized horse-drawn sleigas were used on the set, and Leslie Howard, George Grossmith, Beulah Hume and Elizabeth Allan were "taken for a ride."

Leslie Howard, who has just finished playing the leading role in "Service for Ladies," will shortly sail for New York. He is to appear in a new stage show which has been especially written for him, and it is expected that he will probably bring the play to London.

Although he has had several Hollywood successes, "Service for Ladies" is Mr. Howard's first British picture.

Ufa Spectacle for Gaumont
"Congress Dances"

A contract has been concluded between the Gaumont Company and Ufa whereby the English version of the latter's great musical and spectacular romance, "Congress Dances," will be released in this country by Gaumont.

Lillian Harvey, Conrad Veidt and Lil Dagover have the support in the English version of Henry Garat, Reginald Purcell, Helen Haye, Humberston Wright and a host of other prominent native players. Erik Charell, of "White Horse Inn" fame, directed.

Preparations are in hand for the early presentation of the film in a West End key house. For pictures see Art Section.

Gay Times in "Sunshine Susie"
Delightful Numbers by Abraham

When "Sunshine Susie" comes to Town—and Ideal are shortly to sponsor this Gainsborough musical comedy film—it is safe to assume that Paul Abraham's music will take the town by storm. Abraham, it may be recalled, was responsible for the music for "Viktoria and Her Hussar," but he has written nothing quite so tuneful as "To-Day I Feel So Happy," which Renate Muller sings in this liveliest and sauciest of talking pictures.

The song has already taken Germany by storm, and there is very little doubt that the film, the gramophone and the wireless will help to spread its popularity here.

Another delightful number in this Gainsborough picture, which Victor Saville directed, is entitled "Just Because I Lost My Heart To You."

Renate Muller, one of the stars in Berlin's theatrical firmament, is in the "Susie," a tuneful, sparkling story of commercial life, which is set in the Austrian capital. She plays opposite Owen Nares, with Jack Hulbert and Morris Harvey also in the cast.

Under its original title of "The Private Secretary," this musical comedy has enjoyed a tremendous Continental vogue.

Gainsborough's West End Four
Product Bearing Seal of Approval

A good indication of the quality of the Gainsborough product is given by the number of the company's films which have been showing in the West End of London in recent weeks. At the present time four Gainsborough pictures are enjoying London runs, "Michael and Mary," in its third week at the New Gallery; "The Calendar," in its fifth week at the New Victoria; "The Man They Couldn't Arrest," at the West End Astoria; and "Third Time Lucky," at several West London theatres.

In addition to the titles of "The Spoilers of Kings," "Hindle_Wakes," "The Ghost Train" and "A Night in Montmartre" have all been shown to appreciative audiences in Central London within the last month.
BOX OFFICE FILM REVIEWS

* Denotes Registered British Film.

**"The Perfect Lady"**
Betty Amann: Moira Lynd
Reginald Gardiner: Frederick Lloyd
Harry Wilcoxon: Frederick Lloyd

Suitability: For the easily amused. Some really good talent is being wasted on as insipid a story as may be imagined. It purports to provide a page out of the lives of Mayfair's bright young things, though to the majority they must appear as distinctly boring. Betty Amann, pigged at the success of the vamp with men folk, masquerades as her maid, and by persistently forcing her attentions on the Canadian eventually wins his affection.

In a final row in the vamp's apartments, the maid gets her marching orders, and the Canadian leaves as the next beat in a protest against her treatment. The two are united when the girl follows, acts the part of pilot to the 'plane he charters, and threatens disaster unless he declares for her.

In handling rather a risque subject in the matter of this heartless little gold digger, Milton Rosmer's treatment of the story seems as mightily naive a children's character as worldly-wise members of society. A wunder of inconsequential nonsense, which seldom raises a hearty laugh, drags on to what seems to be an inordinate length.

Betty Amann, an accomplished actress, is seen at a disadvantage in the role of the vamp, and her efforts outstrip her appear convincing. Moira Lynd is good as the masquerading maid, and Reginald Gardiner is the best of the male support as an empty-headed member of society. Harry Wilcoxon is stolid as the Canadian, and Frederick Lloyd fairly amusing as the flighty lord.

Settings are on very ordinary lines and monotony in interiors is relieved by an obviously "dragged in" visit to the London Zoo.

ANALYSIS

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<tr>
<th>Story and Dialogue</th>
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J. H. B.

**"Partners of the Trail"**

Larry Condon: Tom Tyler
Betty Mack: John Durant
Reginald Sheffield: Nature I. Life McKee
Mary Lopez: Marguerite McVade

Suitability: Where simple adventure stories are appreciated. It is pleasing to meet with a "Western" in which the interest is sustained by quite good acting and a story with some semblance of originality.

Durant, having escaped from prison, is a fugitive and joins some outlaws. But the Sheriff is on his trail. At the point of arrest he is rescued by Larry, one of his new associates. The pair escape andlocals. Larry

Durant is anxious to find the man for whose escape he had been wrongfully incarcerated. He suddenly discovers his friend to be the man. Gratification stirs revenge.

The pair journey on and both fall in love with a stranded actress, employed as a waitress.
"Alice in Wonderland"


**THE CAST**

Alice: Mabel Wright
Mad Hatter: Leslie Henry
White Rabbit: Ralph Herts
Queen of Hearts: Viennese girl
Rabbit: N. C. O'Connell
Knave of Hearts: Pat Glass
Duchess: Margery Hales

**Suitability:** May prove an acceptable pantomime season book.

The world-famous work by Lewis Carroll has been successfully carried to the screen, and this is one which will hold big possibilities for the British producer with imagination.

In this very Americanised version it is apparent that little money has been expended, and, in consequence, it quite fails to provide an equal demonstration of the delightful fantasy which the book conjures up in one's mind.

To the adult, whose interest in the book is equal to that of the younger mind, this rather garbled interpretation will prove unsatisfactory. Nor is it likely to interest those children not already conversant with the story. To them it is essential that some explanation should be forthcoming as to; why Alice really emerges rather suddenly when she comes to be there and the fact that the whole thing is a dream.

The film opens with Alice's meeting with the White Rabbit, then follows her unhelpful interview with the Ugly Duchess, the Mad Hatter's tea party, her introduction to the Mock Turtle and the trial of the Knave of Hearts. The Carteret pantomimes are commendable and their absence.

Ruth Gilbert as Alice looks the part, but spoils the illusion by her American accent. Suitably attired, the others do quite well, the best performance coming from the Mad Hatter. Recording is variable and photography not on a very high plane.

**ANALYSIS**

**Story and Dialogue:** 10% out of 20%
**Direction:** 20% 10%
**Acting:** 10%
**Recording and Photography:** 20%
**General Appeal:** 20%

Overall: 50% 100%

H. M.

"The Speed Reporter"

Offered by: Butcher, Produced by: Richard Talmadge Production, Directed by: Max M. Mason, Length: 5,302 feet, Release Date: April 11, 1931, Certificate: A. Rating: Western Electric Sound on Film.

**THE CAST**

Richard Talmadge, Virginia True, Boardman, Edward Woods, Lloyd Whitlock, Jacqueline Wells

**Suitability:** Crude melodrama for second class halls.

Probably apprehensive that the Talmadge stunts are getting stale, the director makes his star the hero of a rambling and rather improbable brother-love story, in which coincidences play a big part.

It is election time and Dick is on the staff of a paper supporting the Mayor, who is father of a young reporter. The Mayor meets her; love and an engagement follow. Dick removes the

This is a rather poor work, though there are some weakly sentimental domesticity and decency with which it is presented.

While travelling in charge of a police inspector the couple overhear a conversation incriminating Lake. Dick is allowed to escape. He saves his brother when attacked by a ruffian, and, with a red hot scuffle. Skillfully lowering a microphone near Lake's window the gangster broadcasts his guilt to the world.

In a respects this is a rather poor work, though there are some weakly sentimental domesticity and decency with which it is presented.

As the former he loses his prominence. Dick is offered to the mayor the mayor the mayor.

Admirers of Richard Talmadge who may feel that his achievements are adequate compensation for the story's shortcomings. He is fairly well supported, Virginia True Boardman being pleasing as the heroine.

**ANALYSIS**

**Story and Dialogue:** 8% out of 20%
**Direction:** 10% 10%
**Acting:** 20%
**Recording and Photography:** 10%
**General Appeal:** 20%

Overall: 38% 100%

H. J.

"The Honour of the Family"


**THE CAST**

Laura: Bebe Daniels
Capt. Boris: Warren William
Tony Revere: Alan Mowbray
Paul Barone: Paul Barone
Mme. Boris: Blanche Frederici
Dita Faro: David Hutton
Josephine: Carl Roudski
Kouki: Harry Cording

**Suitability:** Subtle and suggestive dialogue. A film down as far as the "smarter class" halls.

Here is a film which, while it often amuses and brings tears with its occasional pathos, is without a really sympathetic character. The story, from the pen of Honoré Balzac, that master of satire and irony, is daringly ripe, and though many of the more indifferent situations are interpreted in disarmingly fashion by the cleverness of Lloyd Bacon's direction.

He has kept his story moving by concentrating on the chief character, a colourist and, proceeds to win Laura.

Knowing that the last thing his uncle wishes is the departure of Laura, he sends her away, and then obtains from the old man an open cheque as expenses towards finding her a new man. Her chauffeur is, however, taking care of her: he forsook and she finally commences his dance of taming her in accordance with his earlier threats.

This is the outline of a story which for the most part is a wordy warfare, of a particularly piquant brand between two deadly enemies, who are, nevertheless, drawn to each other. In these satires the sophisticated patron will find much to relish.

Bebe Daniels acts with power and feeling in a rather unsatisfactory role. To those who think contrary to her wishes, she is wheeling favours from an old man who dotes on her and who is prepared to grant her every wish while she sits on his knee clothed in the loveliest of negligées. The role is perfectly played by Fred Kerr, who brings in some delightful humorous touches. Alan Mowbray is effective as an old man.

The mounting of the sets are magnificent and the Austrian atmosphere is well maintained.

**ANALYSIS**

**Story and Dialogue:** 13% out of 20%
**Direction:** 20%
**Acting:** 10%
**Recording and Photography:** 20%
**General Appeal:** 20%

Overall: 76% 100%

H. M.
"Married in Haste"


THE CAST

Mary Brown ... Irene Dunne
Steve Porter ... Pat O'Brien
Jeff ... John Halliday
Elinor ... Myrna Loy
The Colonel ... Matt Moore
All ... Lou Costello

Suitability: Acceptable booking for indulgent patrons.

It is the lot of the chief characters in this film to look upon and repent at their luck. Had the director been pressed of this urge to get things done this would have made a most presentable film. It has its bright spots, but these are intercepted by such woefully long bouts of inaction, that they are quickly forgotten.

Continuity throughout is poor and often bewildering in the sudden change of locale and a rather meager story is bolstered up by wisecracks and small incidents. Myrna Loy (Irene Dunne) and Steve Porter (Pat O'Brien) both receive a raw deal, and sympathize with each other and later decide to get married. Not a real success, their marriage is threatened by the arrival of their earlier respective lovers, both of whom have married others.

But a baby has arrived in the meantime in the Porter family and its presence prevents Mary Brown from seeing her home. Not so Steve. For what seems an age he carries on with his wife, and even when he finally realizes that he loves only Mary, it is unconvinced.

Irene Dunne makes a charming and talented heroine. Pat O'Brien as the somewhat weak hero has a certain effeminate personage, but audiences need not see him very closely or he exceedingly quick speech. Myrna Loy and Leo Carrillo have the conventional roles of the lovers, and John Halliday is splendid as the guardian angel of the married pair who are unable to appreciate much of either's worth.

ANALYSIS

Story and Dialogue ... 10% out of 20
Direction ... 14% out of 20
Recording and Photography ... 17% out of 20
General Appeal ... 12% out of 20

H. M.

"Dugan of the Bad Lands"


THE CAST

Bill Dugan ... Bill Cody
Andy ... Andy Shuford
June Manning ... Blanche Mehaffy
Dan Kirk ... Ethan Laird Law
Piedro ... Julian Rivero

Suitability: Fair attraction where cowboy exploits are still popular.

This moderately interesting Western, with usual characterizations, is noteworthy for its impressive rock scenery, an atmosphere of Symbolism and the acting of a clever juvenile. Bill, a gold prospector, befriends a desert witch. The district is the haunt of lawless men, and smugglers circuit the desert. Bill finds the boy discover him prostrate, having been attacked, and it is decided he shall remain concealed. His deputy is ultimately captured and taken in league with the ruffians. Bill has much difficulty in proving to the Sheriff's daughter he is her father's friend and her admirer.

In the wonderful backgrounds, the witticisms of the precocious youngster, the love affair of the girl sustain the spectator's interest fairly well, and in addition to the usual fights, in which villainy is worsted, there are several thriever, including a narrowly avoided railroad tragedy, a leap into a raging current, also a structure of paths.

Bill Cody plays Dugan in pleasing and straightforward style, but the irresponsible Andy competes with him for honours. Blanche Mehaffy is amusing as the sheriff's sweetheart.

ANALYSIS

Story and Dialogue ... 8% out of 20
Direction ... 10% out of 20
Acting ... 15% out of 20
Recording and Photography ... 12% out of 20
General Appeal ... 10% out of 20

H. M.

"Lost Men"


THE CAST

Louise ... Leo Carrillo
Captain Buckley ... Noah Beery, Sr.
Joe Riley ... Russell Gleason
Proctor ... Walter C. Pidgeon
Hugo ... J. Carrol Naish
Jim Buckley ... George Brent

Suitability: Fair average popular bookings where more lurid gutter stuff is still acceptable.

Universal has issued this gangster film as one recommended and viewed as so authentic by prominent American police officers, though we suspect their partiality for it is mainly on account of the roughness of the cast. It is admitted that they get their men with comparative ease, though he is not of the stuff that most gangsters are. The ruthlesslessness with which cinema audiences have now, unfortunately, become all too familiar is missing. The film is, in fact, a mediocre offering of its type.

The story opens with a most unconvincing episode in which the captain of police (Noah Beery, Sr.) and the gangster, Louie Grenado (Leo Carrillo), sends his son among them masquerading as another crook. With no knowledge of his methods and without any knowledge of the man, the police chief is soon minus and eager for revenge.

Hearing that Grenado has a son he has not seen since childhood, the chief works to find him. But the last knowledge concerning them, the police chief is soon minus and eager for revenge to be that son.

Joe's girl, Mary (Mary Brian), paves the way for Grenado's deception, and Joe does the rest when, working with the police, he traps Grenado, who is killed.

The best piece of acting comes from Leo Carrillo as the gang chief, who works under the guise of a sweet country gentleman and pleasant ways. Russell Gleason is also excellent as the young woman who eventually chooses to give away his late associates for the prospect of joining to Florida with Millie. This latter part, played by Mary Brian, is a rather colourless one.

Noah Beery is effective as the police chief.

For a purely underworld drama the film is lacking in really big thrills. The settings are convincing and well mounted.

ANALYSIS

Story and Dialogue ... 10% out of 20
Direction ... 15% out of 20
Acting ... 15% out of 20
Recording and Photography ... 17% out of 20
General Appeal ... 13% out of 20

H. M.


"BEACH MEAD TRILOGY." Burns Detective Mystery Drama. 1,027 feet. Release Date: Not fixed. Certificate: A. Court scene, showing innocent youth as victim of murder. Story unfoldd by examination of witnesses. Popular pall to appeal.


"FISHING AROUND" (Ideal). Walt Disney Cartoon. 684 feet. Release Date: Not fixed. Certificate: U. Mickey Mouse goes fishing accompanied by his faithful hound. The animal descends to the ocean bed and for a time becomes bait. Excellent of its type.

"GIOVANNI MARTINELLI" (First National). 618 feet. Release Date: Not fixed. Certificate: A. Popular tenor sings in this Italian film. Music lovers and his particular admirers will be charmed by the production. Notable for its Roses and "Because"—but, at the same time, still appreciate his masterful voice. In popular branches, it is likely to raise the standard.

"THE WOMAN TAMER" (First National). 623 feet. Release Date: Not fixed. Certificate: U. Billy Gilbert and Esther Howard are the stars, and the former gives a demonstration as to how to handle the Amsterdam daughter. His efforts prove unsuccessful, but during his attempts plenty of laughs are provided. Popular audiences will appreciate his heart-knocking.

"IN WONDERLAND" (Universal). Oswald cartoon. 681 feet. Release Date: Immediate. Captain O'Brien, with his girl, has a lost time in the land of the gnomes, having climbed a beanstalk, as per fairy story, in an effort to find a means to save an old lady against an irate landlord. Needless to say, he emerges triumphant. Like few of its kind, this cartoon has the advantage of telling some sort of story. Draughtsmanship is resourceful and clever.

"LET'S GO TO THE ZOO" (Butcher). 813 feet. Release Date: Not fixed. Certificate: U. Comic with his girl, has a lost time in the land of the gnomes, having climbed a beanstalk, as per fairy story, in an effort to find a means to save an old lady against an irate landlord. Needless to say, he emerges triumphant. Like few of its kind, this cartoon has the advantage of telling some sort of story. Draughtsmanship is resourceful and clever.


Wardour in Wonderland

Children at Saturday's Trade Show

The London Pavilion presented a very unusual appearance, with exhibitors and critics arriving in full force with their families for the trade show of "Alice In Wonderland," specially held on Saturday morning in order to permit the watchers to be present.

On their arrival at the door, all children were met by an array of tables on which gifts were displayed. Some of the gifts were the Amusement Press, Wrigley's, Gibb's Dentifrice and Callard & Bowser.

The children were delighted to hear on the floor of the courts the nursery rhymes, followed by a prologue with two crows doing a twenty minutes turn.

Traditions are due to Arthur Dent and the Wardour exploitation department for the exceptionally interesting morning.

Short Product
THE BIOSCOPE
November 18, 1931

At the C.E.A. Meetings

Lively Times for the General Council
Film Industries Co-operative Society States Its Case
Sam Eckman on Co-operation: Propaganda in News Reels

Last week’s meeting of the General Council was enlivened by the appearance of the directors of the Film Industries Co-operative Society, Ltd., who asked permission to put their case before the meeting. The members were addressed by T. Comyns Carr, K.C., president of the new concern, whose speech was reported in a Special Supplement to "The Bioscope" of November 11th.

Following Mr. Carr’s speech, the Council entered a full discussion on the Society and its possibilities, and though, naturally, unable to commit itself at the moment to any definite line of action, the Council promised to keep the Society’s interest in mind.

After the Society’s depatment had withdrawn, Sam Eckman, jun., President of the K.R.S., addressed the members at his own request, making a plea for better understanding between the C.E.A. and the K.R.S.

During the ordinary progress of the meeting the subject of political propagandas in news reels was raised, and E. W. Wray, the meeting, in his capacity as chairman, a protest was entered against the introduction of controversial political matters to the screen.

The General Secretary reported that he had received a letter from the organizing director—Gordon Craig—of the Film Industries Co-operative Society, Ltd., asking permission to introduce their organization to the General Council.

Mr. Craig is the Executive Director of the Society, which was under the presidency of A. Comyns Carr, M.P., and was later succeeded by P. R. Comyns Carr, M.P., R. B. Morrison, J.P., F. E. MacDonald, J.P., A. J. J. A. Comyns Carr, Sir J. Comyns Carr, M.P., and their offices were in Olden House, Regent Street.

Mr. Comyns Carr’s application was reported in the Special Supplement, November 11th. The President extended the thanks of the delegates to those who attended by letter, and promised that the whole Society would be addressed to the members at the next meeting.

The President then read the minutes and communications received by T. Comyns Carr and to the other representatives of the Society for the week, and stated that he read the documents in regard to the proposed scheme with much interest.

Sam Eckman’s Request
The Propaganda Committee reported that they had received a letter from Sam Eckman, jun., in which he asked permission to address the Council on the question of trade problems and the Press.

It was observed that Mr. Eckman be asked to address the meeting.

The Chairman’s speech and the ensuing discussion are reported on page 25.

Dual Lighting
The London and Home Counties Branch raised the matter of dual lighting of public exhibition halls.

Mr. Crow explained that this was one of the biggest problems facing London exhibitors, and was likely to become even more acute as the months went on. He suggested the matter should be referred to the General Purposes Committee for the fullest consideration, and this was agreed.

Sales Managers as Exhibitors
The Manchester Branch raised the question of renters’ managers, sales managers, and agents being proprietors or leasees of cinemas, or booking films for cinema.

W. H. Stephenson, speaking on behalf of his Branch, said—

"We in Manchester look on this as a serious matter. We find that many managers are actually and, on his motion, a protest was entered against the introduction of controversial political matters to the screen.

practical, and is a principle which should not obtain in this trade, and it is for this General Council to take steps to prevent such an arrangement. We rent to the exhibitors, not to the proprietors, who own picture houses and we are not going to stop that, but we are going to control picture halls, and at the same time rent films to exhibitors.

The General Secretary pointed out that the matter had been referred to the K.R.S. by him, and the opinion had been definitely expressed in his letter to Mr. Hill that exhibitors objected to this practice. He had had a reply to the effect that he thought sympathetic consideration would be given to this point. In addition to this the recent Branch complaint he had heard a similar one from a Scottish exhibitor.

Other distressing matters were referred to the different parts of the country, and it was moved by A. King, J.P., seconded by J. P. Sutcliffe—

"That the matter be referred to the Joint Standing Committee."

Political Propagandas
The subject of political propagandas being included in news reels was raised by the South Wales and Monmouthshire Branch.

H. Victor Davis—"This matter was not on the agenda suggested by the officials, and no one had any idea it was coming up at the meeting, but it was raised. One member said his audience boomed the film, and he had to take it off and could not show it, and he said he was going to pay for it. Then other members made similar complaints of the political speeches in news reels. Then I asked every member present—and it was quite a large meeting—what was his opinion, and every member said he considered it was detrimental to business to have political speeches in news reels."

In my opinion, speaking as a member of this Committee, that these opinions were expressed without any lead by any officials of the Branch, and comes with any caution. Considering the state of affairs that the danger is likely to be increased instead of lessened, and sent this particular letter to the effect that it might be sent to the owners of news reels."

The General Secretary stated that one member had informed him that he had to cut out the political part of his news reels, with the result that there was very little left to show.

Major A. J. Carr said that he was quite unable to show those sections of the news. They cut out all advertising matter, and should do the same with political matter.

H. Victor Davis moved, H. P. Selwyn seconded, and it was agreed—

"That the Council are against the introduction of controversial political matters on our screens as being detrimental to our business."

American Cinematographic Directors
A communication from the Ministry of Labour in reply to the Association’s letter on October 19th, embodying the proposal of the General Council in regard to the employment of American citizens as cinematographic directors, was noted, in which it was stated that the representations would be borne in mind in the light of the question being approached by the British Assocation of Film Directors.

Unsatisfactory of Musicians
In reply to a letter from the Association of the Musicians’ Union in connection with the employment of a musician under the National Health Insurance Act, 1924-29, the Ministry of Labour stated that it had been decided that in this particular case the employment did not come within the meaning of the Act. This was the opinion generally. It was considered that no ground had been shown for special treatment, that the principal points to be considered were in calculating the rate of remuneration 36 hours was normally taken as representing whole-time for the purposes of employment.

The President said they should regard the ruling as a big and distinct victory for the Association, and one which they must add to their already great debt to Mr. Omiston.

M.P.’s Sunday Opening
The following report of the Legal, Finance and Parliamentary Committee was received and adopted—

"Your Committee has received a number of replies from Members of Parliament, and the replies which will prove the greatest value when another campaign is initiated. Your Committee has also received stereotyped replies from a large number of Members who were coming to themselves to the national issue only.

Both the Committee has always considered that the national problem is of the foremost importance, and that the government in the task before it, or that would be dealt with in the campaign. Opening the question by endeavouring to make that a greater issue than it is, is not the right course to follow, but it is not to the present Session of Parliament to raising and to consider that steps should be taken in connection with Sunday Opening the question of which further information will be available to guide it in its deliberations.

"Buy British Campaign"
A Bill incorporating a Campaign Board has been a request that the Association should ask the "Buy British Campaign" which will be launched by H.R.H. the Prince of Wales next week, and which is being supported by practically all the large British producers, but to show a trailer which would direct public attention to the fact that a "Buy British Campaign" was in progress. Your Committee has taken steps to see that they are nothing in the trailer that could possibly be objected to by any of your patrons, and that there should be no reaction to our film situation which causes us to show a very large number of American films. You Committee accordingly recommends the General Council to advise every member to show the trailer, which will be shown 600 or 600 ft., which length will be sent to them."

Paramount’s Activities
A report of the Committee appointed to consider Paramount’s activities was presented and adopted. A Committee consisting of representatives of co-operative looking took place.

The following report of the Committee was received—

"Your Committee has met and considered every point of the Paramount case. The following is a summary of the arguments put forward—

(1) The proposal that a few theatres should be taken on a second pre-release at a date a few months prior to general release.

(2) That in order to be able to show the position of the Astorion a winter bar would be instituted, which would deprive a number of concurrent runs of Paramount product.

Your Committee is informed that in this case there has been no trouble to Paramount’s policy, and that no alteration is contemplated to being anything of this kind about. Your Committee has also been informed that if any point of unfair advantage, Paramount will be willing to consider any matters brought to its notice by your Committee.

(3) The theatre building policy of Paramount.

Your Committee is informed that the building policy of the producers has been made to the fact that this is done by British producers, who are allied with large exhibiting interests. The results to the trade-exhibit are accentuated and naturally peculiar from whatever source they are applied, the only ultimate difference being that the producers are one case remain in the country, whereas in the case of a foreign corporation they go abroad."

By Special Invitation—
"From the point of view of self-interest, it is
ECKMAN, Sam
Plea for "Goodwill and Understanding"

The statement made by Sam Eckman, jun., to the General Council was as follows:

"I realize I am taking an unusual step in appearing here today, but annual conditions require unusual measures. I am not here representing the trade body with which I am associated. The K.R.S. Council had been insufficient time to secure their mandate, but I believe reasonably certain that no harm will be found with my appearance today.

"Certainly I am not here representing my company; I am here representing the interest of our Great Industry, -interested in its welfare, even more so in its advantage -which will stand, if we turn from point from which all of us will derive great credit and super profits.

"I want to take this opportunity to thank publicly your President and the members of the co-operative which he has at all times displayed. This attitude shows how much can be harked to the common criticisms from uninformed and even malicious sources.

"Wars Are Never Won"

"We have had a war, and still are, subject to this unfair-mindedness. Because we believe wars are never won, but lost, and if they should be, it would be a colossal victory he carries the marks of so-called victory retribution."

"Nay, it can only possibly do that two of the greatest accomplishments of our country, the Joint Investigation Committee and the Small Exhbitors Relief Fund. These accomplishments have been of the utmost importance -a result of trade paper quarters and propaganda or by free, frank and open discussion, a fertile source of business men and the great industry we are privileged to represent."

The answer is obvious.

"The Joint Investigation Committee will rid the industry of men who do not belong in it, and will deter others from entering into temptation. It has been done quietly and unobtrusively at small cost, and much more efficiently than the expensive national checking system made in this country."

"I am told that the second plan is not worth any amount of expense. This they should book their plans. When I joined P.C.T. they were placing £5,500 a week for film circulation; when I left, with a revenue of £1,000. It was said I went to cut the pie as far as the exhibitors are concerned, and I will not argue about it, but you do know that I was able to see a man, as much as you should ever pay for your films, and I know I will cut this rate to a dollar per roll, and I will go on with the power."

"I am a living example that any exhibitor who pays more than 25 or 26 per cent. for his films must come to failure.

"The new scheme includes among its directors Councillor MacDonald and Major Gale. The whole of the East has pointed out, and you will have the fullest facts about it. I am in the position that if you come in I will help you and you get out."

"I only am 200 members of this trade stand in that single step further.

"Living for that Day"

A. L. Invers had had his living for this day. Valentine could not have given his life to this up to our day, but thought his chief thanks were due to Mr. Evans for the ability in which he had put co-operative booking before them. He suggested that when the members of the Association received the details of the scheme they should give it more careful thought than they had given to any scheme before, and that in their interests and in their position in the world that they would stand by the exhibitor to the right to live in this country on fair and equitable terms with the bigger man.
Dispute to be treated Amicably
Birmingham Branch Meets at Coventry

An innovation was made by the Birmingham and Midlands Branch with its November meeting, which was held at Coventry, the experiment giving general satisfaction. Business of a general nature was discussed, including the complaint of a Coventry member against renting firm, who, it was said, had shown no disposition to meet the terms of his contract.

The meeting was preceded by a luncheon, which was well attended by Branch members and officers, and which O. C. Beach, Chairman of the Branch, presided at.

The Chairman specially invited discussion on any matters which would concern the Coventry members, and in response there was a suggestion that Sunday Opening had been restricted on the previous Sunday. This apparently was the prevalent idea during the previous week, and it was hoped that arrangements would be arrived at by the end of the month. The Chairman expressed hope that all clauses opened on that day at the same time.

A Renters' Contract

A member reported his experience with a renting company with regard to a film which had been shown at another cinema in the city. A claim had been made and repudiated by the renters, who had taken proceedings in respect of certain balances outstanding, which had been paid under protest during the previous week. A spokesman for the renters had admitted their mistake with regard to the order of payment of the film.

The members were of the opinion that this matter should be gone into further and that the renters in question should be interviewed with the view to coming to some amicable arrangement.

It was reported that there was no arbitration clause contained in the contract, and it was emphasized that all contracts should be stamped: "Under the terms and conditions of the contract between the C.E.A. and K.R.S."

T. Ormiston, M.P.

Satisfaction was expressed at the success of Mr. Ormiston in being elected a Member for Motherwell, which would strengthen the trade's representation and was considered a clear indication of the public's desire to do good things.

General Council

Councillor H. H. Wilson very fully reported upon the proceedings of the last Council meeting (held in Trentham Park, Staffordshire). Subsequent to the report, a resolution was passed whereby the General Council is responsible for decisions regarding the future of the Cinematograph Times.

Co-operative Booking

Members were informed of the K.R.S. statement calling attention to attempts on the part of exhibitors to make arrangements for a collective basis, stating that they were prepared to take the necessary steps to protect their interests against booking combinations or other associations of exhibitors having for their object the restriction of competition.

Opinion was expressed that independent exhibitors would find the proposed booking merely protecting their interests.

Birmingham Licensing Session

The Chairman reported that at the Birmingham Licensing Session in February, all licences were renewed for the current year except four, which were transferred to December. On the 14th four halls had been invited to attend a meeting of the Council, which was presiding under the chairmanship of the Committee. The Council was considering this matter with a view of making an improvement.

The Chairman read extracts from the Chairman's report and also published a very good and excellent case presented by Councillor Harold Rogers in his report. Special reference was made to the success of the Technical Committee, and to the elimination of fines. A. W. Rogers, as Chairman of that Committee, strongly recommended the Coventry members to arrange an inspection on the lines adopted in Birmingham.

Hospital Sunday

Lewis Samuel reported that he was afraid that the amount would be less than had been hoped, and that the proposed loan of £1000 would be made without further applications.

Entertainments Tax

The Chairman reminded the meeting that the increased tax would come into operation on the following Monday.

A member stated that a certain circuit in one of the provinces had introduced the tax even to reduce admission charges. Suitable representation was being made with the view to obtaining uniformity.

Quota Returns

Members were reminded that the Quota Returns should be submitted by the 15th November, before November 1st, some members being in arrear, and that a late return would be very surprising to the controller of Trade Affairs, and therefore be treated as a question of goodwill.

T. C. Woon suggested that he would heartily welcome a Branch meeting soon.
Propaganda in News Reels
Southern Midlands Endorses Council Objections

At Friday's meeting of the Southern Midlands Branch at Broadmoor House on Friday, when W. Southan Morris presented a report from Major A. J. Gale and Sir Gordon Craig to be allowed to put the new Co-operative booking Scheme before the members. It was decided, however, that they should be asked to address a more representative meeting, which has been called for this Friday.

Following the complaints of H. Victor Davis at the General Council meeting, the question of political propaganda in new news films was raised, and a resolution objecting to the practice was passed unanimously.

W. N. Blake gave the delegate's report of the last General Council, and referred particularly to the meeting of the Red Cross County Council who were seeking to impose regarding that body. It believed, however, to watch very carefully what was being done in this respect, as would result in a waste of time.

The Council had intimated attractively to the new Co-operative Booking scheme, outlined by Mr. Comyns Carr, the details of which were now in the hands of members.

C. G. Day said he thought that Mr. Relem should be thanked for his address to the Council, and be hoped that he would now go in for practicing what he preached.

Politics in News Reels

References were made to political propaganda in news films. Mr. Comyns Carr complained that practically the whole of the Scouring Reels devoted to politics. They could not dictate to the utmost extent, which would include them. It is evident that what they paid for was news, and not propaganda of any kind. As a C.E.A., he was much interested in the political speeches in the election—they had received lately forms of one theatre not associated with another.

Mr. Comyns Carr referred to the ridiculous position of a third-run exhibitor who might even now be showing "Thrill of the Gods" with new containings of Ramsey MacDonald asking for their votes.

No Propaganda

Mr. Comyns Carr said that as long as they were fed enough to go on paying for that sort of stuff they would have to be happy. They had to be careful, as exhibitors, not to screen any propaganda in films. They had to be tone, paid to put on the propaganda of other people, especially when they were gross. His experience was that patrons were not interested in current events. They might be interested in the Lord Mayor's Show, but in a good photograph of something that took place in Tokyo.

He moved a resolution that "This Branch objects to any kind of propaganda being introduced into news reels, as being disreputable to various sections of the audience."

Mr. Comyns Carr seconded, and the resolution was carried unanimously.

Co-operative Booking Scheme

North-Western Exhibitors Want a Lead from General Council!

What Liverpool and District exhibitors think of Film Industries Co-operative Society, Ltd., was revealed at the meeting of the North-Western Branch at Liverpool on Friday. It was clear from the discussion that the scheme had not been thoroughly digested, and there was a desire for further information. Despite that, however, the attitude of members is friendly.

Whilst appreciating that the C.E.A., as a non-trading concern, could not approve or disapprove any ventures such as the one put forward, they thought Headquarters should give a lead to independent exhibitors. Alderman E. Trouson presided.

Every man must judge the scheme for himself. Having regard to the present offers made with trading schemes and co-operative booking, exhibitors, as far as the prejudices of the Customs Authorities are concerned, the tickets had not been altered to suit the new tax conditions. The prices of transfer tickets, Mr. B. A. Wilson suggested the price that would be fixed would be something misleading to check-takers.

It was agreed to bring the matter before the General Council.

Be there on Friday

A special meeting of the Southern Midlands Branch to discuss the Co-operative Booking Scheme is called for Friday (November 26th) at Broadmoor House at 2.30 p.m., at which a large number of members is expected.

Co-operative Booking Scheme

At the previous meeting of the Southern Midlands Branch to discuss the Co-operative Booking Scheme, it was decided to hold a special meeting at Broadmoor House at 2.30 p.m., at which a large number of members is expected.

A. LIBREMAN E. TROUSON said that the General Council had given the information prior to their meeting that the scheme would be put before them.

This scheme is the fruits of a group who know what they are doing, and know this business inside out. They are men who will not take any risks. They have examined themselves, as exhibitors, to screen any propaganda in the films.

"No exhibitor can ever do another and to the merits of a thing so big as this, is, and, so far as is known, has had the most complete publicity, they must confess there are a few things on which I am not in agreement."

Beginning of a New Epoch

"The co-operative booking scheme seems to mark an important change in business. In the first instance the idea was prompted by the C.E.A. It was moved to an idea by a large block of houses. If there were instances where exhibitors enjoyed a big measure of benefit, there were other cases where they suffered extreme disadvantage. This combination had been brought down by about 50 per cent. Then there came along John Maxwell's combination and had worked through for themselves.

Thus the scheme now put before them represented a different combination, and, in so far as they were not the same, the details could be working amongst themselves.

Difficulty at Windsor

In regard to Entertainments Tax, mention was made of one or two cases of exhibitors who had not paid over the tax. Mr. Southan Morris said that, in the opinion of himself and Sir Gordon Craig to address and attend members on the new Co-operative Booking scheme. The C.E.A. was in a unique position, and the price of transfer tickets, as set by the Customs Authorities, the scheme had not been altered to suit the new tax conditions. The prices of transfer tickets, proposed by the C.E.A. for the Friday, November 26th, and this was agreed to.

Admission Tickets

R. E. C. Comyns Carr brought up the subject of the admission tickets now being supplied, and complained that, in spite of the representations of the C.E.A. and the permission of the Customs Authorities, the tickets had not been altered to suit the new tax conditions. He proposed that the price of admission tickets was fixed for Friday, November 26th, and this was agreed to.
News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Greyson, 18, Cansfield Road, Wavertree, Liverpool. Telephone: Asfield 1289)

Future of Granby Cinema

Recent Enterprises, Ltd., whose theatres in the Norwich area were recently transferred to the National Cinema Corporation, now list considerations for the possession of the Granby Cinema, Liverpool, which has been closed for several months. The new proprietors have decided to embark upon a scheme of reconstruction, which Gray & Evans, architects, Liverpool, are supervising. When the hall reopens, in the early part of the New Year, it will be designated the Princess Picture House.

Preparations for Reopening

Preparations are being made for the reopening of the Winter Gardens, Waterloo, as a talking picture theatre. Former Lewis, who for many years was associated with Phillips' Films, has been appointed manager.

Increased Tax Over 100 Per Cent

In spite of many requests for a return to the Futurist and Scala Cinemas, Liverpool, having been re-graded on a lower price classification, the tax for the December 9th amounted to £34 17s. 5d., as compared with £16 2s. 6d. on the 1st December, Arthur Williams, a director of these theatres, states that, reckoning 313 working days to the year, the £7,500 they pay for each. Treasury last year in Entertainments Tax will this year increase by at least £6,260.

 Paramount Dinner

So great has been the demand for tickets for the annual dinner at the Paramount in the Bear's Rest Dinner Room, Liverpool, on Saturday, that 279 of the organisers have been compelled to put a limit on the number to be issued. Close on 200 persons, including many exhibitors, will attend the function. Arrangements are in the hands of H. D. Nisbet (Liverpool branch manager), H. Goodman and G. Gillick.

Patrons Calm During Explosion

Just after 19 o'clock one night last week an explosion occurred in the whirlwind room of the Theatre Royal, Blackburn, resulting in the loss of life and property. The explosion was caused by a blow-down device. Unfortunately, his injuries were not serious, but he had to be conveyed by ambulance to the local hospital, where he was detained, suffering mainly from shock. Immediately after the explosion, the doors with tunes, the upper circle with dense smoke, but not even that prevented the completion of the show. The audience behaved with exemplary self-possession, and, on being assured by E. Naylor, the manager, that there was no need for alarm, remained in their seats.

Burton on "Talkie"

Another Liverpool silent picture theatre—the Burton—is to change over to talking picture programmes on November 29th. R.C.A. equipment and two Ernemann No. 2 machines are being installed by the Walsall Cinema Supply Co., Liverpool. The Burton was recently acquired by P. Whitley, who at one time was the proprietor of the Triangle Picture House, Stretford Road, Manchester. Frank Simpson is the manager.

Wardour's New Address

Wardour Films, Ltd., will occupy their new offices at 9, Constitution Row, Liverpool, on December 1st.

81 Towns Have Sunday Pictures

Permission to open the Pier Cinema, Fleetwood, which has been closed every Sunday since September, was granted by the Fleetwood Magistrate. Even the applicant it was stated that about 2,000 Fleetwood people went to Blackpool cinemas every Sunday. It has been suggested that Sunday cinemas operated in at least 81 towns.

Fun—Fast and Furious

The annual staff dance of the King's Cinema was held on Friday evening in the hall room of the Whiteladies Cinema. Fun raged fast and furious until the early hours of the morning. Everyone danced, the oom-pah band was in full cry, and the popular manager, Scott Buceluch, did his best to make the event the finest yet held.

Four Northern Counties

(Representative: Thos. P. Burgess, 242, Winns Green Avenue, Newcastle upon Tyne)

Exhibitor Purchases Valuable Site

A very important site near the centre of Newcastle-upon-Tyne has, it is understood, been acquired by Dixon Scott, the well-known Northern exhibitor. The site covers an area of approximately 25,000 square yards, and faces the Haymarket. Mr. Scott has not yet decided what he will do with the site, but the situation is considered ideal for a cinema.

Assisting a Worthy Cause

A deserving tribute was paid to the management of the Newcastle cinemas by Captain Simpson, the local organiser of Poppy Day, in connection with the splendid support given to the appeal of people on Armistice Day. Besides boosting the Poppy Day effort on their screens, several arrangements included a wreath measuring 84 yards, covered with moss at the entrance to their theatres.

Walker Cinema Opened

The Walker Mechanics' Institute, Walker-on-Tyne, opened as a cinema on Monday, following extensive repairs and decoration. The A.W.H. "talkie" equipment has been installed and seating accommodation provided for 600 persons. The name Regal has been adopted.

"Talkies" for Newcastle Cinema

A.W.H. "talkie" equipment is being installed into the Plaza Cinema, Newcastle, which has recently been taken over by C. T. Cinemas, Ltd. The hall is also being extensively re-decorated.

Leeds and District

(Representative: H. S. Pits, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

The Co-operative Booking Scheme

The co-operative booking scheme, outlined in a special Supplement of The Bioscope last week, has caused considerable discussion and much speculation, as much on the parting as on the exhibiting side of the business in Yorkshire. The Yorkshire exhibitor has always been very reluctant to hand over his booking to anybody; hitherto he has prided himself on his own judgment. But recently the percentages taken by renters have made him readily consider any alternative that would get him those percentages reduced, and he has been prevailed upon to consider the new scheme.

It is too early yet to estimate what weight of opinion favours the scheme, but it has certainly gained in favour in many quarters during the past week, and a number of well-established exhibitors—at present unwilling to have their names mentioned—have expressed opinions in favour of the scheme.

The Public and Higher Prices

The first week's experience of asking the public to pay the extra tax has passed without any considerable volume of protest and no very noticeable falling-off of attendances. On the whole, the public cheerfully to the exhibitors' almost unanimous demand for the extra copper or coppers.

New Strand Cinema

The Lord Mayor of Leeds (Ald. T. B. Simpson) opened the new Strand Cinema in Jack Lane, Hull, last week. The new accommodation he was well attended by the Lady Mayoress, Dr. Hawkyard, the retired Lord Mayor, and Alderman Hyman Morris. F. Womserley, of Womserley's Electrical Stores, was chairman. The thirteen is a handsome addition to the suburban houses, particularly in its lower tiers. A description will be found elsewhere in this issue.

A Topical Trade Show

George Stone, of W. & F., was to have trade shows "Carnival" at the Scala last Friday, but owing to the fact that the "Splinters" revue people were playing at the Empire he changed the programme. "Splinters in the Navy," "Carnival" is to be shown a week on Friday. Reg. Stone, the leading lady of the film, was present at the trade show last Friday.

Birmingham and Midlands

(Representative: O. Ford Jones, "Wimena," Hock Road, Smethwick, Birmingham. Telephone: Searlecliff 235)

(70 for Nuneaton Hospital)

The funds of the Nuneaton Hospital Carnival Committee have been augmented to the extent of £500 by a special trade show by G. J. Burgess, the Hippodrome, Nuneaton, in aid of local charities. The programme included personal appearances by Watts and Donald Calthrop, the British film stars.

Press Shows

G. G. Saddler, manager of the Futurist, gave the second of his series of special trade shows to the members of the lay Press on Friday. There was a representative audience from the local papers. This idea of special shows is a new one in Birmingham, and is a feature that is undoubtedly proving popular.

Offices for Orr Circuit

Central offices have been acquired in Lloyds Bank Chambers, Coventry, by the Chas. Orr Circuit for La Scala and La Plaza Entertainments, Ltd., which, I understand, will be the centre for booking and other business appertaining to the circuit. The phone number is Coventry 5065.

Production at Brum?

Will Birmingham have a film studio? Chadwick Manor, Knowle, has been acquired by A. L. Hawkins at an auction for the sum of £10,000. "I intend to offer the house and part of the grounds to a film company, who may welcome the opportunity of opening a studio under ideal conditions," said Mr. Hawkins. "The estate and the Manor would be an ideal setting for old English pictures." It is understood that there is upwards of 300 acres of ground.

(3,000 From Hospital Sunday)

The full list of returns for the recent Hospital Sunday are not yet to hand, owing to some of the smaller houses having yet to open. It is anticipated that the total receipts will be somewhere around the £3,000 mark. Include these places as The Futurist, £72; Orient, Aston, £59; Robin Hood Cinema, Hall Green, £62; Gawiety, £67; Broadleys Palmer, £27; and the Adelphi, Hay Mills, £58.

A. W. H. at Nuneaton

The Royal, Nuneaton, which has for some time been using a sound screen, has been equipped with the latest A. W. H. apparatus.

Doncaster and District

(Representative: F. Lyons, 111, Palmer Street, Doncaster)

Tom Thumbs' Gala Day

Over 600 members of the Tom Thumb Club—other provincial readers of the "Yorkshire Evening News"—were given a free entertainment at the Savoy, last Saturday, by courtesy of the management. Over £200 was collected, and it was a good number of the theatre could have been
Notts and Derby
C.E.A. Branch Lunch
Notts and Derbyshire Branch of the C.E.A. were the guests at luncheon of Councillor Thomas Wright, their President. The function was at the County Hotel, Theatre Square, Nottingham, and was attended by the company of his fellow members on his recent election to the Nottingham City Council. Suitable reference was also made to the honour conferred on Councillor Joseph Pollard, their branch's delegate to the National Council, who is this year's Mayor of Mansfield, Notts.

Workers' Society
There has just been a meeting of the recently formed Workers' Society, in which W. H. Gelder lectured on "The Cinema in Russia." So far this society does not appear to have got as far as an actual cinema.

Leicester and District
Silver Street Hall Sold
The Silver Street Cinema, Silver Street, which has been empty several months now, has now let on a lease of ten years with guarantees are not required for their purpose. A sale took place on Monday of certain effects, including more than ten zinc chip corrugated framed seats, projectors and so forth.

Exhibitors as Beauty Spotters
In connection with a beauty competition, to select the prettiest girls engaged in local factories, the promoters evidently considered the cinema profession as authorities in the matter of judging beauty, for the following exhibitors have been chosen: K. M. Wright (Blackpool Street Picture), P. Gorton (Picture House), W. Ainge (City), Len Stanswick (Palace), Syd Parsons (Prince's), Rev. W. C. Fazackerley, F. W. (Evthank), W. Marashanksi (Hippodrome). Two famous cinema stars will also assist.

Isle of Man
Palace Company's Dividend Down
A net profit of £10,952 on the year's working in the Isle of Man, Palace and Derby, Company, an Isle of Man concern owning several cinemas and other amusement resorts in the island. With the amount brought forward, there is £15,776 disposable. The directors recommended a dividend of 3 per cent on the Preference shares, and 6 per cent on the Ordinary shares. Last year's Ordinary dividend was 7½ per cent, but the directors urge their report observe that the continued trade depression has again affected the visiting season.

West of England
Frome Hall's New Owners
The Memorial Hall Cinema, Frome, has been taken over by J. Puglsey, who is well known in the trade, acting on behalf of a company now in formation, called the Somerset Theatres, Ltd. The hall will be redeveloped and re-equipped, the B.T.H. apparatus and Klee projectors will be installed.

Charlie at Plymouth
Comedian who has been staying in Plymouth over the week-end with Lord and Lady Astor, on Sunday attended a fisher folks thanksgiving service on the Plymouth Barbican near the spot where the Pilgrim Fathers sailed for America in 1620. At the service Chaplin addressed the gathering through a loud speaker in which he said his heart was with the poorer people and not with the poor millionaires.

Pittaluga Rumour Scotched
P. Allista, of Mître House, 177, Regent Street, the British representative of Pittaluga, referring to an announcement in a certain trade journal (not THE BIOSCOPE), says:-
"I have just received the following telegram from the manager of the Pittaluga Cines Co. in Rome:-
"1) I give you authority to deny news. Absolutely false. Published first Lichtbildbuch then English Press and firm that no change is taking place in the relations between our company and Banca Commerciale Italiana. Situation Italian market quite satisfying. We are proceeding regularly in the realisation of our complete programme.-Signed Pedrazzini."

Heavy Demands on Benevolent Fund
At the November meeting of the Benevolent Fund Council the Council authorised Councillor Cox to make arrangements for a decision to be made as to whether managerial or exhibitors are executing the work of the Council, R. C. O. Veasey is now enlisting the assistance of the other branches of the trade in this particular scheme. All interested in the Trade Charitable Organization can help in this Christmas scheme. Phone Gertrude on 324 call or write, 32 Shafestbury Avenue, W.1.

M.G.-M Writers and Players
M.G.-M. has signed Nils Asther to a new contract. Asther has recently appeared in vaudeville and his next screen role has not yet been announced.

Fredderick Lonsdale, author of "The Last of Mrs. Cheyney", "The High Road," and other plays, has written an original script for Montgomery at the Metro-Goldwyn-Mayer studio.

"No Dubbing"
It looks as though a "no dubbing" sign will eventually mark the entrances to certain Parisian halls in the future. The French public, fiercely critical, takes the "dubbing" of film so much so that, even for "L'Opéra de Quat' Sous," which is now showing four times a day (twice in French and twice in German), Press notices appear stating that these two versions are original ones and not post-synchronised.

Wincons on G.B. Circuit
Every Gaumont-British theatre throughout the United Kingdom commenced the Wincon Sound Trailer Service last week. This new sound trailer is something entirely different to the trailer generally conceived to be a "talkie" trailer, and Wincons have received complimentary letters upon this new production from many exhibitors.
London Trade Show Diary

THURSDAY

"The Montana Kid" ..................... Wardour
London Pavilion, 11
Bill Cody, the well-known Western star, and Andy Shuford, the twelve-year-old player, are partners again in this Monogram picture.

"We Three" ............................ First National
Prince Edward, 8.45
Ben Lyon is here co-starred with the beautiful Rose Hobart.

FRIDAY

"The Rise of Helga" ..................... M-G-M
Prince Edward, 8.45
This is Garbo's fourth talking picture, and is regarded as the most colourful and dramatic of her sound efforts. Clark Gable plays opposite her and essays his first straight romantic role. Support includes Jean Hersholt, John Miljan, Alan Hale and Hale Hamilton.

Six Shorts ................................ P.D.C.
Own Theatre, 3
The above include two two-reel sound comedies, a Vagabond adventure, two Aesop's Fables and a Grantland Rice Sound Spoilt.

"Freighters of Destiny" ................ P.D.C.
Leicester Square Theatre, 10.30
In this Western offering of P.D.C.'s Tom Keene is the star, and is supported by Barbara Kent.

WEDNESDAY

"Stage Whispers" ...................... Butcher
Phoenix, 3
Mystery of an enthralling type is promised in Butcher's Toc-Art production, which features Barbara Kent, John Holland, Lilian Rich, Creighton Hale and Crawford Hamilton.

Civic Reopening at Greenwich

The Greenwich Hippodrome, which was recently acquired by Mistletoe & Lee from H. P. Selwyn, reopened on Monday after complete modernisation. A new circle has also been installed, and the theatre now has a seating capacity of over 800.

The ceremony was carried out by the Mayoress of Greenwich, assisted by the Deputy Mayoress and members of the Council. The Mayors was presented with a massive golden key of the theatre by George Cole, F.R.I.B.A., the architect.

In a short speech welcoming the civic dignitaries, A. J. Matthews, the Master of Ceremonies, referred to the fact that for more years than most of those present could remember the theatre had been the entertainment centre for Greenwich, both as a theatre, known in the old days as Barnard's Theatre, and as a variety house, under its more modern name of the Hippodrome. It is proposed to run the theatre as a cinema-variety theatre with a full orchestra.

Many well-known trade figures were present at the opening ceremony and the reception which followed.

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BIOSCOPE ART SECTION STILLS FROM FORTHCOMING BOOKINGS
Saying It With Pictures

BIOSCOPE ART
SECTION STILLS
FROM FORTHCOMING BOOKINGS —
Paramount opened a pre-release run of "The Hours Between" at the Carlton Theatre on Monday. In the cast are Clive Brook, Kay Francis, Miriam Hopkins, Regis Toomey, George Barbier and Adrienne Ames.
Advance Glimpses of "Congress Dances"

ERIK CHARELL DIRECTS

Shortly to be presented by Gaumont is the new Ufa super "Congress Dances," produced under the supervision of Erich Pommer, with Erik Charell, of "White Horse Inn" fame—-
Gaumont-Ufa Forthcoming Spectacle

At the head of the cast is the vivacious British star Lilian Harvey, and other British players cast include Gibb McLaughlin, Reginald Purdell and Humberston Wright. Conrad Veidt plays the leading male role.
Just arrived in this country is the new Fox film "Over The Hill," featuring Mae Marsh and James Dunn, with Sally Eilers, Claire Maynard, and James Kirkwood.
"Cuban Love Song"

FROM M-G-M

For trade show at the Prince Edward Theatre this (Wednesday) evening at 8.45 p.m., M-G-M have their new Lawrence Tibbett vehicle. Supporting players include Lupe Velez, Karen Morley, Ernest Torrence and Jimmie Durrant.
Ideal Winner—"Michael and Mary"

"REFRESHING BRITISH SCREEN ROMANCE"

One of the most impressive among the list of successful Gainsborough productions presented recently is "Michael and Mary," in which Herbert Marshall, Edna Best, Frank Lawton and Elizabeth Allan provide some of the finest acting in any British picture.
British Studio Activities

Wilcox Signs Jack Buchanan — Hagen Cast Complete — Edgar Wallace For Hollywood — Paramount’s “Ebb Tide”

Buchanan for “Good-Night, Vienna”

Herbert Wilcox, director of productions of British & Dominion, announced last (Tuesday) evening that Jack Buchanan has just been signed to play lead in the next B. & D. production, “Good-Night, Vienna.” The picture will go on to the floor next Monday (November 23rd), under the direction of Herbert Wilcox.

Buchanan recently completed “Max of Mayfair” at the Paramount Studio, Elstree, this being his first British talking film.

Niblo’s Simple Picture Creed

I had not been speaking to Fred Niblo for five minutes before I detected a vital difference in his mental attitude to the broad question of motion pictures as compared with that of many other directors of both British and foreign origin. Niblo has faith in the masses; he prefers to sympathise with them and to give them heart interest pictures which will grip them by their very appeal to the simple understanding. Talk had started on the affected academic level, which is always a tendency at al fresco Press interviews. Niblo quickly brought down the conversation to practical issues. He believes in action, movement, spectacle (shades of “Ben-Hur”) and rhythm, and he is agreed that too much dialogue has been used in the pictures of the recent past. But he has no elaborative formula; no individual technique to propound. He just pins his faith on making a straightforward appeal — with as much simplicity as possible — to the picture public and hopes for the best. His first Hakim picture, on which he starts work at the A.S.F.I. Studios, Wembley, on the 23rd, is to be the Dearden play “Two White Arms” — not, as a wag suggested, as a sequel to his “Ben-Hur” of galley and chariot fleshliness. Margaret Banister will star and Claude Allister will fill the chief male role. I was glad to hear Niblo express his confidence in motion pictures of the type and technique of “Bad Girl.” Directors should all realise that to make films, not for West End critics fresh from school, but mainly for working people, to whom straight, clean entertainment makes an appeal, I hope Niblo will stick to his ideals and to the great hopes of Eric Hakim.

Hagen’s Sherlock Holmes Cast

Julius Hagen announces his cast for his first F.D.C. Twickenham picture, “The Case of the Missing Rembrandt,” which stars Arthur Wonner as Sherlock Holmes. The supporting players will include Ian Fleming (as Doctor Watson), Jane Welsh, Minnie Raynor, Dino Galvani, Anthony Holles and Philip Howland.

The production will take the floor at Twickenham this week, with Leslie Hiscott directing, as the final shots of “Frail Women” are disposed of by Maurice Elvey. The photograph will be in charge of Basil Emmott.

Edgar Wallace Sails

Edgar Wallace, who recently signed a contract with R.K.O. of America to write film stories at a salary of $300 per week for three months, sails on Saturday on the Empress of Britain.

“I have never been to Hollywood,” said Mr. Wallace, “and it is an experience I am looking forward to. I shall write entirely new stories while I am away, as, of course, the rights to all my published works are controlled throughout the world by British Lion.”

“Beggar Student” Finishing

John Harvel, who is directing the Millokker opetta, “The Beggar Student,” at the British Lion studios for the Amalgamated Films Association, will complete shooting on Thursday.

Over 300 extras were utilised on the big ballroom and bazaar sequences and marquees had to be erected in the grounds to accommodate the crowds, who were provided with free transport and lunch. Others please copy!

“Tide’s” Strong Cast

Arthur Rosson, who is directing the New for Paramount British production “Ebb Tide,” which has just gone into production, has an exceptionally strong cast under his control. George Barraud, the English actor, is playing the masculine lead. He is one of the English actors who have made a great name for themselves in Hollywood, and he has played opposite many of Hollywood’s greatest feminine stars. Barraud will take a part particularly suited to his fine physique as a sailor who is loved by two women of the dockside, played by Dorothy Boucher and Joan Barry.

Alexander Field, who made a great hit as the cockney batman in “Journey’s End,” has a somewhat similar role in “Ebb Tide.” Vanda Greville, whose performance in “Le Million” will recall her to exhibitors, plays the part of a cockside vamp.

Wembley “All Black”

For the past week Wembley has gone “All Black.” At the A.S.F.I. studios, J. E. Wills is making fast progress with his feature-length burlesque on African travel films. The film opens and ends in the heart of the African jungle, where interested tribesmen have gathered to hear the black explorers recount their strange adventures among the white people! A huge kraal has been erected at Wembley, and there among the straw-roofed huts and shady palm trees a hundred of the stoutest and swarthiest negroes from London’s colourless colony have “gone native” and, helped by a very lively contingent of monkeys and parrots, have made black whoopee — in this weather!

Pure slapstick plays a considerable part in the adventures of the negroes when they come to “shoot” London with a homemade “talkie” camera. One of their merriest adventures takes place when they fall in with an East End Jewish trader and are escorted by him to a lively little party by Bernard Ansell, who made a distinctive appearance in one of the minor roles in “City of Song,” is playing the Jew with, it is said, striking effect.

W.H.M.
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OUTSTANDING FEATURES


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The Ealing Team

Basil Dean, who controls the destinies of the new A.R.P. Studios at Ealing Green, where Associated Radio and Associated P.D.C. Films are to be made

Ealing's Green's Wonder Studio

A.R.P. Production Centre—Efficiency Keynote

T HE new A.R.P. studios at Ealing Green are, without doubt, the most modern in the world, and are certainly a powerful contribution to the facilities for the production of British talk films.

T. E. Delehanty, of P.D.C., over from America, described them as studios which left "no excuse for producing anything but the best pictures." He was interested in the number of modern appliances he saw throughout the plant. Earl Kramer, a director of Radio Pictures, Ltd., said that, "having come from Hollywood only recently, it is interesting to see incorporated at Ealing many of the ideas from the Radio studio there."

The central stage where production will start within the course of the next few days is about 150 ft. by 78 ft. It stands 30 ft. high. It contains every modern contrivance yet introduced for taking picture production. The main centre doorway lifts horizontally on the pressure of a heavy weight, when it is shut the stage is entirely sound-proof.

In the inside of the solid brick walls independent partitions made of sound-proof material have been erected right round the studio. These internal walls are in their turn lined with rock wool, cabots, quilt and other suitable material.

High above the floor is the grid level, a series of wide gangways running lengthwise and across the studio. The main switch-board and four sub-distribution boards are fixed at intervals on these gangways. From these switchboards leads are taken to portable distribution boards which are suspended in the most convenient positions to light the sets below.

There will be no litter of electric cables on the floor as all lamps and gear will be suspended from the elevated level.

Central Control

One of the most interesting appliances in the studio is the control panel, which looks like a shiny modern writing desk. From this machine all the essentials of production are controlled: camera motors, warning hooters, silence signs are worked, telephone operators and assistant directors are warned and doors are automatically locked from this central point.

It was adapted from something similar in use at the R.K.O. studios in Hollywood by John Harlow and Marcus P. Cooper, the studio manager and the sound engineer respectively.

There are two projection theatres in the same building as the huge central stage. There is a special rehearsal theatre within a few yards of the main stage which will be utilised to save time. While sets are being built and prepared, players can rehearse scenes without taking up space in the actual studio.

The canteen is also close at hand. This is now in the course of its unofficial christening. It may be called "The Ark," one of the reasons being it is built of wood, the other because it is the nearest approach to A.R.P.

The power house is especially interesting. All the studio light and power is being generated by two huge three hundred horse-power engines, and one of two hundred and forty. There are built on concrete laid on a coke base to lessen the vibration and deaden the sound. There is also an air space between the engine foundations and the central stage for the same purpose.

Dunning Pit

There are also at the A.R.P. Studios a pit for the Dunning process shots; an elaborate microphone line system interconnecting the complete sound installation; a "lung type" of air purifying and ventilation system; a complete system for re-recording, scoring and post synchronisation; cutting rooms fully equipped with all the latest apparatus including sound moviolas; artists' dressing-rooms with private baths and showers, and hair-dressing and make-up departments.

The latest type of R.C.A. recording equipment has been installed in the studio, consisting of two R4 recorders, ribbon microphones and the new ground noise reduction gear. Power and recording trucks of the latest R.C.A. pattern are also included.

New Recording Studios

Big H.M.V. Enterprise

On Thursday last the H.M.V. Company opened what are reputedly the finest recording studios in the world. They have been erected at a cost of nearly £100,000, and embody the result of years of research by a specially trained staff from the company's vast factory at Hayes, Middlesex. For the official opening, Sir Edward Elgar, conducting the London Symphony Orchestra, supervised the recording of his Falstaff Suite.

The buildings are in Abbey Road, St. John's Wood—a site specially chosen to minimise interference and vibration from railways and heavy transport. The brick walls are thick, with special inter-treatment. Three studios have been built to meet day by day recording requirements. The largest studio is a building for the Queen's Hall, and will accommodate 250 musicians and 1,000 listeners. There has been a minimum of acoustic treatment in these studios, the upper parts of the brick walls being left unsurfaced.

Six Recordings Simultaneously

There are separate recording rooms, each with two recording booths, attached to each studio, and a control room provides for the inter-switching of studios and machine rooms, so that, if desired, six different recordings can be made simultaneously of one performance. Alternatively, performances in three different studios can be co-ordinated on to one recording. Up to six of the standard type Western Electric microphones can be used at one time. Each microphone having a separate control to suit the particular instruments in its vicinity.

The auxiliary arrangements are surprising in their completeness, and the whole factory has been planned with admirable taste and skill. There are large well-lit rooms for charging accumulators, control purposes and experimental work, as well as a transference room where composite records can be made from a variety of repeating. In the basement
THE BIOSCOPE
November 18, 1931

On the Mechanics of Production

A Manufacturing Oddity

It is surprising to note how often, even in the most highly mechanised industries, one or two processes refuse to submit to the machine. The point was brought home to me sharply at the opening of the new H.M.V. studios this week. Here was a factory in which every conceivable operation was being carried out mechanically and electrically with microscopic accuracy by the aid of an intricate plant. All, that is, save one. In one room I came across a solitary specialist whose sole equipment appeared to be a microscope and a polishing wheel. I learned that his job was to manufacture every sapphire stylus used in recording. He takes a slab of sapphire, the size of a small finger nail, and patiently grinds and polishes it down to its finished dimensions. The work is all done by hand, the abrasive being diamond dust on a copper disc. Fortunately, not many of these needles are required, since each is virtually indestructible, but it was amazing to find hand labour requisite for this, a superfluous and relatively simple precision job. Each stylus, by the way, is cemented to its arm and not fixed by screws or clamps.

Another instance I met of the same breakdown of mechanism was in a well-known carbon works, where, after watching hundreds of thousands of carbons being made, cored, plated and polished by machinery with micrometrical accuracy, I found that the ultimate process of putting the trade mark on the carbon was being carried out by hand one at a time!

Motors Beaten by Weight

Incidentally, a good many visitors to the H.M.V. studio were surprised to find that the recording machines, which are the heart of the entire studio, were not electrically driven. We so often regard electrical mechanism as superior to any other driving power available that it comes as a surprise to learn that nothing is quite equal to the old-fashioned weight and pulley which used to drive our Grandfather clocks. A precisely similar arrangement is used for driving each recording turntable because nothing gives quite so steady and unchanging torque free from all outside interference. Incidentally again, the record is moved across the stylus and not vice versa as you might expect, the wax master travelling on machined steel slides so true that they offer an inappreciable resistance to movement.

High Speed Photography

The other day the R.K.O. chief of production effects was trying to photograph a series of wave-forms in a pool of mercury, the waves being produced by a high-frequency electric vibrator. None of the cameras available was able to work at the high speeds necessary, so a Moreno Snyder was secured. Beginning at a speed of 500 feet per minute the camera was progressively raced up to 1,000 feet per minute. At this speed the photographs were satisfactory, but the vibrations were not slowed down sufficiently. Finally, by means of two coupled high speed gears a speed of 1,440 feet per minute, or 400 frames per second, was secured. At this speed the pictures were photographically perfect and rock steady, and although the rotary optical shutter had been driven at something like 3,000 revs, per minute for over 6,000 feet, none of the lenses in this unit had displaced on test by as much as .001 of an inch. The camera uses a non-intermittent principle, and at this high speed, using only 3.5 lenses, an exposure was sufficient to permit the use of positive film!

Debbie on the Warpath

Debbie, pioneering French manufacturing company, is planning to carry its products into the American market in the face of such competitive concerns as Bell and Howell and the Mitchell Camera Corporation. The French company has, for many years, had an enviable reputation in the European market for cameras and printers, and there was a time when its products easily surpassed everything in sight. In recent years competition has been more severe, and rather more aggressive selling methods have become desirable. Sales forces are to be established in New York, Hollywood and Chicago, and a direct attack made on the American stronghold. Numerous novelties are to be used in the first line. A film printer at £900 is said to be the first simultaneously to print sound and image, and will have interesting new devices in connection with focusing and the elimination of a separate title negative. The machine therefore prints sound, image and title in one operation at a rate of 3,000 ft. per hour. Several special cameras are in production, including an automatic bacteriological model which will take one frame every seven minutes, or 240 per second, for a wide range of scientific and industrial studies. The high lights of the list are a Parvo sound camera with 1,000 ft. magazines and a collection of gadgets impressive even in a modern cine camera.

F
Revolutionising Stage Technique

It was mentioned in these pages a week or two ago how the Western Electric public address system was being used in the new Earl Carroll Theatre so that the girls in the dressing rooms could be called for their cue by the stage prompter, thus eliminating the call boy's nightly rounds. But later information shows much wider application. By means of a number of loud speakers in the auditorium itself there is a general reinforcement of musical voice from the stage. Again, the orchestra, after its star turn, disappears. The stage is extended over the orchestra pit, but the orchestra's music still remains fully audible to the public. By the use of special microphones, which can be brought up through the floor, beside the footlights, individual features in the Tantra can be brought into prominence. By having a number of these in operation at the same time various combinations of orchestra and special music are possible. Special records are employed as a new way of producing sound effects "off." Speakers in the dressing rooms enable the cast to hear a continuous reproduction of the performance on the stage. Finally, all these arrangements enable every syllable on the stage to be clearly heard by individual boxes in the mammoth theatre. These are the beginnings of innovations that promise to revolutionise legitimate stage production.

Screen Dope

Technicians in the sound department of the Warner theatre circuit are said to have perfected a preparation for giving porous screens the same effectiveness regarding light that was possessed by the old silver screens. Most of the screen systems have to be demonstrated on test. No further details are at the moment available, and it is not easy to see how any treatment of the screen can improve its light reflecting quality without equaly reducing its sound porosity. Even if any method of fine crystallisation across the perforations could be found, it would be, at first glance seems the only available method—there would still be a substantial sound loss.

Cost of Dirty Screens

Mention of screens reminds me that, according to calculations based on investigations of the Society of Motion Picture Engineers, over £50,000 is wasted annually by exhibitors due to their continued use of dirty or deteriorated screens. Independent investigation made by one of the big screen companies shows that the effects of dirt and age cannot entirely be eliminated, but frequent brushing of the surface will prolong the effective life of a screen by keeping dirt at a minimum. The fact that a sound screen is perforated results in tiny currents of air constantly going through the holes, a process usually aided by numerous draughts and a more or less efficient ventilating system. The result is a serious accumulation of dirt on the screen and dust in the perforations. Resurfacing has not proved very successful and no one seems as yet to have developed a cleaning agent. The agent mentioned above is said to be the result of current wasted in an effort to compensate for the lowered reflecting capacity of the screen.

Three-alarm Change-over

An American concern announces a new three-alarm change-over warning to work with the Standard Release Print. The device is installed in the upper magazine of all projectors and gives warnings at three predetermined points for (1) General Warnings, (2) Start Motor and (3) Change-over. Positions may be set according to each projector's pick-up speed and the micro-meters, once set, need never be varied. The sponsors say that with the use of this device marking, cutting, punching or scratching of the film is "done away with," but I doubt if any device ever will be invented that will deter the punch-mark fiend from indulging his vice. The fact that punching wasn't necessary would only give the habit an extra thrill, and, for the rest of that punch marks aren't necessary to-day. Incidentally, a snag in the scheme seems to be its incorporation in the upper magazine. Authorities of the magazine, a fact which rendered impracticable a similar British invention submitted to us some weeks ago.

A Million British Lamps a Day

It is rather startling to hear that the General Electric Company have now equipped their factories so that they can handle a continuous output of one million Osram electric lamps per day! This output has naturally not been reached as yet, but the company is optimistic and is one of the concerns that would benefit materially from a practical application of the slogan to "Buy British." Huge numbers of foreign lamps are still imported of a quality so definitely below best British standards as substantially to offset any saving in first cost. The company emphasises that not only are the factories unmanned by British labour, but all the material used is procured within the Empire. Few people realise how many lamps are required for a modern liner; the order for the Cunard of Bermuda, now nearing completion, is in excess of 20,000, which is nearly as large as the order from all the British railway companies. These orders of course are subject to special allowances, because their requirements probably make a large hole in the quarter-million supplied in this year. Government departments have just ordered 50,000 Osram lamps.

Novel Test in Manchester Cinema

Substantial improvements have been made with the sound reproduction at the Kingsway Super Cinema, Manchester, where the B.T.H., after carrying out extensive tests, have installed their new horn type of loud speaker.

The management of the theatre in a determined effort to convince 10,000 people that the Kingsway reproduction is now amongst the best in Manchester during the first three days of this week free admission to each lady accompanied by a gentleman. The test, of course, pays for himself.

By way of contrast, sound is reproduced on the old equipment (with the speakers at the side of the screen) for a few minutes and then the improved apparatus is put into commission. The installation certainly does credit to the B.T.H. organisation.

Those Passes

The head of one of the biggest circuits has been issuing warnings on the lavish issue of passes. The company says that the increasing number of special passes should be carefully studied to insure proper box-office returns and prevent lowering the standing of the company. You can quickly set up the value of anything you give away for nothing, he points out, and a too liberal policy with passes is connected with the warnings.

Decorative Lamps

Christmas trees will soon be appearing in theatre lobbies, and the tricky job of fitting lights on them will have to be faced.

G.E.C. have next sets of Christmas tree decoration lamps and candle lamps which can be fixed upright or even on the boughs of the tree by means of securing beads. To place them, merely open up the flap under the lamp and thread it over the bough, then slip the securing bead up tight under the bough and the lamp will remain vertically in position. Little gadgets like this are frequently useful and are worth noting.

A Well-Soaked Sound Set

Western Electric equipment will stand rough treatment, as this paragraph shows, though unnecessary experiments along these lines are frowned on by the Bush House experts. But J. Carroll, manager of the theatre, carried out unwillingly this convincing demonstration. He says: "I arrived in Shanghai in time to welcome in the season's worst typhoon. Three feet of water in town and our portable equipment all lying in the Custom's godown... Water in sound cameras, every moving part rusted, in, cars, and magazine soaked, several batteries spoiled, and all of my test material equipment shot. To say nothing of equipment on生殖 exteriors. I have had the screw in the equipment out, leaves all apart, motors being baked out, derusting and cleaning. Stranger enough when realised, but equipment was little the worse for its experience and started up at first test."
Another onslaught on the renters' camp seems imminent. Guns loaded with hard facts will shortly be directed once again toward Wardour Street from all parts of the cinematic country. The renters have failed to keep to their bargain regarding the suppression of film mutilators, and now the truth will out. Though most of the complaints have come from provincial regions, London is by no means immune.

I have before me a pile of film cuttings and correspondence. I lift one from the Dove-dale Cinema Co., of Coventry, dated October 3rd. It refers to a British film. There is no doubt that the flash marking in this copy constitutes a world record for what is possibly a second run feature. Only five reels in length, there are no less than one hundred and thirteen different types of markings in all, not to mention (as the letter goes on to say) all kinds of different coloured paint marks which make the ends of parts rival even the most glorious rainbow.

Wanton "Work" on New Copy

I have carefully examined these cuttings, and would support the contention that the copy is fairly new and but slightly scratched. Who was guilty of this wanton damage is not altogether the concern of Coventry, their concern being against the renter for distributing such a copy, and they say they are repeatedly getting copies in similar condition. If this does not point to the illegitimacy of film receiving departments, I do not know what will. It is this ca-ca-canny system of utter indifference to film condition that leads us to this stage. I will only be induced to part with this conclusive evidence by personally handing same to the managing director of the firm concerned, as I fear that they can know little of the real seriousness of the position.

Return Films To Renter

As I have pointed out in these columns before, there is only one effective manner in which to beat the renter at his own game, and that is to return all such mutilated films, and refuse to show them unless another copy is forthcoming. "It can't be done," I hear you saying. Well, let me tell you it can. Just as I cannot for obvious reasons indulge in names, I will tell you of one particular instance. The story, whilst perfectly true, is disguised in minor ways, but the facts regarding myself in the role of "hero" are correct.

A number of features had been booked from a certain London renter, and the exhibitor who had booked them called me in to advise and report on the condition. My advice was to return the film and all subsequent copies until he got a good one, the complaint being one of doubtful condi-

Mutilation—de Luxe!

by David Robson

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A new model of the Victor Animatophone 16-mm. sound projector has appeared. The projector itself is enclosed in a form of blimp case, which serves to reduce the noise of the machine running. Access to the machine for focussing, threading and adjusting speeds is gained by opening the right-hand side of the case, which is hinged at the bottom. Provision is made for using either 16-in. or 12-in. records, hence the need for speed changes. The method by which the discs are used is decidedly interesting. A spindle on which the discs are fitted projects from the left-hand side of the blimp case and the records run vertically.

Pendulum Principle in Pick-Up

The pick-up is fitted to a balance arm, which is attached by means of a swivel joint to a rocker arm. The movement of the rocker arm permits the pickup and the balance arm to travel in a straight line across the face of the record. The balance arm acts on the pendulum principle and keeps the needle of the pick-up constantly in accurate tangential relation to the groove.

Thus the needle is always kept parallel to the record groove and follows perfectly in the original recording track. It is claimed that this results in more natural reproduction and at the same time considerably reduces the wear on the record groove.

A push-pull pilot light is provided to aid in setting the needle and the record correctly. Several pounds have been knocked off the weight of the equipment as compared with the earlier model, and the size has also been slightly reduced.

As yet no models of this machine have reached this country, but Dallmeyer, who are the agents for Victor products, will be able to furnish further particulars in this direction shortly.
Measuring Hearing
Putting Ears on the Test Bench

Western Electric, with their 50 years of experience in sound transmission, beside producing talking picture equipment have also manufactured a comprehensive range of other types of instruments, directly and indirectly connected with the entertainment of the public. All sorts of measurements as to the individual reaction of patrons to sound have to be made before standards of quality, loudness and of pitch can be established for use in the cinema.

There is, therefore, a wide field of research in associated directions which the Western Electric Company have been exploring for many years past. From every direction has come news of some result which has contributed its quota to the high standard of sound quality for which Western Electric is now world-famous. One of these instruments is the Audiometer, of which the company makes several models.

The Audiometer is already fairly well known to the trade; for one was demonstrated on the Western Electric stand at last year's C.E.A. Exhibition and a number are already in use in hospitals and similar institutions in this country. These Western Electric Audiometers fall into two distinct types: one is for the measurement of the hearing sensitivity of a single individual, and the other, which employs gramophone discs, enables as many as 40 people to be tested simultaneously under identical conditions.

Testing Revolutionised by Valves

The importance of accurately determining the acuity and quality of hearing in delicate diagnostic examinations has long been recognised. Prior to the advent of the amplification valve such tests were necessarily of a very crude type. The modern Audiometer, however, is a very precise and exact measuring instrument, and the B type, which was the one shown in the Exhibition and is, with slight modifications, illustrated here, has several important advantages and conveniences.

It permits accurate hearing tests to be made, not only by trained otologists, but by relatively untrained office assistants. The data obtained may be recorded by means of graphs which are very easily interpreted. These graphs, incidentally, are a very precise indication of the physical reactions of the individual patient and enable a trained physician to visualise the defects in hearing and to obtain accurate hints as to the type of disease or interference causing deafness where deafness exists.

The Audiometer consists of three essential parts, first an eight frequency Oscillator, second an Attenuation Potentiometer, which is a device for regulating the volume of sound, and, third, a receiver. Broadly speaking, the Audiometer is a generator of approximately pure tones, which may be varied both in pitch and intensity at the will of the operator.

The Oscillator has a frequency range which is divided into eight steps, operated by the small keys shown, the available frequencies being 64, 128, 256, 512, 1,024, 2,048, 4,096 and 8,192 cycles per second. The circuits are so arranged that if by mistake two switches are pressed at one time no oscillation is produced, thus preventing incorrect results.

It is interesting to note that the source of power for both filament and plate of the valve is dry batteries, which can be purchased at any radio shop. If the batteries are replaced at intervals, in accordance with the printed instructions, both the pitch and intensity of each emitted tone can be kept constant.

Signalling a Fading Sound

The method of measurement is to determine, at each pitch, the faintest sound the person being tested can hear. The usual procedure is to begin with a clearly audible intensity, and on hearing this the patient presses a push-button, which lights a silent glowing lamp. The Potentiometer is then slowly turned toward zero until the patient no longer hears the tone. He then signals this fact by releasing the button, extinguishing the lamp. Thus the exact measurement of the patient's hearing at a particular pitch is obtained.

A tone interrupter, which shuts off all sound in the receiver, is provided and in this way checks can be made to determine the accuracy and good faith of the person undergoing the test.

The other type of Audiometer is intended for mass tests. This is, essentially, a gramophone, to which has been added telephonic apparatus, so that the gramophone sounds are transmitted to the ears of those undergoing the test. It enables each ear of each listener to be tested separately, and in this way deafness in one ear is often discovered which was entirely unsuspected by the listener himself.

Records Used in Group Testing

The records are made specially for use with this instrument. They are so arranged that the intensity of the sounds, which consist of spoken numbers transmitted to the listener's ear, decreases in small steps to a minimum, returns abruptly to the maximum, and then decreases again. This process occurs four times in the playing of each side of the double-faced record.

These tests, beside being useful for Western Electric in commercial purposes, have proved invaluable for hospital diagnostic work and are now employed in industrial institutions of various kinds. Many mistakes and accidents in transportation, for instance, or in machinery operation in factories which were formerly credited to dizziness or slow thinking, are now known to have been due to impaired hearing.

Many large factories now make a test of the acuity of hearing of present and prospective employees, who are or are to be in positions where quick action and prompt response is necessary. In our own trade, Audiometers have, among other things, been useful in testing the suitability of service and inspection engineers to judge the quality of sound reproduction.

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The working parts of the Western Electric Audiometer Type 2B, which works on the principle of logging the vanishing point of decreasing sounds.
New Leeds Suburban Cinema

Handsome House in Hunslet

The new Strand Cinema, in Jack Lane, Hunslet, near the top of Glasshouse Street—the latest addition to the suburban picture houses of Leeds, opened to the public last Thursday afternoon—is a really handsome building for this industrial area of Leeds. With a broad frontage of Continental style, of white marble, set back about 20 ft. from the road in Jack Lane, the cinema is indeed a bright spot in a drab neighbourhood.

Over the roomy, plainly but very effectively decorated entrance and main box office is a spacious and well-ventilated operating box, with rewind rooms, etc., on each side, while on the ground floor down each side of the hall is a queue room, each to shelter over 500 people. Patrons in the queue for the cheaper seats enter the hall at the screen end and people for the better seats enter by the main entrance. There are three entrances and four emergency exits.

The theatre seats 1,160, all on one floor, with a fine rake, there being 36 rows of seats divided by two aisles into three blocks, about 12 seats to a row in the centre and nine to a row on each side. Thompson & Sons, of Sheeprscar, Leeds.

The old Ambassadors Repertory Theatre in Tylers Road, Southend-on-Sea, which was recently acquired by L. H. Jackson, reopened as the Regent Cinema last week, after being completely modernised. Its seating capacity is 900.

The whole of the exterior has been redecorated and a new steel and glass canopy erected. A two-colour Neon lighting system has been fitted to brighten up the facade.

A picturesque semi-atmospheric scheme of interior decoration has been carried out. Spreading forward from the rear of the auditorium is a gorgeous Eastern vista of mosques and minarets, silhouetted against a sky of turquoise blue, even the projection ports being ingeniously masked as windows of an Eastern minaret.

This vista continues nearly up to the enlarged proscenium arch, where it merges into a striking sun ray effect carried out in orange, red and gold. New stage drapes, carpeting and seats have also been installed. These are carried out mainly in tones of red and gold.

The projection room is now located directly over the vestibule, there being no circle, and is equipped with two latest type Simplex machines with R.C.A. sound heads. A Bulman Jupiter screen is used.

Southend Theatre Turns Cinema

Ambassadors Becomes the Regent

Improvements at Hayes

Originally opened in 1926, the Regent, Hayes, has just been the subject of a complete reconstruction scheme, and reopened last week under the control of Broadmead Cinemas, Ltd. Drastic structural alterations have been carried out to the designs of Frank C. Spiller.

The whole of the main elevation has been refashioned in white Portland stone, and a two-colour Ionite system has been placed round the frontage and about the title of the house. Inside the theatre the main alterations in the provision of a balcony, lounge and café.

New Kalee machines with Western Electric sound heads have been installed in the projection room, which stands at the back of the stage.

NOTICE

Taylor-Hobson lenses photograph most of the pictures at Hollywood and at Elstree, and Taylor-Hobson lenses project most of the pictures at the Super Cinemas in this country.
November 18, 1931

COMPTON THEATRE ORGANS

This beautiful and impressive installation at the Pavilion, Shepherd’s Bush, W., is recognised by experts to be one of the finest examples of器官-building in the Kingdom. It was designed and built by the all-British firm of Comptons, entirely by British labour. It is a triumph of British enterprise.

Console of the Compton Organ at the Pavilion, Shepherd’s Bush, W.

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Chinese Richness at Redditch
Features of the Latest Gaumont Palace

On the site of the Public Hall, Redditch, and the adjoining property, Gaumont-British have erected an entirely new motion picture theatre, which joins the rapidly growing chain of Gaumont Palaces. The site has for many years been the principal one in Redditch for all purposes of entertainent, and the importance of tradition in connexion with such a definite identity as Redditch has been fully appreciated by the promoters.

The Gaumont Palace is to open next Monday.

Although seating accommodation is slightly under 1,000, the theatre is in no way inferior to the most up-to-date and largest cinemas in the country. It may well be described as a bijou theatre, absolutely modern and efficient in every way. The comfort of the patrons has been carefully studied in the most up-to-date West End theatre.

Built in Seven Months

Furthermore, the whole scheme has been specially designed for the site and specially detailed in every respect by the architect, William F. R. I. B. A., who has given his personal attention to the whole of the interior fittings, interior fibrous plaster decoration and colour scheme, which has been carried out to his designs by Bryan's Adamanta, Ltd. The scheme is greatly enhanced by the cordial co-operation which has, as usual, taken place between the architect and the chief engineer of Gaumont-British, E. C. C. Nichols.

The whole work has been carried out by Mr. Colin and Harvey, Ltd., in a remarkably short time, taking into consideration the confined nature of the site and the fact that the old building had to be pulled down. Work on the site was commenced on Monday, April 13, 1931, which means that the actual building has occupied considerably less than seven months.

Skillfully Designed Inlets

The site, which has its main frontage to Church Road, has also access to a side road. The main entrance is placed at the extreme end of the site and two pairs of double doors lead through a vestibule to a charming crush hall, which also serves as a small queueing space, and in which the pay box is situated. From the crush hall access to the theatre is obtained by means of a vestibule staircase, which lands on a cross gangway separating the stepped balcony from the remainder of the auditorium.

At either end of this gangway exits lead directly to the streets. From this main cross gangway both the balcony and stalls are served from subsidiary gangways, from the space between the front seats and screen two large exits open directly into the street. Nothing could be simpler than the exiting arrangements, and nothing more adequate.

A great feature has been made of the heating and ventilation scheme, which is of the most up-to-date character. Cold air is pulled in to the building by a large intake fan, which is specially designed for the purpose. This warmed air is then taken through ducts to all parts of the building. Care should be taken of the skilful way in which inlets for fresh air have been treated in the auditorium. Specially designed splay-sided features occur on the walls, which, apart from their artistic effects, have the advantage of distributing the air more evenly through the building than if they were straight-sided. Foil air is ex-

trated through grids, which occur in the ceiling and at the back of the balcony.

The whole of the rooms connected with the projection occur over the rear of the balcony, and an interesting feature has been made by the manner in which these are supported by two columns on either side of the balcony gangways.

Externally the building is a direct expression of the plan and is, therefore, a considerable contribution to the best type of modern architecture. It is unmistakably a cinema. The main entrance is emphasized by surrounding it with black marble, on the lintel of which the name "Gaumont Palace" appears in bronze and green enamelled letters.

A specially designed lighting feature occurs above this, which not only lights downwards, but also serves to house the projectors which flood-light the wall over the entrance. In the centre of this there is a specially designed Neon sign, which is well seen from Church Green. The space surrounding this sign on both sides is treated with a design of blue and green tiles, held in by bands of cream-coloured Portland cement.

Order in Advertisements

The remainder of the frontage to Church Road is built of Whitwick bricks, and at the base poster spaces are designed as part of the scheme, and the whole tied together by bands of cream-coloured Portland cement, which not only run round the poster frames, but also around the poster bases. This is a notable advance on a still far too general practice of designing far too elaborate features at great cost and then obliterating them with what always appear to be the worst advertisements that the cinema advertising department are capable of.

This insistence of order in advertisements is one of the most outstanding qualities of Mr. Benslyn's work. Adequate poster spaces are always designed as an integral part of the scheme, and we besech the advertise-monger who endeavours to then add further to them!

Hospital's Suggestion

The fact that the blank walls of the cinema are in full view of the Smethwick General Hospital has not been forgotten, and these walls in particular have been treated with interesting brickwork patterns. This suggestion, it may be added, came from the hospital authorities themselves, who were anxious that the outlook of the patients from their own balconies should be as pleasing as possible.

On entering the building one is immediately struck by the charming effect of the small crush hall. This has a modelled plaster ceiling and a simply designed grille for ventilation purposes running the whole length of the room. The pay-box is housed in a niche which occupies the greater portion of the end of the crush hall, and the shape of which harmonises with that of the crush hall. The treatment of the plaster mould round this niche is noteworthy.

A striking feature is the way in which the Korkoid dado, which is a conventional design reminiscent of Convent Sienna marble, has been introduced because of its wearing qualities. Above these walls are treated in plastic paint and glazed. The ceiling is harmoniously coloured and lighted by two hexagonal lighting features, specially designed by the architect and executed by F. H. Pride.

Great Unity of Design

Internally, the thing which strikes one most is the colour scheme, which has an almost Chinese richness, caused, no doubt, by the fact that, although the general wall and ceiling tone is a rich ivory, all important structural members are either gilded or treated in Chinese orange and gold. The application of colour to the modelled plaster work gives a most extraordinary effect, and the colour of the main features is carried through harmoniously into all the minor details.

Owing to the tightness of the site a proscenium lighting cove was not possible, and it is quite obvious that this difficulty has had the effect of producing a most original and interesting proscenium effect. And, furthermore, the design of the curtains throughout, including the main screen curtains, is such that the colour scheme of the plaster work is carried through harmoniously into that of the curtains, and the whole thus welded into one complete artistic conception. In fact, owing to the relative simplicity of the building and the absence of a projecting balcony, there is perhaps a greater unity of design in this building than in any of Mr. Benslyn's previous efforts, and it compares very favourably with very much larger and more expensive places of entertainment.

It may perhaps not always appreciated how largely the success of a building of this type depends on the cordial co-operation of the local authorities. The Redditch Licensing Justices and their Clerk have all along, whilst safeguarding the interests of the public, endeavoured to help the proprietors in every possible way. Mr. Benslyn also wishes to record the great assistance he has received from his assistant, H. Pittaway, A.R.I.B.A.
Andrews Picture House Reopens

as

Gaumont Palace, PLYMOUTH

Much interest has been caused by the building of the new Gaumont Palace, Ply-

mouth, which is on the site of the old Andrews Picture House and adjoining buildings, in

Union Street and Flora Street. Sponsored by L. G. Andrews, it is undoubtedly the most

tickets feature of the city, and has been built to the plans of W. H. Watkins, F.R.I.B.A., of Bristol, who has been promi-

nent in the planning and construction of some of the finest super-cinemas in the country. The Gaumont Palace opened on

Monday.

The seating capacity is over 2,300, the stalls providing accommodation for over

1,500 and the balcony 800. Ample crush hall accommodation and covered queue spaces are provided, and there are numerous

exits from all parts of the auditorium. The cinema is a steel-framed fire-resisting struc-

ture, of which the frontage and main entrance are in accordance with the modern practice.

XXth Century Decorations

The main elevation to Union Street is over 100 feet wide, and is essentially modern in

construction, executed in stone and warm-toned sand-faced bricks. The central feature is

the main entrance, above which are three windows with massive stone surrounds, forming a suitable base for the pylon treat-

ment over. The brick pylons have strikingly carved stone cappings, and the whole is

surmounted by a reeded and fluted octagonal stone lantern. The entrance is flanked by

two dignified brick bays on a deep stone base and topped with a carved stone coping.

The windows in these panels have stone surrounds.

Decorative treatment of the interior is, like the elevations, definitely modern in style and fully in keeping with the twentieth

century. Much time and thought has been given to the interior treatment and lighting, and the use of rich and dashing colours

given very pleasing results. The walls of the spacious main vestibule are panelled in

pale shades in an unusual manner and polished green and, with the modelled plaster ceiling and the rich colourings of the marble floor, im-

mediately create considerable interest. The stalls entrance is approached by a broad flight of marble steps, and wide and stair-

cases give access to the foyer and balcony. The secondary entrance and waiting hall for

the front stalls is situated in Flora Street, near the stage.

Dignified Proscenium Frame

Upon entering the auditorium the observer’s attention is immediately claimed by the

massive, though dignified, proportions of the proscenium frame. Tones of primrose, jade

and rose, together with the concealed lighting in harmony with the proscenium, do not

detract from the essential building but, together with the beautiful colourings of the tableaux curtains and rose coloured

seating and improvements, assist in completing a luxurious environment.

On the mezzanine floor above the entrance vestibule is a very fine balcony lounge, 80 ft. long and 40 ft. wide. Access is given

to the front of the balcony by a colon-

nade and wide corridors, and to the back of the balcony by means of staircases on each

side.

The polished green paneling of the entrance vestibule has been carried up as a balustrade around the main staircases, and

the result is very effective.

Lounge and Corridors

The lounge and corridors have been treated “en suite” with the rest of the building. Here again a restrained scheme of

modelled plaster has been enriched by the addition of subtle tones of tangerine, lilac and jade green, and the walls are textured

in keeping with the present vogue, and coated with gold bronze. The warm subdued

tones of the carpets and furnishings, together with the concealed lighting, add to the

resultant finish to a magnificent but restful lounge.

Fully Equipped Stage

The stage, which has a floor area of over 1,200 square ft., is fitted up with all the latest

equipment. A new development, that this equipment provides, is a large set of dressing-

rooms adjacent, and suitable for the production of all forms of entertainment.

Heating and ventilation is carried out on the plenum system, the plant occupying extensive basements. Purified and warmed

air is delivered through a main duct to various points through grilles into the auditorium and crush hall in such a manner as to

prevent any suggestion of draught, even to people sitting alongside the grilles.

Whole of the electrical installation and lighting schemes have been devised by E. C. C. Nichols, A.M.I.E.E., the company’s

engineer, and his assistants. Lighting greatly enhances the rich colouring of the theatre.

The theatre has been fitted with British Acoustic sound system, and a specially large screen has been installed. The musical side

of the entertainment will be catered for by a mighty Compton Concert organ, which contains all jazz band and the latest

visorphone effects. T. Wilkinson, who has 

entertained Plymouth picture-goers with his playing at the Palladium, has been appointed

SOLO ORGANIST.

The company has entrusted the manage-

ment of the theatre to R. E. Eady, who has so long enjoyed the confidence of the public at Plymouth during the many years he has been in charge of the Palladium, and his association with the Gaumont Palace has

been of inestimable value.

McLaughlin & Harvey, Ltd., were the builders, and other contractors included:

H. Young & Co., Ltd., constructional steel-

work; Clark & Foss, Ltd., abseizs plaster and decora-


St. Helier Estate Cinema

Plans of the new 2,000-seater which H. A.

Yapp is to build on the I.C.C. St. Helier Estate, Morden, have been deposited with the

I.C.C. and are awaiting approval. Prepared by J. Stanley Beard, F.R.I.B.A., who was the

architect of the Flora Picture Palace and other works for Mr. Yapp, the cinema will incorpor-

ate everything of the most modern in theatre construction.

The building will stand on a very promi-

nent site, almost opposite to Morden Under-

ground station, and will, in point of fact, be

the only theatre actually on the housing estate.

Westminster Theatre

Strand Electric’s Interesting Equipment

The new Westminster Theatre, formerly

reopened in the Strand Electric and was

produced as the first theatre in London to be equipped with the Electric light system.

Unlike various Continental systems of cycolamara lighting, which consists of the

use of seven different shades of colour, this new method only employs three, namely,

red, blue and green. By varying the intensity of these three colours upon the cycolamara

plaster face it is possible to obtain any particular hue.

This is largely due to the dimming appara-

tus, the individual units of which are wound on a special formula devised by Messrs.

C. F. ridge & F. S. Aldred, the well-

known specialists in cycolamara lighting, and, incidentally, leading consulting engineers for the Shakespeare Memorial Theatre. The equipment consists of a double bank of Strand Electric “Sunray” Battens at the top,

whilst horizon lighting is obtained by means of a double bank of specially constructed

“Sunray” Magazine ground rows. Under this lighting the structure of the cycolamara

disappears and creates the illusion that one is looking into illimitable space.

The acting area is illuminated by four

“Strand” 1,000-watt Spot Lanterns, con-

cealed in the roof of the auditorium. Side lighting is obtained by means of four 1,000-

watt spots concealed in the sides of the auditorium and within 15 ft. of the stage.

The switchboard is of the Strand Electric’s latest design, with a panel of “Sunset” dimmers. Each dimmer is capable of individu-

al control or of being locked to its colour

shade, and is provided with an engraved scale, so that the scheme of lighting may be
definitely set as regards the mixture to obtain the cycolamara effects. In addition, a

sub-board, which enables three of the various spots to be put on or off in the prompt corner, so that these may be under the
direct control of the stage manager when required.

In addition to this unique stage equip-

ment, the Strand Electric have also been responsible for the whole of the electric light installation of the building.
B.M.A. Standard Mohair Velvet wears longest because it can be cleaned more easily. Dirt is a destroyer. The Mohair fibre is smooth almost free from the serrations in which dirt clings. It therefore retains its lustre and cleanliness for a longer time and can be cleaned more easily than any other fibre.

The thousands of serrations on a wool fibre are harbours of dirt, which causes wear and the destruction of the fibre through friction and grease. Mohair fibre eliminates this destruction.

THE IMPORTANCE OF SOLID BACKING
Backin which is stiffened, that is to say “filled” with size, clay, etc., very quickly loses its filling and becomes loose. Not only does this allow dust particles to penetrate the backing and enter the stuffing of the chair it is covering, but also causes the tufts of fibre comprising the surface of the fabric, to loosen and fall out, thus causing the bald patches so often seen on cheap velvet upholstery.

The backing used by B.M.A. Standard Mohair Velvet is guaranteed unstiffened and will remain tightly woven always. This ensures that the tufts of mohair fibre will never become loose, or drop out, and dust particles, being unable to penetrate the backing will lie on the surface and be easily removable with a vacuum cleaner.

B.M.A. Standard Mohair Velvet is a clean long wearing luxurious fabric, ideal for Theatre and Cinema Upholstery. Its quality standard is definitely laid down by the British Mohair Association, which has evolved a minimum quality.

Every yard of B.M.A. Standard Velvet is definitely of suitable wearing quality if it bears this mark.

B.M.A. STANDARD MOHAIR VELVETS FOR THEATRE AND CINEMA UPHOLSTERY
Epoch Have Moved

The success of the Epoch moving coil speakers has been such that the company has recently had to move into new and very much larger premises. They are now installed at Exmouth House, Exmouth Street, in a new and handsome building with over 12,000 square feet of floor space. The extent of the premises will be somewhat of a revelation to those who knew the company in its old home, but the old premises were deprecative, for they contained a tremendous number of rooms on different floors, where a staff of between 80 and 100 were constantly at work. In their new premises Epoch can house a still larger staff and are better fitted to cope with the steadily expanding business.

The Epoch people are mainly known to our trade because of their efficient Super Cinema Speaker, which has really held the field relatively unchallenged for the past two years. Over 3,000 of these Super Cinema Speakers have now been installed for "talkie" work, and the proportion of breakdowns and trouble is negligible.

Permanent Magnet Pioneers

But cinema work covers only a very small portion of the company's activities. There is a tremendous range of Epoch speakers for domestic use, and although we are at liberty to mention names, Epoch loudspeakers are being used by the thousand for built-in mass-production radio sets. The reason is not difficult to find. Epoch quickly realised that there was room for a British speaker competitive in price and quality with the American product, and they therefore concentrated on models for this purpose, which were marketed at list prices of 27s. 6d. upwards. The quality of these small speakers is really amazing, and in this field American competition has very definitely been routed.

Naturally, it is not these models which are the chief pride of the Epoch Company, for Epoch specialises in speakers for the discriminating user, and has, during the past three years, brought out a series of models each surpassing its predecessor. The company was the first to announce its complete confidence in the moving coil principle as being superior to anything else available and the first also to get away, on a really practical scale, from the principle of separately energised fields.

Epoch owns several strong patents in this latter connection, and they now make permanent magnet models, with guaranteed permanence, entirely equal to the performance of any separately energised moving coil speaker. The magnets contain the highest known proportion, 35 per cent., of Cobalt steel, and the magnetic field is so permanent that after five years' use no measurable diminution in field intensity has been discovered.

Particularly we would mention the 90K de luxe model at £6 12s., a model designed solely for quality and one which, given a fair amplifier, provides reproduction as perfect as is possible under present conditions. A model subsequent to the 90K in point of performance is the "101 Domino," which is a reversion to the energised type of field, and which has quite extraordinary sensitivity power and quality.

The Epoch people are really specialists in tone reproduction. A conversation with their chief, Mr. Lasserson, quickly convinces one that he has new and extremely critical views on what sound reproduction could and can be and, alas! rarely is. He does not use such well-worn adjectives as "brilliant" and "magnificent," and the other facile phrases of the speaker salesman. He discusses tone reproduction in terms that really convey a visual as well as an oral impression to his listeners. He is opposed to the present tendency to an overweighted bass, and urges speaker-users to listen for themselves to a good Symphony concert and study the proportionate loudness of the bass to the rest of the music.

That Question of Bass

They will find, when they return to their own average loud-speaker, that its bass represents nearly 25 per cent. of the total volume, that the pitch of reproduction is lower than natural and that instead of instruments having individual timbre and distinctness they largely blend together, and that particular instruments only stand out by reason of their relative loudness. He talks of this kind of reproduction as being generally masked by a banjo-like colouration which pleases the ear at first, but is quickly resented after more brilliant and powerful reproduction has been studied. He insists that an Epoch speaker working under correct conditions will give reproduction practically indistinguishable at any point of the scale from the actual performance. So high do the Epoch speakers stand in the estimation of critical listeners that there are some Radio Societies, even in the London district, whose every member, without exception, is an Epoch user! Mr. Lasserson resents reference to Epochs in superlatives, but he is justly proud of facts like these.

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See note vi., BIOSCOPE, NOV. 4

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Armistice Day at the Cinemas: Exploitation of Current Releases

"MEMORIES" AT MARBLE ARCH

An impressive Armistice prologue was "in" at the Gaumont, Marble Arch, directed and produced by General Manager W. Pepper, with the assistance of Emmanuel Starkey, musical director. The screen appeared as a Union Jack. Following one or two old war-time tunes on the organ by Reginald Foort, shots of the great crowds of citizens waiting to enlist at Whitehall in the early days of 1914 were projected, followed by actual war shots, culminating in a great mood of emotion.

An instantaneous black-out followed, and then a composite picture appeared of the Menin Gate, through which were just discernible a marching army of those who died. Slowly this picture dissolved and gave place to an outline of the Cenotaph, bathed in a red glow, which slowly changed into a blue-white. Faintly were heard the strains of the "Last Post," then a silence, and a verse of "Land of Hope and Glory" by a hidden singer as an impressive finale.

IN LINCOLN GREEN

At the Nottingham Hippodrome, for Armistice Day, F. N. Burbury had the orchestra banked with evergreens, against this background the Wings of Peace being picked out in silver, together with the words "Lest We Forget" in red, white and blue electric bulbs, while from the stage backcloth hung a wreath. The regimental band of the Robin Hood Rifles, in their full dress of Lincoln green, and the battalion buglers, appeared on the stage, the band playing a selection of war-time songs and the buglers sounding the Last Post and the Reveille.

ARMISTICE EFFORT

A special Armistice prologue was arranged by A. S. Miles, manager of the Villa Cross Picture House. Members of the local branch of the British Legion and the Old Contemporaries were in attendance on November 11th, when between the first and second houses the Last Post was sounded, following which the house lights were dimmed and a spotlight played upon a large cross of Flanders poppies, lowered in front of the screen. Two minutes silence followed, and finally, with the recital of the well-known lines "At the going down of the sun and in the morning we will remember them" by Mr. Miles, the lights were put up and the prologue concluded with a verse of "Land of Hope and Glory."

LEYTON'S CEREMONY

At the Savoy, Leyton, Geoff Cohen won the hearts of all patrons by his special Armistice night prologue. A selection of old songs on the organ was interrupted by the appearance of newboys rushing through the theatre, displaying placards and raucously shouting "War Declared." Pandemonium broke loose as the organ and the syncopated bugles. Silence was enforced, and then the 11 o'clock syren was heard, with the "Last Post" and "Revelle." The pictures were then run, and then slowly opened to present a tableau of Britannia seated on a flag-bedecked rostrum with representatives of the Dominions grouped around. The prologue closed with the crowned house joining in with the organ in "Land of Hope and Glory."

LIVERPOOL CINEMA'S CENOTAPH

H. Gent, manager of the Hippodrome, Liverpool (a Gaumont-British house), had the support of the British Legion and the assistance of two church choirs for his Armistice interlude. The stage was covered by imitation grass sprinkled with poppies, and a model cenotaph was erected by the theatre staff.

FINE EFFORT SPOILT

Manager Frank Hough, of the Mechanics' Hall, Nottingham, erected a model jungle on a terrace that runs along one side of his house as part of his exploitation of "Trader Horn." Real foliage was used, and in this were placed cut-outs of various denizens of the wood—apes, deer, lions, rhinos, and the like. Two property palm trees were placed at the rear of the tableaux.

Unfortunately for Manager Hough, a first-class gale intervened and spoilt the whole effort. A man of such showmanship calibre would not, however, unduly bewail his wasted energy; and we will hope with him that next time he breaks loose circumstances may prove more propitious.

WHAT'S ON?

To serve the interests of the four Gaumont-British houses in Nottingham, a small folded throwaway is issued from them under the title of "Nottingham Amusement Guide—Talking Picture Programmes at a Glance." There follow, each on a separate page, the month's programmes for the Hippodrome,

Springboks on the floor—the whole of the South African Rugby team being escorted over the B.I.P. studios at Elstree last week by Molly Lamont.

Grand, Mechanics' Hall and Elektra. The throwaway is useful publicity, as it is the sort of reminder that patrons will keep as an index of the month's attractions about the town.

WOOLWORTH'S LIGHTS

G. Forbes, manager of The Gaity, Cokeshill Street, and W. Hudson, manager of the Bordesley Palace, Birmingham, combined in an attractive window display at Woolworth's for the showing of "City Lights." "City Lights are Woolworth's Lights" was the caption above a cut-out of Charley around the lamp post as the centre, with a back cloth of buildings.

WHERE THE IDEAS COME FROM

A. Scott Bucleuch, manager of the Hippodrome, Nuneaton, for the showing of "Charley's Aunt" presented his own ideas and doorman in new roles. The former was dressed to represent "Charley's Aunt," complete with small bonnet and curls, while the latter accompanied him around the town attired in a frock coat and silk hat. On the back of the coat was the announcement "Charley's Aunt from the Hippodrome—where the big films come."

A LETTER FROM CHARLIE

Vernon Hill, manager of the Windsor Theatre, Bearwood, prepared a one-week throwaway after the style of a personal letter on tined paper, bearing a silhouette of Charlie Chaplin on the left-hand side, with a facsimile hand-written invitation: "My dear Picturegoer, I shall be at the Windsor Theatre, Bearwood, during the week commencing November 9th, in my latest and
HERE is a statement of fact—not an isolated achievement but just one of the many examples of the way in which the F.I. Sound Equipment is living up to reputation. In Paris, at the Marigny Theatre, F.I. equipment gave 1,008 performances, in three weeks, of "City Lights" and cost the exhibitor only £5 7s. 6d. for replacements—just the ordinary wear and tear of use. Never a breakdown—never a halt. Such is the amazing conquest made by this thoroughly BRITISH equipment.

BUY BRITISH and BEST

60, Paddington St., W.1.
Welbeck 2293 (2 lines)
THE BIOSCOPE

November 18, 1931

greatest comedy "City Lights." Come and see me any evening or on Monday or Thursday afternoon. Yours sincerely, Charlie."

"FRONT PAGE"

STUFF!

Big publicity is the rule of the Regent, Sheffield, this week, where a bumper programme features de Groot and the American newspaper film "The Front Page." Front pages cut from issues of the local evening newspaper are liberally displayed about the foyer and the staircases, with the title of the film boldly inscribed over the sheet.

C. E. Windsor, manager of the Regent, has also effected a tie-up with a local typesetter firm, as typewriters are extensively featured in the film. The firm's premises display a representative collection of machines, together with stills from the film.

THE MOSQUE

PAY-BOX

Manager Mutton, of the Queen's Hall, Palmer's Green, has only a small vestibule, but he proved that a lively display does not require a large setting. The pay-box, which faces the entrance, was disguised as a mosque, and sand and palms were placed at either side. The only other move was to attire one of the attendants as a member of the Foreign Legion. All very neat and simple, it cost little but attracted a lot of attention.

A MANAGER WHO TALKS

After reading "Char's" article, "When the Manager Talks," in last week's Bioskope, Harry Hargreaves, who runs the Palladium, Morecambe, for 30 years, sends a number of copies of his neat house organ, "What's On at the Palladium," Mr. Hargreaves wishes us to note that he is a disciple of the "controversial" school of gossip writers, for in his October chat he has a whole-hearted slam at the Corporation, pointing out their shortcomings with regard to treatment of the promenade. As a result his editorial pages are very readable.

From some of the older copies he sends we note that it was formerly his practise to have a reminder on the back cover, saying: "Read the Article by the Manager," but this, unfortunately, has now had to give place to an advertiser's announcement. If you don't mind us saying so, Mr. Hargreaves, the old idea was the better.

For the rest, this house organ is an attractive little monthly, though perhaps typographically a trifle out of date.

SMARTNESS

AT WALTHAMSTOW

Manager Coombe, of the Dominion, Walthamstow, opened his week's showing of "Tell England" by arranging with the Legion of Frontiersmen for the reception at the local station and then a march to his theatre of 30 survivors of the landing at Gallipoli. Following their reception inside the theatre, Manager Coombe made a short speech regarding the film, and the tabs opened to a fairfare by the massed trumpeters of the Legion in full regalia drawn up across the stage. Then followed the "Last Post" by Trumpeter Major Hillard, and at the word of command the ranks smartly opened out on the credit titles of "Tell England," which were accompanied by another fanfare.

Not a Lady

Manager F. M. Goodwin, of the Arcade Cinema, Darlington, had an obvious man in feminine attire parading the streets with a perambulator to advertise "No Lady." Tied to the front of the "pram," and to the back of the "lady," were bills reading: "I'm No Lady. But See Lupino Lane in 'No Lady' at the Arcade, Today!"

Spoils of the Jungle

Lion skins, crocodiles, monkeys, antelopes, tigers, and other spoils of the jungle were displayed in the foyer of the West End, Hall Green, Birmingham, each exhibit carrying a ticket stating: "See me alive in the film 'Trader Horn' inside." Credit to Manager J. H. Harrison for this one.
COMING TRADE SHOWS

LONDON

WEDNESDAY, NOVEMBER 18, 1931
The Cuban Love Song, M., Fox...

THURSDAY, NOVEMBER 19, 1931
We Three, First National...

FRIDAY, NOVEMBER 20, 1931
The Rise of Helma, M...—Prince Edward, 8.45 p.m.

WEDNESDAY, NOVEMBER 25, 1931
Stage Whispers, Butcher's...—Phoenix, 3 p.m.

BELFAST

TUESDAY, NOVEMBER 24, 1931
Stamboul...—Paramount, Royal, 10.45 a.m.

CARDIFF

FRIDAY, NOVEMBER 20, 1931
Hollywood, Fox...

SATURDAY, NOVEMBER 21, 1931
Alice in Wonderland...—Wardour, Park Hall, 11 a.m.

GLASGOW

THURSDAY, NOVEMBER 19, 1931
Honour of the Family...—First National, Coliseum, 11 a.m.

FRIDAY, NOVEMBER 20, 1931
Splitters in the Navy, W., Picture House, 11 a.m.

SATURDAY, NOVEMBER 21, 1931
Alice in Wonderland...—Wardour, Regal, 11 a.m.

WEDNESDAY, NOVEMBER 25, 1931
Daughter of the Dragon...—Paramount, Green's, 11 a.m.

LEEDS

THURSDAY, NOVEMBER 19, 1931
The One Kid...—Fox...

FRIDAY, NOVEMBER 20, 1931
Heartbreakers...—Paramount, Rialto, 11 a.m.

SATURDAY, NOVEMBER 21, 1931
Alice in Wonderland...—Wardour, Scala, 11 a.m.

LIVERPOOL

THURSDAY, NOVEMBER 19, 1931
The Speed Reporter...—Palais-de-Luxe, 10.45 a.m.

FRIDAY, NOVEMBER 20, 1931
Honour of the Family...—First National, Forum, 10.45 a.m.

SATURDAY, NOVEMBER 21, 1931
Alice in Wonderland...—Wardour, Forum, 11 a.m.

BIRMINGHAM

FRIDAY, NOVEMBER 20, 1931
My Six...—Paramount, Futurist, 10.45 a.m.

SATURDAY, NOVEMBER 21, 1931
Alice in Wonderland...—Wardour, Forum, 10.45 a.m.

TUESDAY, NOVEMBER 24, 1931
We Three...—First National, Forum, 10.45 a.m.

WEDNESDAY, NOVEMBER 25, 1931
Men Like These...—Wardour, Futurist, 11.15 a.m.

THURSDAY, NOVEMBER 26, 1931
Lost Men...—Universal, Scala, 11 a.m.

NEWCASTLE

THURSDAY, NOVEMBER 19, 1931
The Cuban Love Song, M., Fox...

FRIDAY, NOVEMBER 20, 1931
Splitters in the Navy, W., Pavilion, 10.45 a.m.

SATURDAY, NOVEMBER 21, 1931
Alice in Wonderland...—Wardour, Grainger, 11 a.m.

TUESDAY, NOVEMBER 24, 1931
We Three...—First National, Grainger, 11 a.m.

WEDNESDAY, NOVEMBER 25, 1931
Heartbreakers...—Fox...

NOTTINGHAM

FRIDAY, NOVEMBER 20, 1931
Daughter of the Dragon...—Paramount, Elite, 10.45 a.m.

SATURDAY, NOVEMBER 21, 1931
Alice in Wonderland...—Wardour, Scala, 10.45 a.m.

TUESDAY, NOVEMBER 24, 1931
Daughter of the Dragon...—Paramount, Grainger, 10.45 a.m.

SHEFFIELD

FRIDAY, NOVEMBER 20, 1931
Huckleberry Finn...—Paramount, Central, 10.45 a.m.

SATURDAY, NOVEMBER 21, 1931
Alice in Wonderland...—Wardour, Hippodrome, 10.45 a.m.

TUESDAY, NOVEMBER 24, 1931
Daughter of the Dragon...—Paramount, Hippodrome, 10.45 a.m.

THURSDAY, NOVEMBER 26, 1931
Honour of the Family...—First National, Central, 10.45 a.m.
THE BIOSCOPE

CLEMENT BLAKE & DAY
Specialists in the Private Sale of Cinemas.

22 WARDOUR STREET - LONDON, W.1
Telephone: Gerrard 1192.

HAVE THE FOLLOWING CINEMAS FOR SALE

£18,000 freehold. A really good show, in dominating position, in one of the largest towns in the South Coast; seating over 700; and showing average profit for the last financial year of £200 a week. Alternatively to a freehold sale, we are prepared to part with it on lease, for premium of £300. CLEMENT BLAKE & DAY.

TO LET

Theatre in very prominent position on the North Wales Coast; seating 1,200; a general and smoking room; and would be the best proposition of the town and large district round about. CLEMENT BLAKE & DAY.

£6,000 Show for a short time only, about 10 minutes from Piccadilly Circus, in the busiest position in London; the show is now being watched after by a chain-store tenant. A position in any show, whether temporary or permanent, to trade in this area, is always the best. CLEMENT BLAKE & DAY.

£6,500 Show for 10 months only, about 15 minutes from Piccadilly Circus, in the busiest position in London; the show is now being watched after by a chain-store tenant. A position in any show, whether temporary or permanent, to trade in this area, is always the best. CLEMENT BLAKE & DAY.

£2,520 freehold. The only Cinema in a Norfolk town, the nearest being 12 miles away. Spacious hall, and is present hands for the past 10 years; seating 494. "Talkies." Both the popular and the most running expenses. Touring out fit for running one-day shows in adjoining villages can also be purchased from another local operator at a low price. CLEMENT BLAKE & DAY.

£3,500 A cinema that occupies the best business position in a large and prosperous town about 12 miles from Piccadilly; has recently been redeveloped through out, and is a show good enough for anyone. Is doing fine, large business under manager; "R.C.A." talkies; a good show for a man who is about to make a start in the business. CLEMENT BLAKE & DAY.

CINEMAS WANTED

WELL-KNOWN Member of Parliament is desirous of acquiring a large show; built in the last few years, in a local town, with a capacity of 1,500, or more than, say, 15 or 20 miles out of London. The house must be up to date in every respect; and must have a seating expanse of fo 1,000. CLEMENT BLAKE & DAY.

A Circuit that is desirous of taking on a cinema in a town of 50,000 population, and recently re-equipped for showing "Talkies." It is situated in a town with 15,000 population, and in the same building, there is a theatre, and seating accommodation for 100; Operating Box would have to be equipped, but our firm could undertake the decoration. CLEMENT BLAKE & DAY.

£2,000 The largest, most popular, and successful show in a university town, good town not far from Manchester; seating over 1,100; "Western Electric"; good Stage and Dressing Rooms; long lease; profit quite £45 a week. CLEMENT BLAKE & DAY.

£1,500 Small show in one of the most thickly populated London suburbs, showing a gross profit of £700 a year. A feature of this concern is the leasehold, which is a really good leasehold, and has been improved recently. CLEMENT BLAKE & DAY.

£1,600 The only Cinema in a very pleasant Didsbury town, showing a net profit of £200 a year; and the lease is over 20 years, and can be renewed. CLEMENT BLAKE & DAY.

£6,500 Uniquely Situated Cinema in a large town in the Birmingham area; situated in the best position in the town; a well-known show; seating 1,400; "Western Electric" set fully paid. CLEMENT BLAKE & DAY.

£7,000 The most successful Cinema in a large town in the Birmingham area; situated in the best position in the town; a well-known show; seating 1,400; "Western Electric" set fully paid. CLEMENT BLAKE & DAY.

£5,500 freehold. Only Cinema in large and very pleasant Gloucestershire town; was successfully sold by our Client some years ago, and has been successfully and very profitably run for the last 5 years. It is situated for Stage Plays, has a stage. Price also includes Dwelling House and Small Printer's Factory used as a store room. CLEMENT BLAKE & DAY.

Classified Advertisements

SITUATIONS VACANT

WANTED at once, Chief Projectionist; W.E.; E. N. A.; Kaler; first-class only; no duds. Latest references. Salary required to R. H. Couttie, Empress Cinema, Runcorn.

ENGAGEMENTS WANTED


GENERAL MANAGER required engagement, life experience, last position 41 years, full control or instructions. Age 34. Excellent references.—M. Matthews, 32, Roberts Avenue, Newcastle, Staffordshire.

MANAGER, age 33, educated and smart, 5 weeks change, 16 years' experience; at present managing two halls. Good offers only.—Box 718, c/o The Bioscope, Faraday House, 9-10, Charing Cross Road, W.C.2.

WESTERN ELECTRIC Service Engineer. Discharged recently owing to general staff reduction. Would be glad to hear of an opening offering chances of a big company.—Box No. 716, c/o The Bioscope, Faraday House, 9-10, Charing Cross Road, W.C.2.

FOR SALE

BRUNSWICK PANATROPE; £35; cost £150; perfect condition. 100 tip-up seats, £30; Two Gaumont Projectors, complete £7, £5 each excellent condition.—LITTLETON, London, Road, Salisbury.

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British & Dominions’
Brilliant Picture

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The Daily Express says:—

“. . . Add to this virtue some astonishingly beautiful and effective photography by F. A. Young. . . .”

The whole of this Production was made on

Eastman Super-sensitive
Type 2
Panchromatic Negative
Gray Back

and recorded on

Eastman Positive

Kodak Limited, Kingsway, London, W.C.2
Bigger than "New Moon"

Lawrence TIBBETT in The CUBAN LOVE SONG

with LUPE VELEZ, Jimmy 'Schnozzle' Durante, Ernest Torrence — the new surprise hit!

Sez the "Daily Film Renter"
"A pictorial triumph, with some sound and camera 'tricks' that will actually evoke applause. Lawrence Tibbett gives a notable portrayal and sings better than ever. A subject for highbrows, lowbrows, and the rest."

Sez the "Cinema"
"Exhibitors should have a very ready welcome for this new Lawrence Tibbett production. It is one of the most brilliantly gay and seductively lively productions that we have seen for some considerable time. It is a joyous and infectiously jolly piece of work. Irresistible entertainment for all patrons and a tonic for the box-office."

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Building 'Em Bigger Than Ever!
Efficiency!

in every phase of cinema management can be yours with the aid of these volumes, written by men with years of experience and knowledge, for your guidance.

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Alias the Bad Man

A GAUMONT - TIFFANY PRODUCTION
Directed by PHIL ROSEN

TRADE SHOW
NEW GALLERY
Tuesday, December 1st
11 a.m.

"GAUMONT"
GUARANTEED TO SWEEP THE CON

featuring

LILIAN HARVEY
HENRY GARAT
CONRAD VEIDT

with LIL DAGOVER

AN ERICH POMMER PRODUCTION
FOR UFA

Directed by
ERIK CHARELL
(of "WHITE HORSE INN" fame)

PREMIERE PRESENTATION
THE TIVOLI
Monday, November 30th, 8.45 p.m.

A MAMMOTH SPECTACUL
WORLD OFF ITS FEET!

GRESS DANCES

AR MUSICAL ROMANCE
An amazing drama of dual deception and love in Capital, featuring

ARTHUR WONTNER, VANDA PHYLLIS KONSTAM & HUGH

A GAUMONT-BRITISH PRODUC

Directed by SINCLAIR HILL

TRADE SHOW: THE Friday, December 4th, at

All enquiries to "GAUMONT"
personality, the French

GREVILLE WILLIAMS

TION

TIVOLI 8.45 p.m.
Action and Romance, with all the colour and spectacle of the sport of kings!

"Neck and Neck"

Featuring
GLENN TRYON & VERA REYNOLDS

Trade Show: NEW GALLERY - December 2nd at 11am.
As We See It——

Exit Theatres?

The truth of our description of the Crisis Budget as "a body blow to the cinema business" has dawned with full force upon exhibitors catering for working-class audiences.

From the pinched areas where every penny is counted out and weighed in the scale of human necessity, theatre owners send us figures to prove that their business has been knocked sideways by the operation of the new Entertainments Tax. Unless there is speedy and widespread industrial recovery—which is rather like expecting the Moon to come down for the Chelsea Arts Ball—the Chancellor of the Exchequer is going to suffer a shock.

One exhibitor in a semi-agricultural district gives Saturday matinees, now at 3d. (children and adults). His takings on the first Saturday (under new tax) dropped to 40 per cent., of which tax absorbed 33½ per cent. The next Saturday his receipts were down to 27 per cent., with tax still 33½%. There are hundreds of other cases: the small theatre owners with little or no moving population and a patronage almost entirely of low-paying picturegoers, to whom a cinema represents "somewhere to go," as apart from "somewhere to be entertained."

That public cannot be induced to pay the extra tax, and already in desperation many exhibitors are breaking away from C.E.A. resolutions to "pass on the extra to the public."

Percy Broadhead, with a circuit of nearly 20 theatres in industrial Britain, describes the new Entertainments Tax as "indefensible on humanitarian, educational and economic grounds." He is right: Viscount Snowden, sphinx that he was, could not have been unimpressed by the bold efforts the industry has made to pay up cheerfully. Exhibitors having tried in vain, the C.E.A. should at once take a few enlightening figures along to Mr. Neville Chamberlain.

General Council and Co-op.

The General Council of the C.E.A. meets to-day to consider the Co-operative Booking situation. Various expressions of opinion, some hostile to the Co-op, others more favourable, have emanated from C.E.A. Branches during the past week. In most instances a well-placed insistence upon the principle of programme selection to be adopted by the Co-op, has been the most prominent feature.

We can suggest no sound commercial principle upon which the Co-op can function without the exercise of automatic powers in regard to bookings. Clearly a system of "heads or tails" would reduce the movement to the level of farce. Perhaps the General Council can bring forward a practical suggestion.

"Writers Like These . . . !"

H. G. Wells, speaking with Terry Ramsaye, says the motion picture could be greater if it were not so important.

Ben P. Schulberg, Paramount executive, says the motion picture industry has listened too often to "the articulate minority and too often has overlooked the inarticulate majority."

Fred Nible says much the same: that the ultra-smart stage play is voted out of favour at the cinema box-office—human interest plays are not too plentiful to meet public demand. We wonder.

That the British public is nauseated with swaggering gangster stuff and tinselled ladies with much leg and latitude, country exhibitors know to their sorrow.

Let producers give a chance to the working writer who builds stories of his own hard experience; sets them as to his own heart-beats and owns up without shame to having shared a small corner among the "inarticulate majority" from which he won—by human experience and understanding—the right to join the "articulate minority."

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Tinker Heads Fox Banking Group in Control

Edward R. Tinker is the new president of Fox Film Corporation and Harley L. Clarke chairman of the board of directors.

Clarke, president of the Utilities concern, steps out of the presidency because he has not the time to give the necessary attention to both Fox Films and other interests.

The Chase banking interests, which already had had financial control, now add operating control, with Chase men expected to succeed representatives of the Fox group on the board.

The new president of Fox Films recently was elected a member of the directorate. He is president of Interstate Equities Corporation. Winfield Sheehan is the only film man on the present directorate of Fox: he has charge of studios.

Emptying Exhibitors’ Pockets

Effects of Increased E.T.

E. Sims, on behalf of Percy Broadhead (who is principal of a circuit of seventeen theatres), said at the meeting of the West Lancashire C.E.A., at Preston:

“Two weeks before the increased Entertainments Tax came into being we felt the beginning of a slump, as the wide publicity given to increased prices for amusements through taxation had frightened many patrons away.

“We find now the 6d. patrons go a price grade lower rather than pay the tax; also, the same applies to the 5d. and 4d. seat patrons, and the 1d. on children’s prices has put an end to many juveniles having a first house at the pictures; thus, it’s the old, old story, the tax comes out of the proprietors’ revenue again and the public have a less comfortable seat, and in due course will have a less efficient theatre and cheaper programme.”

“The schedule hardly touches the middle and wealthier classes, and falls heavily on the working-class. If £5,000,000 increase tax yield is gained by this new schedule, which I think will be its result of twelve months’ trade, then the Customs actuaries will find that £4,500,000 extra is out of the 6d. and below seats and only £500,000 extra out of the middle and first-class patrons’ amusements.

“It’s a 33 per cent. tax on the turnover of the box offices for the recreation of the poorest, whilst the tax on the middle and upper class seats averages 16 per cent. A 33 per cent. turnover tax on the lowest priced seats is indefensible on humanitarian, educational and economic grounds.”

R.K.O. Admit Inferior Product

Losses in the English Market
(Special by “Bioscope” New York Representative)

Further details of the financial situation affecting Radio-Keith-Orpheum—referred to in THE BIOSCOPE last week—confirms earlier reports that thousands of the stockholders vote in favour of an $11,000,000 refinancing plan at a meeting in New York on December 10th, the company will be forced into receivership.

A minority group already has filed a protest against the plan, charging that it represents an effort to force control of the combined R.K.O. picture companies into the hands of Radio Corporation of America, which now owns 25 per cent. of R.K.O. and subsidiaries.

B. B. Kahane, general counsel, in an interview, described the picture of the situation, in which the following were highlights:

Up to May, 1931, the company had an average daily bank balance of $800,000, but now has had to practically nothing, a condition which he ascribed to general economic conditions, inferiority of product and loss on account of England’s waiving of the gold standard.

It is stated that, unless the refinancing plan is received favourably by stockholders, the company’s condition after December 10th will be in such a precarious state as to make it difficult even to pay rents.

In Britain reactions, in well-informed financial circles, to such surprising candour as characterises Kahane’s statement, are not such as to destroy faith in the possibility of a remarkable recovery in share values—some time in the near future.

Who is the Guest of Honour?

London C.E.A. Dinner Plans

Arrangements are now completed for the eighth annual dinner and dance of the London and Home Counties Branch C.E.A., to be held at the Savoy Hotel on Tuesday, December 5th, at 6.30 for 7 p.m.

The name of the chief guest is not yet disclosed, but the following have already accepted invitations: The Rt. Hon. J. R. Clynes and Mrs. Clynes, Lord Eustace Percy, M.P., Sir Cooper Rawson, M.P., the Mayor and Mayoress of Croydon, the Mayor and Mayoress of Southend, Clyde T. Wilson, M.P., L.C.C., and Bertram W. Mills, L.C.C. (chairman and vice-chairman respectively of the Entertainments Licensing Committee of the L.C.C.), G. W. Bates, S.C.C., and M. J. Cogswell, S.C.C. (chairman and vice-chairman respectively of the Licensing of Places of Public Entertainment Committee of the S.C.C.).

Speeches are due to conclude at 10 p.m., and dancing to Emilio Colombo’s band will continue until 2 a.m.

At midnight a short film will be presented, by kind permission of George Black, of the London Palladium.

Tickets are selling well, and early application is advised by Arthur Taylor, the Branch Secretary.

Eligible as Veterans After 25 Years

On the agenda for the Annual General Meeting of the Cinema Veterans, at the Holborn Restaurant, on Monday, December 7th, at 6 p.m., are the following interesting items:

(1) To consider the venue of next year’s reunion.

(2) To consider what steps could be taken for the greater recognition of the Veterans’ Association.

(3) To consider whether all men who have been engaged in the picture industry for 25 years should be eligible for membership of the Association, and whether all original members should be known as “Founder Veterans.”

Captain Jack Smith will be in the chair. Veteran George Black, of the Palladium and the Holborn Empire, has kindly promised to provide entertainment after dinner, which follows the meeting. Early application for tickets from approved Veterans addressed to W. N. Blake, Hon. Secretary, The Empire, Bedford, is essential.

Sol Newman Joins R.K.O. Theatres

“Consolidating the Position”

The following statement was issued yesterday (Tuesday) afternoon from the Leicester Square Theatre:

“Basil Dean remains chairman and managing director of R.K.O. Theatres, Ltd., and R. F. Baker remains on the board, but is resigning the secretariat of the company, which office will be taken over by G. W. Dawson, of Radio Pictures, Ltd. The publicity and advertising of the company is being undertaken by Frank Tilley, and S. G. Newman, managing director of Radio Pictures, Ltd., has, as already stated, joined the board of R.K.O. Theatres, Ltd.

“These arrangements have been made for the purpose of consolidating the position between the distributing and theatre end.”

Ebbw Vale House Burnt

H. Victor Davis’ Theatre

Damage amounting to several thousands of pounds was caused by a fire at the White House Cinema, Ebbw Vale, on Sunday, a house controlled by Ebbw Vale Cinemas, Ltd., of which H. Victor Davis is managing director.

Ebbw Vale Fire Brigade was on the scene within a few minutes and was able to confine the fire to the stage end. The screen, stage, roof and sides were damaged.
Sunday Opening: L.C.C. Stringency

Stern Conditions to Obviate Abuses

Sussex Supports Co-op
"If Programme Safeguarded"

As we go to press we learn that a meeting of Sussex Independent Exhibitors, held at Brighton yesterday (Tuesday), unanimously adopted a resolution in support of the Film Industries Co-operative Society, providing some system is incorporated in its scheme to give exhibitor-members a choice of programme.

J. Van Koert presided over a good attendance, there being 17 present. Major Gale, who addressed the meeting, said that on the previous day those connected were approached by the Press as to a statement that was being put out by the opposition that the Society was being financed by very powerful interests which in the past had been closely connected with the industry. "We gave the lie direct to that statement, and I want to repeat it," said Major Gale.

The BIOSCOPE understands his denial to refer to a report freely circulated to the effect that Lord Beaverbrook is behind the Co-operative Scheme: this report has been denied by members of the Co-operative Executive. In the first place the report, as it reached THE BIOSCOPE, was not traceable to anyone within the trade, but emanated from Fleet Street.

Other reports of exhibitor discussions on the Co-op—some favourable and others against—are on pages 21-27.

P.D.C. as British Independent
Reginald Smith Corners Shares

Reginald Smith has signed a contract for the acquisition of the entire shareholding of P.D.C. Ltd., which ensures that the company will be conducted as before, with the exception that from Midsummer, 1932, the product handled will consist of British-made pictures.

This week, it is announced, contracts are to be signed for the acquisition of studios in this country, and a further announcement indicating a production policy of P.D.C. will then be made.

THE BIOSCOPE understands that a new British production company is in course of formation, on which P.D.C. will work, and it is stated that the output will be between twelve and twenty films a year.

No staff changes are expected to be involved.
Egyptian Market for British Films

Government Official's Call to English Producers

That with few exceptions British films appeal only to the English public and that British producers do not consider the vast audiences abroad whose tastes differ materially from that of the home market is suggested in a report on Economic Conditions in Egypt, prepared by R. M. A. E. Turner, O.B.E., Commercial Secretary in Cairo, and issued by the Department of Overseas Trade.

"It was anticipated," runs the report, "that in view of the fact that British producers would be starting on a par with other competitors so far as 'talkies' were concerned, that the Egyptian market might expect to receive a large quota of British films than ever before. Such, however, was not the case, and the United Kingdom still remains fourth on the list of film exporters to Egypt, with America still holding the lead and France and Germany in second and third positions."

The reason is stated to be "British producers do not seem disposed, for some reason or other, to compete on similar lines to those of other countries."

The report suggests that films in chief demand in Egypt, Palestine and Syria are fast-moving subjects based on well-known novels and films of sex appeal, in which the spoken lines should be reduced to a minimum so that they may be appreciated by the highly cosmopolitan audiences there. Certainly more of the best British 'talkies' would be welcomed by all nationalities in this territory, the report continues, and on terms assuring 60 per cent. to the producer and 40 per cent. to the agent, after deducting printing and advertising costs, and shipping expenses, would yield a considerable return.

In view of the fact that Egypt has not yet seen any of the newest British output, and having in mind the activities now being embarked upon by the Empire and Colonial film bureau, controlled by Simon Rowson, it is probable that the next report issued by Mr. Turner will have a different story to relate.

What does the crystal say? Rene Gadd, new B.I.P. player, in Mony Bank's "Money for Nothing," wonders whether the name of world stardom is awaiting her.

Hays Plan to Clean the Screen

Will Industry Support Story Censorship

(By Our American Representative, Ernest A. Rovelstad)

A matter before the Motion Picture Producers and Distributors of America, Inc., which may bring some fireworks, concerns a possible self-inflicted system of censorship of story material. The thought is that instead of shutting off a picture after a considerable expenditure of time and money on production, each member of the Hays organization individually will submit stories for censorship by the M.P.P.D.A. collectively before production starts.

A plan is being considered for the formation of a story department of the Hays office, to which manuscripts would be submitted. Under the present arrangement all titles are registered with the Hays office. A second suggestion is that the title be accompanied by a synopsis of the story, and in turn be subject to censorship within the organisation.

This thought of self-imposed censorship is closely identified with the entire subject of the Production Code, and whether the producing companies will decide individually is still a matter for conjecture.

The Decentralisation Spirit

Individual theatre management methods will be applied to exchange operations of Warner Brothers, the policy adopted by Edward L. Alperson, new general sales manager, calling for the vesting of complete local authority and responsibility in the managers of the branches. The plan also provides for non-interference with assistant sales managers and district sales heads.

Television Cinema Development

Though the consensus of theatre people and others is that television as an actual competitor with the exhibitor is only a very remote possibility, if at all, any new development continues to be of very much interest to the theatre man.

The latest news from that field is that television in the theatre with small "home" receiving sets and special transmitters, as a separate part of regular exhibition and staged in addition to it, may be the first wholesale application to the industry.

A. G. Heller, chief engineer of the Insulin Corporation of America, says that his company already has launched negotiations with two important theatre circuits who propose to use the sets and equipment to telecast a television "room" at some advantageous place in the theatre.

Electrical Combine Breaking?

Movements in Germany

(By Our Berlin Representative, Fritz Mann)

In Berlin film technical circles it is believed that the termination of the agreement between the Klangfilm-Tobis and the Kinotheater-Bund on December 31, 1931, will create a completely new situation concerning talker patents. A series of important regenerating patents will then be at the disposal of the Kinotheater-Bund. And by combining with Kinotheater other apparatus constructing firms can then exploit the regenerating patents in question. Thus a free market for talker apparatuses would be opened in Germany and the monopoly of the Klangfilm-Tobis ended.

New Aafa Personnel

Erich Engel, a director of the Berlin Reinhardt stages, has been appointed as supervisor of the entire production of the Aafa. It is the first time a man coming from the legitimate stage has been honoured with such a responsible position in German film work.

Cinema Calamity Threatened

In consequence of exchange difficulties the film situation in Austria has become so acute that the closing of all cinemas is reckoned a possibility from day to day. Film imports are becoming smaller and smaller as the foreign firms will not supply the Austrian renting firms on account of uncertain exchanges. The Government is being urged to take immediate steps.

According to latest statistics Germany has 5,057 cinemas, with altogether 1,868,813 seats—30 seats per 1,006 of the total population.

More British For France

Gaumont Outfit for Paris

(From Our French Correspondent, Georges Clarrieres)

Anthony Graham-Maingot, managing director of Victoria-Cinema, S.A., announces that the French version of "The Blue Danube" will be presented in Paris in a few days' time. This is entitled "Le Danube Bleu—Symphonie Tzigane," and is described as a British European Films production, featuring Brigitte Helm. The German version, featuring Valery Boybbth, may also be shown. M. Graham-Maingot also states that British European Films, with Victoria-Cinema, S.A., are now preparing French and German versions of "Carnival" and the B & D. production, "Good-night, Vienna," in which Jack Buchanan will play English lead.

'Percentage of Gross' Lowered

New W.E. Concession to Exhibitors

Western Electric announce an important amendment to their "Percentage of Gross" plan, under which exhibitors pay for equipment according to their weekly turnover—a scheme which was amended by R. M. Hord last August. Exhibitors will now pay only 30 per cent. of any amount over the predetermined gross.

Under the original plan, in the case of an exhibitor whose average weekly turnover had been, say, $70, would pay to Western Electric 10 per cent. of this amount towards the cost of equipment, and 50 per cent. of all amounts in excess of this weekly average.

Curious Again—R.K.O.—B.E.A.R.

Faraday House, November 25, 1931

S. O.

Back In Topics

Even the crescendo of “Co-operative” talk has failed to stifle the return of the evergreen topics—Sunday Opening and Entertain-

ments Tax. Everyone is up and the country feeling is rising against the Tax and on the face of things exhibitors will have to get some relief or scores of them may go out. In some respects the problems of Sunday Opening and E.T. are twins: there is no reason why exhibitors preferring a dark "Sat" should have the 7-day week but what of the hundreds of theatres for whom a seventh day licence might make just the difference between profit and loss?

Croydon Bishop

Gives a Sign

Happily there are signs in many directions of a more tolerable official attitude to Sunday Shows: the fact that Croydon Town Council on Friday night turned down the petition—28-29—in no way lessen the signifi-

cance of the support for Sunday Opening advanced by the Bishop of Croydon, and by Frank Maxwell in The Bioscope. In the House Commons this week the Home Secretary has promised that an early decision will be reached, and the issue may be resolved by local reactionaries. Harry C. Thorpe, general business manager of the Lyric, Lymington, provides an instance of how even the most bitter opposition can be broken by spirited effort and by direct appeal to the public’s inherent love of fair play. Although religious agitators carried on a persistent battle, Mr. Thorpe convinced his licensing authorities and police that the public interest could be better served by Sunday Opening: the Lyric opened on Monday and has been a big business success. Mr. Thorpe’s points are still valid and there is no reason why these last examples should not be repeated.

Imports Tax

That Is Passed On

Only last week under Bioscope Readers’ Poll of 1,000 Gogan, of the Pavilion, Dun Laoghaire, Co. Dublin, challenged John Maxwell’s recent argument that “an Imports Duty on films represents a perfect example of a tax that could not be passed on to the consumer.” Mr. Gogan instanced the fact that renting houses, including Mr. Maxwell’s own concerns, had, following an Import Duty of 3d. per foot imposed on positive films by the Irish Free State, immediately added a clause to film contracts, requiring an extra 15 per cent. on their share or hire fee. Curiously enough, on Tuesday last the K.R.S. Council agreed to raise the entrepôt charge of 15 per cent. by reducing it to 10 per cent. in respect of British films only, imported into the Irish Free State. The K.R.S. Council is now in operation in Mr. Maxwell should find it better for his renting business, but Mr. Gogan’s points are still valid and there is no reason why these last examples should not be repeated. He suggests that the extra charge by the renters not only represents a perfect example of a tax that has been passed on to the consumer, but one which has been contrived distinctly as a lever to greater profits for the renting additional to the rental more than a mere tax. First-run Dublin alone is said to exceed the extra duty, and the extra per-

TALK OF THE TRADE


Curious Again—R.K.O.—B.E.A.R.

SYDNEY (N.S.W.) office of Metro. One look at that picture is enough to identify the subject as a brother of the K.R.S. President, Sam Eckman, Junior. Henry gives perhaps fewer signs of heavy responsibilities than his brother, but I wouldn’t mind gambling that his present task in Australia will be almost as ticklish in a way as the high polities of a hectic year’s presidency in the British State. Australia is a hot place for figures nowadays!

Trade Centre To Look

After Trade’s “Centre”

Those who have accepted Jeffrey Bernard’s hospitality at W. & F.’s Kit-Cat nights well know the news they are to be allowed to test his art as a restaurateur, for he is in future to front the Centre of the Kit-Cat. What to expect by way of “showmanship” I am uncertain: things like that will follow as inevitably as a bad head after an all-nighter at the cinema. But Bernard the trade with a choice lunch with food, etc., at its usual high quality—appeals to me as just the thing for an impoverished Wardour Street. More certain than ever that half the good business started in Wardour Street will be finished in Haymarket! And how much more pleasant and less tiresome will it be when parting with change and talking high percentages seems relatively painless in that Trigian atmosphere.

New Publicity

Device

K.R.O. talking of display, let me mention an ingenious window device called “the scintillating wheel,” which gives apparent move-

ment to stationary objects, such as designs or pictures. The device is worked by projecting light from a hidden source through a coloured revolving wheel on to the subject. As the colour wheel revolves, the projected light brings the different colours into life and extinguishes others. The result is that a cut-out flag will appear to wave, a motor car move and show card lettering dance. All kinds of stunts can be worked out and provide a new concession for the public. With the old still sign or picture has nearly outlived its effectiveness.

Money In

The Future

I wonder how soon the Research Depart-

ments within the British film industry will turn their attention seriously to the question of Educational films. Already very definite plans are in operation in America, and the major recording companies, led by Western Electric, have staffs engaged on secret work in connection with “educational” development. I cannot help feeling that there is a lucrative source of profit, perhaps not immediately, but in the early future. A certain someone is prepared to work with and courage to undertake, in collaboration with the equipment companies, the production of specialised educational films for schools and secondaries, but for elementary institutions as well.

The Week’s

Great Poser

How to make R.K.O. spell B.E.A.R. ! I give it up. It doesn’t matter to me who may be wanting to buy up shares. I’ve none to sell.

Observer.
THE BIOSCOPE December 11, 1931

SPEAKING PERSONALLY

Claude Withers, incorrigible showman, of the Hippodrome, Camden Town, has been absent from his citadel for the past few weeks consequent upon a severe chill and complications. He hopes to return to business in about a fortnight's time, and we join with his many trade friends in wishing him a speedy recovery.

Ivor Smith has been appointed a ting manager at the New Victoria, S.W., to succeed Geoff Cohen, who has taken up the managerial post at the Savoy, Leyton. Prior to taking up his present position Ivor Smith was associated with the New Gallery, Oxford Street, W.

J. Miller, who is in charge at the Hippodrome, Greenwich, which reopened on Monday last, continues his association with that theatre, where for the past four years he has been manager under the late proprietor, H. P. Selwyn. For many years he was in variety, and, amongst other important posts, managed the Holborn Empire for Sir Walter Gubbins, and with the Gulliver Circuit opened the Kilburn Empire. He was also for some time at the Empire, Graves, Essex—A. E. Abraham's first cinema venture.

Mrs. P. F. J. Bosisto, wife of P. F. J. Bosisto, lessee and manager of the Palace Cinema, Ammanford, West Wales, drew Shining Jewel in the Irish sweepsake.

Keith Ayling, News Editor of British Movietone News, who was formerly film critic, aviation correspondent, and special writer to the Daily Sketch, Sunday Chronicle, Sunday Graphic and Allied Newspapers, was married in London last Thursday to Mrs. Evelyn Hunt, the youngest daughter of Frank Holland, the well-known cartoonist.

Mr. Ayling was Editor of Gaumont Sound News until the automatica of the October, when he joined the Movietone News staff on the Continent, and when an expansion of the staff of British Movietone News took up the position of News Editor of that news-ree. congratulations and best wishes to a very cheery and charming couple.

Edward Chapman, the British film and stage actor, and his wife, Miss Connie Sparks—familiar in acting and studio circles as "Connie" in the casting agent—ask to express through THE BIOSCOPE their thanks to the many members of the trade who have sent them messages of congratulation and best wishes on their recent marriage.

H. Annis has succeeded "Tommy" Gibb as manager of the Palace, Wednesbury. He has been associated with the Chas. Hall, first at Plaza, and later at the Carlton, Coventry. Wednesbury is Mr. Annis's native town.

J. Mervyn Wood, founder of the Stone Cinema Co., Staffs, has died, at the age of 76. Mr. Wood had been prominently associated with the business of the district for over half a century; he was a member of the staff of W. H. & J. Joule, brewers, and was managing director of the Stone Palace for many years.

B. Vale, who has been associated with the Birmingham sales staff of F.B.O., has joined the staff of Universal in the same town.

C. S. Collett, who relinquished the management of the Adelphi, Hay Mills, at the beginning of the month, joined the Mihaly Tonglin Co. with whom he will act as supervisor in the London area.

A. Giles, who has been managing the Harborne Picture House for some time, has been appointed manager of the Regal Palace, Redditch, which has been erected on the site formerly occupied by the Public Hall. Mr. Giles was for a considerable period connected with the American, where he had a wide circle of friends.

Harry Compton, manager of the Olympia, Ladypool Road, Birmingham, has received many congratulations on being presented by his wife with a daughter.

A. Gibbons, who will be remembered by a large circle of Midland exhibitors as the general manager for T. Leech's circuit of houses in West Birmingham, and who later joined A.B.C. as manager of their hall at Dover, has now returned to Birmingham and has reopened the Devey Circuit as manager of the Empire, Witton, Birmingham.

F. Foster, at last week's meeting of the West Lancs Branch, C.E.A., told members that for health reasons he is leaving Preston for several months for health in Switzerland. The members wished Mr. Foster a speedy return to health.

Garry Allingham, the well-known film and radio publicist, has removed to larger offices at 310, Regent Street, W.1, from which he will continue to conduct the publicity for Eric Hakim, as well as the propaganda activities of the Radio Manufacturers' Association.

T. Thistle, formerly manager of the Scala, Gateshead, has been appointed manager of the Grand Theatre, Byker, Newcastle-on-Tyne.

J. Watson, late of the Empire Cinema, Whitley Bay, has taken over the management of the Scala, Gateshead.

Chas. Pindar, who recently became advertising manager of the Imperial Crystal Palace, Wednesbury, has relinquished his appointment. At the moment, it is understood, Mr. Pindar has been fixed any other board, but his popularity and experience in the trade should ensure that his services are soon appropriated.

F. Bacon, who for several years has been cashier and assistant manager of Universal's Birmingham branch, has been transferred to their London head quarters. Mr. Bacon was for several years manager of the Birmingham Trade Benevolent Fund.

"Billy" Ashton, popular manager of the Royal, Preston, died during the past week, whilst about to undergo an operation in the local hospital.

The British Prince and Princess Arthur of Connaught (seated right) at the B.I.P. Studios, Elstree. On the Prince's right are Arthur Dent, G. de Salas and Major Ulrick Alexander, while standing are Mosely Banks, Leslie Palmer and Joe Grossman (studio manager)

THE B. C. A. READER. November 17th

LOYALTY IS NOT UNDERSTOOD THE EDITOR, THE BIOSCOPE.

Dear Sir;

The slump in business in the last five or six weeks has caused grave alarm amongst cinema owners, and from now until Christmas everyone is still fearful of the anticipated double slump that tendencies point to.

Declining returns affect all classes of patrons for a variety of reasons; most important of all, the Income Tax demands.

As an accountant (as well as one having cinema interests), I am stopped in the street, telephoned to and written to by scores of people almost daily who have been roped into the new and enormous tax liability. Young clerks and travellers, agents and small business proprietors, who previously have not been liable for tax (or very little, are now subject to Income Tax demands based on their last year's income, which has all or most of it been spent.

There are dark days ahead for cinemas, and while the Government that takes up a large per cent. of all takings (and even 25 per cent. of the 4d. seats), renters who regularly take up to almost 49 per cent. of what takings are left, "talkie" apparatus renters who bleed the exhibitors for the machines for the "talkie" ramp, local corporations who soak the cinemas for the non-existing assessments, and the Government, who come in again and take 25 per cent. of any profits that are left, is it any wonder that many exhibitors are looking to the future with anxious hearts and grave misgivings?

Unfortunately, one cannot offer any advice or comfort. The Economy of advertising may be a false one; but, apart from the being done judiciously, one can only suggest that cinema proprietors examine every other item of expense and see if any economy can be effected without impairing efficiency.

And THOSE FILM RENTALS WILL HAVE TO COME DOWN—this is the only other hope for the business until the Entertainments Tax is withdrawn and Income Tax becomes normal and local rates are reduced. The three last-mentioned items are a long way off, I am afraid, and outside the influence of cinema proprietors, but FILM RENTAL charges could be reduced if owners of cinemas were less sacher unbusinesslike men and fools to themselves.

Jealousy between owners keeps prices up, and there is no code of honour that will subscribe and keep to Loyalty to each other (and to competitors) is all that would be necessary to beat down the renters, who don't leave us with an economical margin, but, alas, the meaning of the word "Loyalty" is not understood. Exhibitors haven't even been loyal to each other over the increased Entertainments Tax! What a joke the English cinema owners must appear to Hollywood, where it is believed that an English exhibitor is his bond, when they cannot keep faith with each other?

When a child is spoilt, a fond mother's excuse is that it is only young. That is the excuse given for the business until the Entertainment Tax. They say, "It is only a young industry," and cynics will add, "And the children must raise their hands in a suicide club—unless they decide to grow up to common sense and save themselves before it is too late."

Yours truly,
A MANCHESTER ACCOUNTANT.

Manchester, November 17th
In the Production Field

British Studio Activities


Menjou and the "Clean" Story

Some one sent me a new calendar. It contained a picture of Adolph Menjou—my constant rival for "wily affection"—and beneath it the following story by the rakish, rotgut Franco-American star: "I want a collar for my father," said the small boy. "One like mine, sir?" asked the shop assistant. "No, I want a clean one." I can only hope that Menjou's film reputation—a perfectly clean one—will remain so, following his sudden decision to play in British pictures. I see no reason why it should not, for he has been signed by Eric Hakim, making him an A.G. release, and his starring part will be in the successful Dearden play, "Two White Arms." That surely sounds clean enough. Menjou has nearly played his last film in Britain, for British producers have on occasion offered him nearly enough to induce him. Menjou is like that. He might have been one of those smartly dressed Hollywood favorites over to do an honest-to-goodness English player out of a contract. As it is he is something better. I am beginning to wonder, however, whether "Two White Arms" will qualify for quota, for it is to be directed by Noël Coward, and Claude Allister will be in the cast. Margaret Bannerman is playing the lead, and it is fairly safe to assume that the lion's part of the salary list will go to buy imported talent.

Hagen's Standard of Success

At Twickenham Studios a few days ago I saw Arthur Wontner completely disguised as Sherlock Holmes, playing under the direction of Leslie Hiscott an early scene of crime detection in the first P.D.C. Twickenham picture, "The Case of the Missing Rembrandt." (new title wanted badly). Complete with his Doctor Watson (Ian Fleming) wall exponents, his deerstalker and pipe, he struck me as being out to beat his characterisation of the famous fictional sleuth in the earlier Twickenham production, "The Silent Cardinal." Little doubt in my mind that the Twickenham production unit with Julius Hagen—experienced in film renting as well as production—is making about the most businesslike attack on this question of turning consistently good screen entertainment for popular film fans. I certainly could not name any other "independent" British concern which has kept going so constantly and with such a high percentage of sound money-makers. Twickenham Studios are never idle; the staff is organised and harmonious—more unfortunately, than can be said of some others—and the company is obviously marked out for still greater success in the future.

P.D.C. New Production Company

Talking of P.D.C. British pictures brings me to the impending studio activities of this company now it has come under the personal control of Reginald Smith, who is going to concentrate upon production and distribution of British films. Good for exhibitors this, because it gives them still another house to go to for their British features, and if I may say so, Reginald Smith is going to make serious attempts to strike a standard high above the mere quota level. Obviously, the British pictures produced by and for P.D.C. during its American regime cannot be regarded as any criterion, for they were intended more for the parent company's major output, which was foreign, whereas I understand the new P.D.C. will make its major business in British pictures.

Cricklewood?

In his new undertaking Reginald Smith will have the wholehearted and practical support of a large number of exhibitors by whom he is widely respected: he has also a loyal and competent staff, tried in various departments of motion picture business. I shall not now be surprised to find success of the sound stages probably December 7th.

Additional subjects which are scheduled for early production by Paramont British include: "The Man in Evening Clothes," the world-famous farce by Lucien Guitry; "The Dressmaker of Luneville," by Alfred Savoir; and "Lily Christine," by Michael Arlen.

Contracts are at present being negotiated with five leading stage and screen stars to appear in these productions. Clearly the Paramount unit is on the run and is trying to build up a new production department again. And certainly,Paramount British has got away from the Methods of its predecessors certainly,Paramount British has got away from the Methods of its predecessors—nothing of that 'a hundred and fifty a week' business which I was in before. Now at last, one of them has turned out a picture. "The Man in Evening Clothes," starring a new comedian who has already got a considerable reputation in the legitimate stage world and who can be seen at, for a few weeks, at the New Theatre. But I am beginning to forget the fact that I have written this article about others, and I must now come to the beauty of the British film industry, with its new star, Alfred Hitchcock, who is producing a picture which is to be called "The Man in Evening Clothes," starring a new comedian who has already got a considerable reputation in the legitimate stage world and who can be seen at, for a few weeks, at the New Theatre.

Sinclair Hill for Sterling

Sinclair Hill has been signed to direct for Sterling Films the talk film version of St. John Ervine's play, "The First Mrs. Fraser." It will be remembered that this play met with great success in the Haymarket Theatre, and was equally successful in America and other countries abroad.

Teddington Generosity

Warner Bros. First National's current production at Teddington studios is now titled "Help Yourself." [Wish I could!] An adaptation of "Hilliard and John" and "Hasting Turner" of a novel by Norval Kingston, which deals with an attempt to steal a famous necklace of rubies from a fifteenth century castle. It is a bilingual, and is being directed by J. V. Daumery.

Thorpe's Next—"Bulldog Drummond"

"The Return of Bulldog Drummond" will be the next film for production by Associated Metropolitan Productions under the management of John Thorpe, at the B.I.P. studios, Elstree. This will be based on one of the thrilling stories concerning this attractive personality by "Sapper," and the screen adaptation is now being prepared. Milton Kosmer, responsible for this unit's first film "Many Waters," will again direct. Casting is in progress.

F.A.G.—But Not Fagged!

Mary Pickaam, of the Film Artists' Guild, tells me that at the Guild's new headquarters, 43-44, Windmill Street, Shaftesbury Avenue, a new dance floor and snack bar, where hot and cold snacks are obtainable daily from noon to 2.30 and from 6.30 to 9.30 p.m., are now attracting big crowds. Next Monday (November 30th) a special Fancy Dress Dance is being held to celebrate St. Andrew's Night, and informal club sing-songs are running once a week. Queen Anne, St. Andrew seems to be dead enough, but I'll say the F.A.G. is alive!

Short Shots

Carlyle Blackwell, who has, during the past few years, made his home in England, leaves London to-morrow (Thursday) for Hollywood under a contract to star in a new American "talkie." His first film part was as that of leading man to Mary Pickford.

Production on the third of the British Lion-Gainsborough joint productions, "The Case of the Frightened Lady," adapted from the Edgar Wallace thriller, commences on Monday next at the British Lion studios, Beaconsfield. T. Hayes Hunter who will direct, hopes to complete the film before Christmas.

Machine guns, saw-off shot guns, revolvers, silenced guns and bombs are arriving at Elstree studios in preparation for a "gangster" film, "The Milky Way," which Lupino Lane will direct for B.I.P.
London Trade Show Diary

THURSDAY

"Stage Whispers" ................. Butcher Phoenix, 3
This piquantly named thriller (originally announced for trade show to-day, Wednes-
day) has pretty Barbara Kent as star, supported by John Holland, Lilian Rich, Creighton Hale and Crawford Kent.

"Five Star Final " .............. First National
Prince Edward, 8.45
The adaptation of the stage play "Late Night Final" stars Edward G. Robinson. In support are H. B. Warner, Marion Marsh, Anthony Bushell, George F. Stone, Ona Munson and Baris Karloff.

FRIDAY

"Ladies Man" ............. Paramount Plaza
This is the story of a very believable type of character. William Powell plays the lead, supported by Kay Francis and Carole Lombard. Lothar Mendes directed.

"Heaven on Earth " .......... Universal New Gallery, 11
Hundreds of artists are included in the cast of this production, which features Lew Ayres and Anita Louise.

MONDAY

"Congress Dances" ............ Gaumont Tivoli, 8.45
Vienna of 1815 is the background of this spectacular film. Magnificence and spend-thrift hospitality has been marvellously re-constructed and brought to life. Erik Charell, of "White Horse Inn" fame, and Erich Pommer were responsible for its production. Lilian Harvey is the star and she is sup-
ported by Henry Carret, the French musical comedy actor, Conrad Veidt, Lil Dagover Reginald Pursell and Humphery Wright.

TUESDAY

"Alias the Bad Man " .......... Gaumont New Gallery, 11
This is another film characterized by Ken Maynard thriller. The story is that of the early days of the West, when rustlers flourished and the law was expressed in "six-gun" sentences. The picture bristles with suspense, thrills and remarkable riding stunts. Fe-
nine interest is maintained by Virginia Brown Faire.

"Strictly Dishonourable " ........ Universal Prince Edward, 8.45
Paul Lukas is here co-starred with Sydney Fox. Lewis Stone is a prominent member of the cast.

WEDNESDAY

"The Gay Buckaroo " ........ Universal Rialto, 11
This is another Hoot Gibson Western. His leading lady is Myrna Kennedy.

"Neck and Neck " .......... Gaumont New Gallery, 11
Glen Tryon, with Vera Reynolds as chief in support, are the stars here. Glen Tryon is said to give a highly amusing characterisa-
tion as the over-confident hero in a film which reproduces all the thrills of the turf without subordinating a highly diverting story.

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

Will renters please note that in order to comply with this regulation, details of all trade shows should be sent to THE BIOSCOPE to allow not less than seven full days from date of the next issue.

WEDNESDAY, DECEMBER 2
Neck and Neck (Gaumont), New Gallery. The Gay Buckaroo (Universal), Rialto.

THURSDAY, DECEMBER 3
Arizona Terror (Gaumont), New Gallery. The Yellow Passport (Fox), Prince Edward.

FRIDAY, DECEMBER 4
A Gentleman of Paris (Gaumont), Astoria. His Wife's Lover (G. & L.), Windmill Theatre.

MONDAY, DECEMBER 7
Sing Song, The Great Police Mystery, Up Pops the Duke, Quick Quack, Taxi Troubles, and Barnyard Broadcast (Ideal), Gaumont Private Theatre. Sunshine Susie (Ideal), Capitol.

Our Luxurious Divan Tub TIP-UP EASY CHAIR FROM 25/-
50,000 recently supplied to the leading Glasgow Cinemas.

REPAIRS AND RENOVATIONS
of all kinds carried out without interfering with business.

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Telephone • • • CENTRAL 5289

SCOTTISH NOTES
By Councillor James McBride

Theft From Cinema

Thirty days' imprisonment was imposed on a young man who pleaded guilty at the Central Police Court, Glasgow, to the charge of having stolen from a city cinema a string of pearls and £5, the property of the maageress.

In Big Demand

The Joint Cinema Club and Lodge Animia dance, which is to be held in Norwood House, Glasgow, on Friday, December 4th, has caught the trade. The tickets are such that only a limited number remain to be sold.

Kilmarnock Distress Fund

Kilmarnock's Provost's Distress Fund got a splendid lift from a conceit and "ticket" show organised by the Empire Picture House on Sunday of last week. Provost Smith, at an interval, expressed appreciation of the directors' and Manager Best's assistance.

Taking Slump Badly

Serious dumps in the drawings of cinemas in working class districts continue to be reported. The Entertainments Tax, cuts in dose and public assistance are all contributory causes to this state of affairs.

CONGRATULATIONS INDEED!

Councillor McBride continues to add to his responsibilities. His good lady presented him with a baby daughter last Sunday. Mother and the new arrival are both well.

About Turn?

The Glasgow Magistrates' decision to ban cinema Sundays is receiving widespread condemnation by the Press and the public. It is rumoured that the Magistrates are already desirous of reversing their decision, but the Trade may possibly save the Civic Fathers' faces by putting forward a formal request for reconsideration.

A Night Out

Staffs of Scottish Cinema & Variety Theatres, Ltd., the Scottish subsidiary of A.R.C., for-gathered for their annual dance in Norwood House, Glasgow, last Thursday evening. Dancing and a fine cabaret show both combined to make the proceedings go with a swing. David Stewart, J.P., George Urie Scott and others of the head-quarters staff were present with their wives and participated in the frollicks.

Sanction Granted

Permission for canopies to be erected at the Orient and Ridcliffe Picture Houses have been granted by Glasgow Corporation.

Nora Swinburne in the new Paramount British film, "The Man, Who.." starring Jack Buchanan, which is to be presented at the Carlton for a season beginning Monday next.
latest News About Pictures— in Pictures

BIOSCOPE ART
SECTION: STILLS
FROM FORTHCOMING BOOKINGS.
"CONGRESS DANCES," featuring Lilian Harvey, Conrad Veidt, and Henry Garat, an Erich Pommer production for Ufa, directed by Erik Charell, will have its premiere presentation at the Tivoli Theatre, The Strand, on Monday next, November 30, at 8.45 p.m. Gaumont, who are handling this big picture, predict its sensational success, and advance reports from the Continent support fully their most optimistic anticipations.
Here are advance glimpses of the new Gainsborough picture, "Sunshine Susie," which will be presented by Ideal Films at the Capitol Theatre on Monday, December 7, at 8.30 p.m. Described as a captivating musical comedy romance, "Sunshine Susie" stars——

RENATE MULLER
JACK HULBERT
OWEN NALES

Directed by VICTOR SAVILLE
Renate Muller, popular German musical comedy queen, with the effervescent Jack Hulbert and Owen Nares in chief support.

Wallace Beery and Jackie Cooper

TRADE shown by M-G-M yesterday (Tuesday), "The Champ," starring Wallace Beery with Jackie Cooper, is reviewed in this issue. Other well-known players are Irene Rich and Rosco Ates.
BRITISH LION will shortly trade show their screen adaptation of the successful Edgar Wallace story "The Old Man," recently played at Wyndham's Theatre. Heading the cast are Maisie Gay and Anne Grey, with Cecil Humphries, D. A. Clarke Smith, Gerald Rawlinson, Lester Matthews, Finlay Currie, and Frank Stanmore. This story is described as "a Wallace thriller with a difference."
A Burlesque on recent African travel pictures has just been produced by A.S.F.I. at their Wembley Studio under the direction of J. Elder Wills. These pictures suggest all the primitive realism of darkest Africa, but were "shot" at Wembley, the "natives" being drawn from the black colony in London.

The only white player, Bernard Ansell, is a clever Jewish comedian, who is said to give an amazing character performance.
Two New Gaumont Pictures

"ALIAS THE BAD MAN"

"Alias The Bad Man," a Ken Maynard vehicle (3 and 4), Gaumont-Tiffany production, will be shown to trade viewers at the New Gallery on Tuesday, December 1, at 11 a.m.

"NECK AND NECK"

"Neck and Neck," a Gaumont Sono-Art production, featuring Glen Tryon (1 and 2), will be screened at the same theatre on Wednesday, December 2, at 11 a.m.
Financial News and Views

Varied British Company Reports

British Instructional Planning Reorganisation

P.C.T. Construction Big Profit Increase

(BOISCOPE CITY EDITOR)

Since last week sterling exchange has weakened considerably. To some extent this movement may have been due to the season of this country. We have had to pay for heavy imports at this time of year.

The position has also been muddied by the spread of London market and the rising prices. As we suggested last week, the course of the industrial market has been irregular, such demand as has been apparent has been for shares of shares mainly affected by the movements of the market. Such movements have been for shares of shares mainly affected by the movement of the market. Such movements have been

British Government securities have fallen steadily in line with a rise in the United States. As we discussed in the last issue, the British market will only be strengthened if a stronger United States market can be maintained.

As for the list of quotations appended it will be seen that the majority of changes have been small, but towards lower levels. The exceptions are to be found among the prior prices which, as we mentioned in our last issue, are still in demand by speculative investors for their high yield.

P.C.T. Construction Profits

For instance, General Theatres 13%, Debentures from 60%-66% P.C.T. Construction Company, which is controlled by P.C.T., has issued a satisfactory report. The profit of £10 6 0 for the year ended September 30th last, against £22,776 for the preceding year. The 13% Preferred shares are guaranteed principal dividends by a Provincial Cinema Theatres, but as the dividends, are guaranteed Profits, for the year has only £77,175 for the year, and 4% is being paid on the Ordinary, this guarantee does not come into account, and the rate of interest on the Ordinary shares is £19 9 0 at the present time. The present price of these shares are 64 1/2 per cent.

British Instructional Reorganisation Overdue

The report of the British Instructional Films—Proprietors Ltd.—also emerges this week. This report is for a period of four months to March 31st last.

The accounts for the period reveal a provision for losses incurred in the previous company, British Instructional Films, Ltd. of £70,685 6d. The old company was taken over by the new company, and the latter, together with Pro Patria, its former distributing agents, and a working agreement entered into with British Instructional Films, Ltd., directed a report that mainly because of the altered conditions arising from the establishment of sound films it has been necessary to face substantial depreciation in values of the production and holdings in hand and to provide for the losses arising from this cause. Consequently they have written off £21,325 2s. in respect of film production which have depreciated. For the same reason, the directors have revalued at lower figures the fixed assets originally acquired by the company. In the event of the directors it will be necessary "at an appropriate time" to undertake the reorganisation of the company's capital. That time should not be deferred.

John Maxwell, of British International, is one of the directors, and is principally in charge of the company's present activities.

Radio to Underwrite R.K.O. Issue?

With regard to our comments last week on the position of Radio Corporation and Radio-Keith, we hear that the proposed plan for refinancing of R.K.O. may take the form of a Debenture Issue, underwritten by Radio Corporation. Underwriting terms will be offered to shareholders of Radio-Keith, and those who do not subscribe will have their present holdings cut down by 10%. On the same scale Radio Corporation’s holding of 500,000 Class B shares will be reduced to 125,000. It is calculated that this operation, if carried through, will provide Radio-Keith with over £1,000,000 new money. The bear situation in the American market cannot, however, be lost sight of.

Judging by published results Loew’s Incor-poration, which has lessened its losses to £200,000 for the year, has announced a dividend of 4% on preference shares.

LONDON PRICES

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NEW YORK PRICES

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Manchester Piccadilly Passes Dividend

According to the accounts of the Piccadilly Theatre, Ltd., of Manchester, the trading profit for the year ended September 30th was £17,996, which with £7,679 brought forward makes £25,749. From this must be deducted debenture interest, (£1,388); property tax, (£1,628); annual sinking fund, (£2,906); and reserve for capital, (£9,325). From the balance it is proposed to transfer £2,000 to the reserve, and similar amounts to renewals reserve and depletion of assets in the Regal Picture Theatre, the property, in which the company is interested. This will leave a balance of £4,908, which is proposed to carry forward.

Audiobal Amalgamation

In the Chancy Division on Monday Mr Justice Eve was asked to approve a scheme of amalgamation entered into between Audible Filmmakers Ltd., British Filmcraft Productions, Ltd., British Screen Productions, Ltd., and the International Talking Screen Productions, Ltd., for which the company was brought about on certain terms.

Mr. Lindon, for the applicants, stated that the consent of the different liquidators had been obtained, but dependent, of course, on what this Court decided. Except for one instance, all the English creditors had sanctioned the proposed scheme, and the whole of the assets had been taken over by the Audible Syndicate, who would pay all the costs of the present proceeding.

Mr. Justice Eve sanctioned the scheme with some slight variations of the order of assets.

Bristol Empire Failure

The statutory first meetings of the creditors and shareholders of the Bristol Empire Ltd., which in February last was adopted for the purpose of showing cinematograph films, were held on Tuesday at the Board of Trade Offices, Carly Street, W.2.

A draft statement of affairs was submitted, showing total liabilities £1,48,621 and assets estimated to produce £90,887.

A resolution was passed for Mr. J. H. Howard (Cerpin & Howard), accountant, Bristol, to act as liquidator, with a committee of inspectors.

DEBTOR’S DEATH REPORTED

A Kings of the London Bankruptcy Court was appointed to be held on November 18th before Mr Registrar Warrington for the public examination of Frederick George, 29a, Clarendon Court, Maida Vale, W., and carrying on business at 37-39, Cheapside Road, W.C., fibre shorter and correspondent whose liabilities were returned at £5,000, with assets £5, died in July last, and no order was made.

WINNING UP APPEAL DISMISSED

Petition for the winding up of Excalibur (Blackburn), Ltd., was dismissed by Mr Justice Eve in the Chancy Division on November 20th.

Counsel appearing for the petitioners and supporting creditors stated that the negotiations for winding up were made on several occasions and had reached a satisfactory conclusion.
**Jack Buchanan’s First British “Talkie”**

"Man of Mayfair" at the Carlton Next Week

Since Jack Buchanan, one of the most popular light comedians who has ever appeared in London, appeared in “Monte Carlo” his screen popularity has gained him a legion of new admirers. His first talking picture made in this country is the new Paramount British production, "Man of Mayfair" which, it is announced, will be presented at the Carlton Theatre for a special season commencing Monday next, November 30th.

"Man of Mayfair," which is taken from one of May Edgington’s best-known novels, has an absorbing and original plot.

"Man of Mayfair" was directed by Louis Mercanton, who had a brilliant all-star cast, including Joan Barry, Warwick Ward, Nora Swinburne, Ellaine Terriss, Lilian Braithwaite, Cyri Raymond, Sebastian Smith and Charles Quatermaine.

**“Happy Song” in Happy Films**

"Sunshine Susie" to Shine December 7

The "Happy Song" has been a feature of wireless programmes for many weeks. Famous bands have played it, popular vocalists have sung it, and the man in the street, in spite of (or possibly because of) the preoccupations of taxation, has taken to humming it!

The "Happy Song" is indeed a tonic. More: it is the theme song, as it were, of "Sunshine Susie," the jolly and tuneful musical-comedy romance which Victor Saville produced for Gaumont, and which Ideal is arranging to trade show on December 7th, at the Capitol Theatre.

"Sunshine Susie" is expected to introduce to the exhibitor one of the most tuneful and entrancing of films seen for many a day, with an engaging, cleverly-staged story which fairly scintillates with comedy situations. Ideal promise that its romantic interludes will enliven the fair mixture whilst its music, from no less gifted a composer than Paul Abraham, of "Viktoria and Her Hassar" fame, is certain to enjoy a tremendous vogue.

Renate Muller, the lovely and accomplished Continental actress, sings and acts delightfully, and is supported by Owen Nares, Jack Hulbert (in one of the funniest characterisations in his career) and Morris Harvey.

**Tivoli Season for ‘Congress Dances’**

Historic Background of Gaumont-Ufa Picture

Napoleon had been overthrown, and there remained the difficult task of re-organising the world. The obvious way to solution lay in a general conference. On geographical and political grounds, Vienna was the chosen venue; for a few months in 1815 it became Europe’s chief city.

Twenty thousand Grenadiers were billeted in the town, the guards were reinforced, everything was redressed and redecorated, and the best Parisian dancers and German stage players were concentrated in the city. Festivity followed festivity...

This eventful time of magnificence and spendthrift hospitality has been reconstructed and brought to life in the Gaumont-Ufa film, “Congress Dances,” by Eric Charell (of “White Horse Inn” fame) and Erich Pommer.

Briefly, the story, told with a wealth of spectacle and with songs and music by W. R. Heymann (who has adapted numbers of old Viennese melodies), is that of Christel, a little glove-seller, and her brief but happy romance with the Tsar Alexander, one of the many monarchs gathered in Vienna for the famous Congress.

It is related over a vast canvas, in which spectacle is allied to music with amazing technical proficiency. The film has already enjoyed a tremendous success in its French and German versions on the Continent, where it has aptly been described as "a picture with 100 per cent. appeal to both eye and ear" and as "the perfect union of sight and sound."

Lilian Harvey is the little shopgirl, while Henry Gaul, a well-known French musical comedy actor, plays the roguish Tsar Alexander. Conrad Veidt gives a polished and compelling performance as the arch schemer, Metternich, while Lil Dagover as his Countess’s cat’s-paw, Reginald Pudell as his confidential secretary, and Gibb McLaughlin as the Tsar’s Adjutant, present character cameos. Humberston Wright, Helen Haye and Spencer Trevor are British artists in support.

It is hoped that Lilian Harvey will be able to come to London to make a personal appearance at the première performance.

“Congress Dances” marks the beginning of a "big push" of Gaumont offerings, with a special presentation on the night of Monday, November 30th, at 8.45 p.m. at the Tivoli, where the film will commence an exclusive West End run.

"Alias the Bad Man" will be shown on Tuesday, December 1st, "Neck and Neck" on December 2nd, and "Arizona Terror" on December 3rd, all at the New Gallery Cinema at 11 a.m. "Alias the Bad Man" and "Arizona Terror" are Ken Maynard subjects, while "Neck and Neck" features Glen Tryon.

On Friday night, at the Astoria, “A Gentleman of Paris” will be presented at 8.45 p.m. This is a new Gaumont-British production, directed by Sinclair Hill.

**Quickest on the Draw**

Paramount’s Clean "Sweep"

In view of the huge sum of money involved, and the desirability of making all the arrangements in connection with the draw as public as possible, the promoters of the Irish Hospitals’ Sweepstake invited Paramount Sound News to make an official record of the entire proceedings.

Being the only organisation privileged to record the proceedings with official approval and co-operation, Paramount Sound News were enabled to secure the earliest and most complete pictures of the scenes inside the Plaza ballroom.
“The Rise of Helga”  

THE CAST

Helga  
Greta Garbo
Rudolph  
Clark Gable
Oscar  
John Barrymore
Burlington  
John Miljan
Mondrumin  
Alan Hale
Mike Kelly  
Harry Hamilton
Astrid  
Hilda Vaughn
Dexter  
Jack J. Clark
Madam Panorama  
Cecil Cunningham
Robert Lane  
Ian Keith

Suitability: For the more sophisticated audience with particular appeal to the Garbo fan. This is an unpleasant story of a woman’s seduction, and cannot be regarded as a happy choice for screen adaptation, if mass appeal to British picture-goes counts for anything in the making of a hit story. In the cast, a girl from the slums is spotted in the act of stealing from a rich man. She is later captivated by the rich man, and the story is that of their marriage and life together. The story is the story of a woman’s seduction, and cannot be regarded as a happy choice for screen adaptation, if mass appeal to British picture-goes counts for anything in the making of a hit story. In the cast, a girl from the slums is spotted in the act of stealing from a rich man. She is later captivated by the rich man, and the story is that of their marriage and life together.

“Sixty Million Frenchmen” (Astrid) stars Greta Garbo, and her face is the most obvious piece of the picture. In the story, she marries a rich man, who takes her to Europe, and she becomes a socialite. She is later captivated by the rich man, and the story is that of their marriage and life together. The story is the story of a woman’s seduction, and cannot be regarded as a happy choice for screen adaptation, if mass appeal to British picture-goes counts for anything in the making of a hit story. In the cast, a girl from the slums is spotted in the act of stealing from a rich man. She is later captivated by the rich man, and the story is that of their marriage and life together.

“The We Three”  

THE CAST

Ann  
Rose Hobart
Beverly Brock  
Clayton Moore
Mr. Brock  
John Litel
Emma Dunne  
Connie Compton
Connie  
Juliette Compton
Tony  
Bert Roach
Mr. Brox  
Clayton Moore
Mrs. Munsey  
Louise Mackintosh
Mrs. Bird  
Adelle Watson
Dorothy Watson  
Dorothy Watson
Edgar Norton  
Tipton

Suitability: Slight entertainment based on over-exploited theme. The plot unfolded in “We Three” supplies an interesting and amusing story material. The story is the story of a woman’s seduction, and cannot be regarded as a happy choice for screen adaptation, if mass appeal to British picture-goes counts for anything in the making of a hit story. In the cast, a girl from the slums is spotted in the act of stealing from a rich man. She is later captivated by the rich man, and the story is that of their marriage and life together. The story is the story of a woman’s seduction, and cannot be regarded as a happy choice for screen adaptation, if mass appeal to British picture-goes counts for anything in the making of a hit story. In the cast, a girl from the slums is spotted in the act of stealing from a rich man. She is later captivated by the rich man, and the story is that of their marriage and life together.

Freighters of Destiny”  

THE CAST

Steve  
Tom Keene
Ton  
Ruth
Tobin  
Barbara Kent
Young  
Frank Rice
Samantha  
Billie Dove
Son  
Mitchell Harris
Bill  
Fred Burns

Suitability: Bound appeal to industrial patrons. This Western is a good specimen of its class. It is strenuously acted, has a fair amount of cowboy humour, a little love, splendid horsemanship and melodious singing. Pioneers in a small Western settlement are at loggerheads, a freight train sent to their relief is threatened by raiders. Young Steve, son of the wagon master, believing the party to be in the country, goes off to a French Camping contest. He triumphs, but is distressed to hear that an attack has been made and his father and friends killed. The people consider Steve young and unreliable. His sweetheart lectures him and he attempts to borrow money to keep his men together. Carter, a prominent townsman, secretly helps the raiders to befriend Steve’s followers, and they pretend the money is their savings. It enables a new freight train of supplies to be sent. Ruffians attack the caravan. After a battle they are overcome. Steve confronts Carter and a light of savage ferocity ensues. Villainy is worsted. Steve gains the townsman’s confidence and his sweetheart’s heart.

Though making no pretense to originality, this story is sufficient to lift the rapid action to a high level. Tom Keene succeeds in making Steve an interesting figure, his chums, “Rough and Ready,” are decidedly amusing, the horse “Flash” displays uncanny intelligence and the cowboys chorus cheerfully.

ANALYSIS

Story and Dialogue 16% out of 20%
Direction 17% 20%
Recording and Photography 18% 20%
General Appeal 10% 20%

Gay Diplomat”  

THE CAST

Captain Grillof  
Ivan Lebedeff
Diana Dorcy  
Geneviève Tobin
Baroness Corri  
Betty Compson
Cenelle Corin  
Pernell Pratt
Natalie  
Rita Ia Roy
Gambill  
Charles Vidor
Blue  
Ilda Chase
Ambassador  
Edward Martindale
The Suave Man  
Arthur Carey

Suitability: Will make an acceptable second feature to play with strong top liner. This is a story of the type which under any circumstances follows a popular formula. It is unlikely to make an impression on the average cinema fan who has been educated up to much more worthwhile entertainment.

It deals with a very effeminate young Russian officer, whom the author had a real hand to put to it to get movement into it. Amidst court splendour this gorgeously attired

ANALYSIS

Story and Dialogue 8% out of 20%
Direction 14% 20%
Recording and Photography 15% 20%
General Appeal 15% 20%

H. M.  
H. M.
THE BIOSCOPE

November 25, 1931

puppet moves among a bevy of hysterically inclined females, and it is not until the closing stages that he bears any resemblance to an international spy.

During the World War, Captain Orloff (Ivan Lebedeff), without a second thoughts, is sent from Russia to help in the activities of a western spy. In his meeting with Diana (Genevieve Tobin) during the journey, the direction he is given successfully endeavoured to create a suspicious atmosphere, though it is a foregone conclusion that he is the real girl with whom he is sent to fall in love.

The rather hampered ideas the woman who use no songs are up to no good is the team upon which our hero works, and he is soon at grips with Baronesse Corri (Betty Compson), who is none other than the fiancée of Colonel Gorn (Purnell Pratt), head of the Russian Secret Service.

The development here is characteristic in that he falls foul of Diana, whom he is on the point of losing. By a surprising coup, however, his mission proves a success, and he returns to his superiors with the ever - loving one - the lovely Diana and the other a prisoner.

The little excitement in the final scenes saves the picture from complete mediocrity, though by this time it has a considerable levee to make up.

Ivan Lebedeff, with an engaging accent and an unrecorded discovery of the public mind, is satisfactory; Betty Compson is sufficiently convincing in the role of the spy; and Genevieve- Tobin appears in the very conventional manner of Diana. Purnell Pratt appears in a very familiar role with the result of a bull who endeavors always to exceed his authority.

ANALYSIS

Story and Dialogue 10% out of 20%
Direction 14% 20%
Acting 15% 29%
Recording and Photography 17% 25%
General Appeal 67% 100%

H. M.

“Cecil’s Love Song”


Release Date: Not fixed. Certificate: A. Recording: Western Electric Sound on Film.

THE CAST

Terry

Lawrence Tibbett

Menita

Lupe Velez

O. O. Jones

Jimmy Durante

Roland

Crystal

Karen Morel

Elsie

And the Palau Brothers’ Cuban Orchestra.

Suitability: Exhilarating picture for popular halls.

Singing of remarkable intensity, rollicking adventures, spectacular scenes and the evergreen story of the people’s infatuation provide a real tuneful entertainment.

Terry, a mercenary Marine, is reminded by Crystal, who loves him, that he is absent she only receives an occasional postcard. He departs for Havana, and with a party of carefree chums explores the town on a racketey car. They collide with the little city of Nenita, a peanut seller, who is anxious about his beloved. He finds herself with rage, the girl appears to the police. In court Terry cuts a sorry figure, and Nenita withdraws the charge.

A flirtation ensues, which develops to a serious passion. Bliss is interrupted by the war, and the lovers are obliged to separate.

Terry returns to the States wounded and ill. The faithful Crystal tends him, and the couple marry. Years afterwards, accidentally hearing the song so often sung by the little Cuban girl, an advertisement, which is discovered by him. His wife welcomes the little one.

This is a picture in which the majority of picture-goers find vastly entertaining, it being a skilful confection of - various ingredients. For this reason, it deserves to be noticed. Though not without poetic and imaginative touches, the story is artificial and meagre. This is compensated by the remarkable singing of Lawrence Tibbett, emotional acting by Lupe Velez, the touching melody of the Peanut Vendor,” heard throughout as a theme song, much rare free footing and lavish production. From this it will be gathered that the appeal is chiefly to eye and ear.

An early scene, when the faithless sweetheart complains, revives Terry’s character. Jolly, mercurial and not a bit averse to a smart and stately life, Tibbett makes a strong appeal as a passionate lover, and has, in Lupe Velez, a partner capable of rising to emotions of the most passionate. There is much Spanish and broken English (requiring close attention) and boisterous merri ment supplied by Jimmy Durante, Ernest Torrence and Louise Fazenda, the two former having the most prominent parts.

The camera work is pleasing with a wonderful variety of scenes introduced. Among them are a carnival scene, a fair, the little girl-Terry sings with Nenita) and brief glimpses of the war. Perhaps the most noteworthy is some illusionary photography when the ghost of the faithful Terry rings and merges into the figure of the middle - aged man.

ANALYSIS

Story and Dialogue 10% out of 20%
Direction 15% 20%
Acting 17% 20%
Recording and Photography 17% 25%
General Appeal 15% 20%

77% 100%

“Terry’s Love Story”


THE CAST

Terry

Bill Danton

Dora

Bill Cody

Mary

Andy Burke

Harriet

Irene Durante

Olive

John Elliott

Sedgwick

Samuel W. Horning

Dorothy

Thoughts, of which has found little favor with the public, is satisfactorily handled by Betty Compson, a splendid debutante. Edward Le Saint makes a strong appeal as a passionate lover, and has, in Lupe Velez, a partner capable of rising to emotions of the most passionate.

There is much Spanish and broken English (requiring close attention) and boisterous merriment supplied by Jimmy Durante, Ernest Torrence and Louise Fazenda, the two former having the most prominent parts.

The camera work is pleasing with a wonderful variety of scenes introduced. Among them are a carnival scene, the little girl-Terry sings with Nenita) and brief glimpses of the war. Perhaps the most noteworthy is some illusionary photography when the ghost of the faithful Terry rings and merges into the figure of the middle-aged man.

ANALYSIS

Story and Dialogue 10% out of 20%
Direction 15% 20%
Acting 17% 20%
Recording and Photography 17% 25%
General Appeal 15% 20%

77% 100%

Short Product

“SCRATCH AS CATCH CAN” (Radio). 1,789 feet. Release Date: April 25, 1932. Certificate: U. A sizeable profit for the top of the line, it has won the interest of the public.

“MECK’S WILD CAT” (Radio). 1,660 feet. Release Date: April 18, 1932. Certificate: U. Not up to the general standard of the McGuire series, nevertheless, it is worth the effort.

“THE HARD GUY” (First National). 570 feet. Release Date: Not fixed. Certificate: U. Spencer Tracy is an out-of-work boxer, and the writer conceals him from the rest of the world. The result is a fine job.

“TAKING CHANCES” (First National). 906 feet. Release Date: Not fixed. Certificate: U. A good story, but it is not up to the usual standards of the company.

A number of short film reviews are held over owing to pressing space.

Both author and director have set themselves out to bring tears to the eyes of the beholders of this film. Their efforts will meet with a big measure of success everywhere among female fans.

This is Jackie Cooper’s film, for he has stolen the prime place from such a talented artist as Wallace Beery. Not until the advent of this young star has the public been aware of the young Cooper’s talent. His next big gift there is no room for doubt.

He is the son of a solid state and gambler. Wallace Beery, a former boxing champion, is brought up in squall surroundings, but he gets his father.

His mother, now married to wealth, comes into his life, and eventually the father, much against his will, allows his son to marry.

Repeating of his past handling of the kid, the Champ trains seriously for a fight. After a long fight, he wins, but dies as a result of his bad living.

The film is full of clever touches, and though the tone is in the main on lines of sentiment and pathos, humour has by no means been neglected.

Pathos has been applied with a tar brush in incidents connected with the purchase of the Champ, and many of the scenes are cleverly handled, and more particularly in the closing scenes when Jackie realises that his idol his dead, and the mother takes him away, she has done his utmost to make the audience cry.

The acting round all good. Wallace Beery is superbly cast as a swaggering boxer, and Irene Rich is most appealing as the mother, though the sudden interest between them the Champ appears to have made no previous enquiries, hardly rings true.

The lighting is splendid and Vidor’s handling of the big fight in which Beery is a contestant is admirable.

ANALYSIS

Story and Dialogue 12% out of 20%
Direction 17% 20%
Acting 15% 29%
Recording and Photography 15% 20%
General Appeal 15% 20%

100%
At the C.E.A. Meetings

Scotland Goes Cautiously
Members Advised to Consider "Co-op. Carefully"

The new co-operative scheme was the subject of a long discussion at last week's meeting of the Scottish Branch, at which Thomas Ormiston, M.P., presided. Opinion as to the merits or demerits of the scheme was divided, but this was mainly due to a remarkable statement by Peter Pickard, in which he roundly condemned the scheme.

There was no resolution taken on the matter, though various prominent members advised their colleagues to give it their very careful consideration.

AFTER a meeting of congratulation to Mr. Ormiston following his appointment as House of Commons, the motion was that the Council, of which Mr. Pickard is chairman, had been unanimously passed, Bailie James Walsh, representing the City of Glasgow, observed that this was probably one of the most important subjects to come before the C.E.A. After briefly covering the smaller items, Mr. Walsh alluded to the report by the Committee dealing with the complaints regarding the activities of the Paramount company, and he next made an address to the subject addressed by Mr. Eckman (Both these matters were reported in The Bioscope last week.)

He felt that Mr. Eckman's address received a very good reception. There was good feeling that if Mr. Eckman could really get control of the whole activities of the K.B.S., there would be a return of better management and harmony in the industry than at present.

"Atmosphere of the Council In Favour"

Mr. Pickard, in his speech, emphasized the importance of the Film Industries Co-operative Society, with particular reference to the work of the Co-operative Members who were present.

"As far as one could gather, the atmosphere of the Council was in favour of the scheme," Mr. Pickard said.

In his view, however, there was a tendency to exaggerate the reports of what the members of Parliament and others had said in the direction of way of distribution. Generally speaking, the strength of the members of Parliament was that, if exhibitors were bound together in this way, they would be a stronger bargaining body to obtain better terms than they were as at present.

On the invitation of the meeting, Mr. Ormiston proceeded briefly to outline the main points of the scheme, which he had put forward four years ago they discussed a scheme on somewhat similar lines in the Council, and the result was that they had accomplished fact.

Individual members to express their views on this question, Mr. Ormiston again emphasised the point that the Council had not. passed any resolutions on the subject, and that the members could only express their opinions.

A. E. Pickard asked if the members who attended the C.E.A. General Council meeting were in favour of the Motion of the booking.

Lawrie Dickson said that, as one of the delegates, he was in the same position as Mr. Pickard. The delegates had informed him of the fate of the Stock Exchange and were aghast when they saw that it had been revealed that the members who had set up the society were members of the Stock Exchange.

"Continuing, Bailie Walsh added that there was also the point as to whether booking of films from London was likely to be an advantage or a disadvantage to exhibitors. He was not prepared to advise any exhibitor concerning this scheme.

"Vaults"

Mr. Pickard then read a statement on the subject, prepared by his son, Peter Pickard, in which the following points occurred.

A successful scheme is the one which could have naturally happened to have been the generalisation against excessive film rentals and the animosity between exhibitors and merchants. There are in all departments of film colonies traders who are constantly and constantly their associates.

The C.E.A. had the care—only the cinematograph vultures are on the wing! Conspicuous of the independent exhibitors' lack of resources is the low price of the film. Low profit margins and low financial resources, the vultures consider fair and acceptable as in the present state of his patronage things are at quarters. There are in all departments of film vultures who have never been known to lend a helping hand to their associates.

The C.E.A. is a body for the benefit of the exhibitors, and the present state of affairs is due the exhibitors to the care of the exhibitors, but the exhibitors have been always to the exhibitors, have always been a group of the exhibitors.

"But Gerald"—and the conference of the independent exhibitors' lack of resources is the low price of the film. Low profit margins and low financial resources, the vultures consider fair and acceptable as in the present state of affairs are at quarters. There are in all departments of film vultures who have never been known to lend a helping hand to their associates.

Mr. Pickard said that he would not be the man to call himself an exhibitor, and that the major general of the exhibitors was not in tune with the exhibitors and the exhibitors were at odds with the exhibitors. He was inclined to think that they were not going to be a strong band, but on the contrary they would be 200 great vultures.

One outcome of the scheme would be two new circuits, which would be at odds with the exhibitors, who still remained outside would have two more circuits available. His conclusion was that the scheme should be very carefully considered in all its branches by the exhibitors before taking definite action.

Mr. Ormiston thought that the scheme was that exhibitors would have to take the particular presentations that were in the ownership of the exhibitors but had no choice in the matter.

Mr. Ormiston said he did not propose to agree to any particular resolution to the meeting, as being an Association that had no power of action for or against the scheme. As this scheme was being held by the members of Parliament, it was well that they should discuss it so that they might resolve on some much enlightened point. At the end, however, they would have to make up their own minds as to whether or not they were in favour of the scheme.

Entertainments Tax

This was read from a copy, suggesting that a meeting of the Executive should be held in the following work in connection with the Entertainments Tax legislation, and to make representations of Members of Parliament and to take steps to carry out an immediate campaign.

Bailie Walsh expressed the view that this matter should be left over for another month, as he did not think that exhibitors could say that there had yet been adequate opportunity of determining what were the effects of the new taxation. Nothing could be done in regard to this tax until April next, except in the way of propaganda, and if they were going to try to influence legislation that would be better carried through within reasonable distance of the election. He felt strongly that nothing could they do in the present state of affairs. It was going to help them in the month of April next, but they were not in a position to force restraint measures.

Mr. Ormiston's view was that there would be plenty of time to hold a meeting at the beginning of the session, as they would be in the same case to lay before the Chancellor of the Exchequer and Members of Parliament.

After some further discussion on this matter, it was agreed to take no definite action meantime.

Cinema Sunday

In the course of further business, reference was made to the decision by the Scottish National Magistrates' Court to hold permission to the trade to use the usual "Cinema Sunday" locally. A statement on this occasion was made by the President of the Council, who said that they must remit the matter to the Executive, who might possibly consider it, in view of the subject reopened.

Bailie Walsh, concluding this resolution, expressed the hope that, if this matter were judiciously handled, it least impose an unnecessary pressure. An important point was the fact that there was nothing commercial in the "Cinema Sunday" movement.

Enthusiasm Lacking

Hugh Appleby and the Scheme

On the subject of the new Co-operative Booking Scheme, the Chairman was of the opinion that the scheme in question was the same as the old one, except that it had a "head" to it. It also had more names and more available information and that it was registered under the Film Industries Co-operative Society, Ltd.

After some discussion, T. Fawley Judge gave his personal views on the matter and the meeting was then dropped.

Grudging Executions

The matter of the new taxation was next raised, and it was stated that the Council's agreement to pass on to the Chancellor of the Exchequer the proposed tax to be charged on all cinema stations. Some of the exhibitors were advertising that they had not the "head" to it. It also had more names and more available information and that it was registered under the Friendly Societies Act as the Film Industries Co-operative Society, Ltd.

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Grudging Executions

Mr. Pickard told the council that he did not think of the matter had been passed. The subject of the new Co-operative Booking Scheme was that there was an important point that was the fact that there was nothing commercial in the "Cinema Sunday" movement.

Insurance

At the October meeting the members asked the Chairman to explain that the "Cinema Sunday" and the new Co-operative Booking Scheme had been off the agenda for five years. Mr. Pickard told the council that he did not think of the matter had been passed. The subject of the new Co-operative Booking Scheme was that there was an important point that was the fact that there was nothing commercial in the "Cinema Sunday" movement.

T. FAWLEY JUDGE, chairman, presided at the meeting held last Wednesday. The meeting opened by the chairman welcoming the members warmly, apologising to Alderman R. W. Wallace (vice-president) on his election as Lord Mayor of Hull.

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At the outset of the Northern Branch meeting at Newcastle-on-Tyne, on November 17th, J. C. Bell presiding, Councillor A. V. Adams drew attention to an item included on the Agenda regarding the Film Industries Co-operative Society, Ltd. He considered that this item could not be approved, and added that his remarks did not bear any relation to the Association at all.

The question of sufficient importance I have no doubt the Society will, in its wisdom, arrange special area meetings for the enlightenment of exhibitors without the C.E.A., having to discuss it "first," he declared, and accordingly moved that the item referred to be deleted.

The motion was seconded by J. S. Snell.

As a branch of the C.E.A. I feel that we cannot accept any responsibility in reference to that item. It was stated by the Councillor, he stated the chairman.

The Secretary (Alfred Smith) explained that he had included this item so that it might be referred to and passed over.

On being put to the meeting the motion was carried.

ENTERTAINMENTS TAX

It was reported by the Secretary that following the last Branch meeting he had circulated every member embodying the resolutions adopted by the Branch that the increased amount of tax to be added to the present gross prices of admission, and advising members to make any necessary rearrangement of their prices to bring such prices into line with the Special Committee's recommendations. This item regarding Entertainment Tax, the Secretary explained, had been included on the Agenda for the purpose of giving members an opportunity of expressing their views on the working of the tax.

R. W. Morison said he had heard recently that exhibitors who had small halls in small areas were the greatest sufferers. As far as his own experience went, his takings during that week had been just about normal, with the exception that his gross receipts had been paid to the Exchequer in tax, with an additional 40 per cent. for film hire.

S. C. Millar informed the members that at his hall he had a popular price of 7d., but since the new taxation had taken effect, the previous week the attendance of patrons had dropped by 25 per cent. As far as British films were concerned, they would be aware that the price of these was steadily increasing. As a remedy to gain some kind of relief, he advocated members to see that their tickets were issued in a more convenient and cover form for holding.

Indefinite Figures

Attention was also drawn by G. W. Oliver to the very good reports he had received on the new, 7d. tax tickets. The only figure, he said, which was at all dear was the 6d., for he had many cases where his patrons had returned to the pay box complaining that they had only been issued with a 6d. ticket instead of one for 7d.

R. W. Morison mentioned that a noted ticket would be a great deal better than the other method.

Mr. Snell suggested that it should also be made to the Public and Exchequer that tax tickets might be supplied which would be suitable for any form of running.

Following some further discussion, it was agreed that the Secretary be instructed to write to the public requesting the tickets and the issue of suitable tickets for the audiences of the largest publics, and the Secretary for necessary action to be taken with the authorities concerned.

Electrical Change Over Scheme

Mr. Snell drew attention to the process which was taking place of a change over from 40 to 50 cycles by the electricity undertakers. It was understood that the change over was likely to take place within a few months and would necessitate a large removal of plant in the case of every member.

The proposal so incurred was to be borne by the expediency of the change.

The letter proceeded to state that the purport of the writer was to point out to the members the situation that in the case of many super cinemas recently erected electric motors had been replaced by petrol engines, which afforded a great saving. The writer proceeded to suggest that the matter should be discussed at their meeting with a view to a special committee being appointed for the purpose of collecting all available information and for the subject of giving advice to members in regard to replacing lighting plants for their particular areas. He also suggested that the committee appointed should take into account the general situation, and discuss the form with their own and small theatres.

Speaking in support of his letter, T. H. Scott said he thought the letter contained all the facts the subject. They could possibly be put in hand, the members would be prepared when they had to deal with the change over and would not be taken by surprise. The change was in any case inevitable.

Mr. Snell said he had desired to bring this matter to the Executive Committee, with power to co-opt practical electrical engineers, and that C. Hartley, the Association technical adviser, he asked to supply full particulars regarding this electrical change over.

E. J. Hinge & J. S. Snell

THE BIOSCOPE

November 25, 1931

RELATION TO THE C.E.A.

"Northern Branch Rules "Co-op."

"Out of Agenda"

"If S. 1931 have anything to do with the C.E.A., the result is not only bad for Exhibitors but for every one, including the Exhibitors themselves, who are naturally going to be dissatisfied with the working of the tax. If the authorities were to be asked to remove this tax, with the result that they would be facing the risk of losing more in the long run, he concluded.

AUTHORITIES WILL THINK ALL IS WELL

"In view of the work which the General Council has accomplished in recent months, I think any good will come by agitating at the present time?" queried the Chairman.

"There is no doubt," replied F. W. Morison, "that we would be better able to speak with greater experience and authority at the end of four weeks' work for my confidence is that if the authorities are silent or are not asked to remove this tax, the authorities will naturally conclude that all is well with us."

Mr. Scott declared that they, as exhibitors, could not afford to accept the position passively. They must make sure that the small exhibitors were fighting for their lives.

Mr. J. T. Scott thought that besides the appeal to the 3d. tax, that exhibitors had to bear, the difficulties in the way of their at the tax on 1s. seats.

The Chairman suggested, should take immediate stock of the very serious position which many of the smaller men in the trade were in, and that a remedial measure should be made to get the tax removed from the seats downwards. He hoped the exhibitors had made any measure in seconding Mr. Hinge's resolution.

The Chairman proceeded to say that whilst the passing of such a resolution by the Branch would not do any harm, he felt very strong indeed that they would not get the matter remedied. He considered they had had hardly sufficient experience of the working of the tax, and had not considered their complaint upon.

The Chairman then put the motion, which was carried.

Sunday opening and General Election

It was reported by the Secretary that the Sunday Opening (Emergency) Bill had now come into effect in several areas. During the recent General Election members had been circulated by the General Secretary to obtain the opinions of their constituents as to whether they would support a Bill permitting Sunday opening. He had received replies which one or two members had realized the proposals were not for the benefit of the映象."
connection the previous Monday, when he had agreed to lend the films of one of the firms of the Northern Branch. If convenient, for a meeting of speech-shed exhibitors interested in the scheme to be held on Friday next, Mr. W. Evans, J.P., one of the society's executive directors, will give an address on the scheme's aims and objects.

Circuit Houses and Second Runs

The question of the anomaly in respect to suburban houses playing films second run with a third run was also raised at the meeting, and it was assumed, he said, on booking a film a second run to a circuit where it was not expected to be in for a certain date, but there were now cases which were becoming more numerous where the exhibitor on the contracts the house and date of the first run for the area, this, it was assumed, being because the first run was to be lent to a circuit which had not decided at which of their halls the film was to run. In this respect, however, circuit houses in Newcastle were playing these films in many cases, at one, two or three of their halls, and thus making the second run the third or fourth run in suburban circuits. This is a very real grievance, declared K. J. Hinge, and the matter must have to be followed up so that the new standard form of contract was under discussion. The inclusion of a protective clause in this respect.

F. J. TAYLOR, representative of the Gaumont-British circuit, was to be written to the subject to ascertain under what contractual terms they booked their first run films.

Mr. EVANS: After this lengthy discussion on the subject it was unanimously decided, on the motion of J. S. SWEET, seconded by G. E. HINGE, that the Secretary be instructed to forward this complaint to the General Council, with a request that the K.R.S. be asked to provide on all subsequent contracts theatre and at which all films are to be played.

For "Earnest Consideration"

Southern Midlands and the Co-operative Scheme

This Branch, having examined with great care the details of the new Co-operative Booking Scheme submitted to the meeting, recommends the scheme to its members for earnest consideration.

No resolution was carried unanimously at a special meeting of the Southern Midlands Branch on Friday at the Queen's Hotel, Leicester, to bear Mr. Connors Carr and Mr. Will Evans give further particulars of the Co-operative Booking Scheme.

M. R. COMYNS CARR outlined the principles of the scheme, as described by his branch director, as being explained to the exhibitors (the details of which have already appeared in the issue of November 11). He emphasised that the scheme was ready to function, and that all the details thereon could be made clear and could be put into operation at once.

Mr. Connors Carr described a scheme which has been put before you and supply us with the necessary particulars, and they will be communicated to your Branch. At least 200 houses must be secured before our booking plans can be started. We are not merely going to commence operations before we have a much larger number than 200.

The second condition is that when we have your agreement, you shall then proceed to put it with the others and form out of them our original booking scheme.

K.R.S. "Sitting on the Fence"

He referred to the attitude of the K.R.S. and said he could not quite understand how that body could act in regard to the F.C.B.S., as at their last meeting they had simply reaffirmed their original resolution relating to collective booking, without specific reference to the new organisation. The K.R.S. had appeared to be sitting on the fence.

He strongly advised exhibitors to pay no attention to that attempt at fractional-casting as would tend to put the renters out of business, and no names of applicants for membership had been put till the organisation was able to deliver the goods.

A Little Faith

WILL EVANS explained how his experience with F.C.B.S. had proved to him that economic rentals would not be secured without a big circuit organisation. He asked them to put a little faith in the scheme which had been outlined to them. If the scheme was a success then he would begin to think he had done some good for the industry.

The meeting was then thrown open for questions. Mr. COMYNS CARR, a member like that would not want to come into the main circuit. He would ask us to book for him outside the circuit.

No Director Has Rented Interests

C. C. DAVIES asked a number of questions as to how the independence of the exhibitor would be maintained. He seemed to him that in surrendering his booking rights to the Society he would be signing away his interests.

Would there not also be a danger of a director, or booking director, in any case, having to have an interest in one particular firm of renters, tending to book films that the firm had submitted without reference to the interests of the exhibitor?

Mr. EVANS: No director has any interest whatever in any renting or booking.

Referring to other of Mr. Davies' questions, Mr. EVANS said that if any exhibitor regarded members of their branch as not others he need not accept for all. He would pay the money himself. If any exhibitor was not satisfied with the operation of the society, that exhibitor would be better for him to come in for the lot.

All these points were dealt with, as Mr. Carr explained, on the films which, the same films, but they were not making it a rule that a exhibitor should be bound to accept for all his theatre.

Mr. EVANS emphasised the fact that members' local interests would be studied in every way. Three-day bookings would be continued where they were in vogue, and there was no intention to interfere with them.

First Come, First Served

SOUTHAM MORRIS: Suppose a small exhibitor comes in as an original member on the main circuit, and is not able to get the films first run. Mr. Connors Carr and Mr. Will Evans: After he had been turned down as regards the first run.

Mr. COMYNS CARR: In that case the Society would not operate. He would then get the second run, or the third run, or any other run which the K.R.S. might offer for preference treatment.

Mr. EVANS: With this point, Mr. Evans said that it would always be his aim to be loyal to the original members. Those who came in later would be penalised on the local circuit.

Referring to the rights of first-run, Mr. EVANS pointed out that, after the first run, there was only one first-class film each week, and consequently it was possible to arrange runs of different films in the same town as at present. He advised members to join up for a longer period than the month specified in the agreement.

Consider the Small Man

Mr. SOUTHAM MORRIS proposed a hearty vote of thanks to Mr. Connors Carr and Mr. Will Evans. This was seconded by W. N. BLAKE, who implored the new Society to think deeply over the position of the small exhibitor who was at present suffering. Whether he should join because of his fear that when the bigger man moved along he might be penalised out of the circuit.

In reply, Mr. EVANS said that it was impossible to lay it down that once a member was in he was for ever out. The only point was there likely to be a change when the member sold his hall. The Society would not be dependent, and he urged them to come together and arrange a time when they would have a little faith in each other.

Will Bring Down Rentals

After the retirement of Messrs. Carr and Evans a short discussion took place among the Branch members on the whole question of bringing down rentals. The general impression was that the scheme would not apply to first-class, but only to second run houses, and second run houses.

The Chairman (C. F. BAILEY) had given particular resolutions to replies to a questionnaire to his Branch, in the form of increased Entertainment Tax, which was practically unanimous in favour. It was reported, however, that local houses in the Midland circuit had not fallen into line.

Waiting the Council's Action

Leicester and Co-op. Scheme : Entertainments Tax Dispute

Criticism of the policy pursued by H. D. Moorhouse in respect of his policy regarding the increased Entertainments Tax aroused approval from members of the Leicester Branch when the Chairman, R. M. WIGHT, spoke on the matter at the November meeting held on Wednesday.

The Secretary (C. F. BAILEY) had given particular resolutions to replies to a questionnaire to his Branch, in the form of increased Entertainment Tax, which was practically unanimous in favour. It was reported, however, that local houses in the Midland circuit had not fallen into line.

For Individual Members to Consider

The Chairman addressed the meeting, reporting on the last meeting of the General Council, and stating that the matter of the increased Entertainment Tax was somewhat entitled to the Co-operative scheme. Much work was being done in the advance of the proposal. It was a question for individual members to decide.

The C.C.C. were getting very hot about dual lighting. They objected to the use of gas as an auxiliary lighting. The matter was being carefully watched. It would be a serious item to put in auxiliary lighting on accumulators in Leicester.

There had been a lot of discussion on what will Evans said about the Co-operative Booking Scheme. He was quite fair in his statement and also fair about his attitude to the previous trading scheme. He admitted he thought it to achieve his own ends, but was taking a great interest in the present scheme. Mr. Bryant thought his members should be asked to discuss the matter, if necessary, outside the Branch.

Council Should Not Be Satisfied

Mr. SOUTHAM MORRIS: There was something to be said for a booking scheme launched outside the C.C.D. Organisation, in case of failure through operating within the organisation. It was advisable that the Council should investigate the scheme and issue a report. As far as any general discussion by the Board of Trade was concerned, he hoped the Board of Trade would show some sympathy with the Society. In hundreds of cases the scheme was going to be the same. At any rate he thought the Board of Trade should be satisfied it had taken all the action necessary, by publishing a leading article in the C.C.D. Budget. As an exhibitor as a general statement from the Board of Trade was in order.

Benevolent Fund Appeal

(Reference to Birmingham and Midland Benevolent Fund) Inquired whether a Sunday performance of a Christmas film, which was in need of augmentation, in view of the present was thought practicable. A scheme might be made for both that and the National Institutions.
Leeds Members Crippled by Tax

A discussion on Co-operative Scheme

Beyond a report from the delegate to the General Council on the proceedings there, the Committee spoke briefly about last week’s meeting of the Leeds Branch, at which C. P. Metcalfe presided. It was the opinion of the meeting that it would be preferable to wait the result of a session of the General Purposes Committee and see what the proposals were at the same time.

Sam Eckman’s appeal for closer understanding between the C.E.A. and the K.R.S. was the subject of long discussion, and a motion expressing agreement on general lines was carried. The resolutions state that the National Film appears already to have been a success, and entertainments Tax had been imposed, and a resolution urging that the General Council should make early representations to the Chancellor was agreed unanimously.

Grievances to be Redressed?

F. Coe referred to the remarks addressed to the General Committee at the last meeting, and said he took exception to what that gentleman had said about the co-operative side of things, and that there was no indication that the grievances from all exhibitors throughout the country were suffering were going to be redressed? What was their aim to-day that would justify any increase in the percentages at present charged to the exhibitors.

When we consider the terms to-day that are being exacted from exhibitors, he added, “some of us are forced to the conclusion that there is an attempt being made in some quarters to squeeze us out of the business.”

Claude Whinup, Harry Hopkins

The Chairman: It is only fair to say that Mr. Whinup and Mr. Hopkins have approached this question with the idea that while independent exhibitors remained so loosely united it would be hard to lay before the General Committee the same time the position of the independents in this country now as it was in America, and there was no need to apprehend their virtual extinction and that, consequently, co-operative and independent trading was adhered to within the industry.

It is right to point out that regard co-operative buying the bulk of British exhibitors were too jealous one of another, and too distrustful. Little by little, the chairman on the subject of things eradicated, and no progress could be made until those two could secure unity of action within the trade itself.

K.R.S. Not Consistent

Harry Hopkins, referring to the proposal to have co-operative buying or booking, said that whenever such a thing is proposed the K.R.S. were always ready to jump in and say that they would refuse to do business with any booking combine. Yet it was a fact that during the past few months the K.R.S. did consistently accept bookings from people for houses in which they had not one penny piece invested. Such instances were numerous, and if the K.R.S. or the exhibitors on this side of the world were such men as Mr. Hopkins referred to, he did not see the way the K.R.S. could do business. He was afraid that there should be a closer working arrangement between our association and its own to deal with matters that are in the common interest of the trade as a whole. Mr. Hopkins was now the moment the prices were laid down they could be made a practice to make the keenest possible and how they were being charged.

Take the Liverpool “A” case—the effect of that decision is certainly going to be reduced to the cinema box office. By reason of the percentage term which we all have to pay the renters are in effect consumers of not only our own businesses, and any reduction of terms in that method of business is not as important as it is. Under the circumstances we have no need to apprehend their virtual extinction any more than in America, and the co-operative and independent trading was adhered to within the industry.

“Worse Than Ever”

A. Freedman: I maintain that the high prices being paid by the exhibitors for films are simply part of a deliberate policy—designed to squeeze us. Things are worse than ever. We are always hoping that as more films are being produced the prices of films would come down, but it isn’t so. As soon as a good film comes along no one will pay much attention to the percentage terms. It is a fact that we in the North are paying more for film hire than are our comrades in the South, and it is high time we did something to remedy this state of affairs.

Claude Whinup expressed the view that, as regards film hire, no harm could come from cultivating the “good old spirit advocated by Mr. Eckman and Mr. Caw.”

W. E. Batte seconded, and this was agreed.
Of Co-operative Bookings

West Lancs Suspends Judgment

Sympathy with the idea of a co-operative booking system was expressed by members of the West Lancashire Branch of the C.E.A. at the meeting held at Preston on November 17th, but they are not at all convinced that that of the P.I.C.S., Ltd., merits their support.

The complaint on behalf of Percy Broadhead, the spokesman for a circuit of seventeen theatres, is flimsy against participation.

Percy Broadhead had called for a further consideration of the plan until the next meeting, which will be held on December 15th.

A COMMUNICATION from a member was read, with reference to the charges for films. Mr. Atroy, the chairman, was not impressed with the member's arguments but he would like to know if the member had a fixed percentage for pictures according to the run, or was it a fixed charge for a particular run, or a certain percentage of the run? Were exhibitors called upon to pay the same percentage for the same run of pictures? He was interested to hear that exhibitors were not asked to pay anything for the super pictures and were expected to pay for super pictures to compete against the others. Would the member like to make a test case?

"Would-be Super Exhibitors"

Speaking on behalf of Percy Broadhead (principal of a circuit of seventeen halls and cinemas), Mr. Simes made the following statement in reference to the co-operative booking scheme. "In my opinion we should all exhibit the old'" he added. "will help to firm of new exhibitors to make your business to fight for super pictures to compete against the others. "To help the co-operative scheme is to strengthen those who want to swallow us up without the cost of buying us up, or the trouble of fighting us.

"The only good thing about the scheme, I think, is its name. It leads one to suppose it will be like the real Co-operative Societies, where a pound of tea is the same price to all on the same day. We know what that means. We have had a certain percentage of first use or run, or tenth use or run, and the big exhibitors can buy their pictures through the Co-operative."

"All the co-booking schemes or co-operative schemes of the picture houses are made up so that the members have gone bust on this back. There are few sure fire attractions, and so many want that the films are bound to go.

When it's Cheaper to Pay 40 Per Cent.

The CHAIRMAN asked exhibitors known that along the Lancashire circuit the picture houses were getting a reduction by way of settling, reduction from heavy film costs, but this would have to be by agreement in their own towns, not to pay more than a certain price for films. Mr. Atroy then made a survey of the cost of films and the profit of the trade.

"If we have need of a co-operative scheme to help us out of our troubles," said the chairman, "but I would want to have an independent man in the field. Bad things might happen, or a man might try something away from your independence. I have paid 40 per cent, and 40 per cent, and 40 per cent, but I would rather pay those percentages and attract the people than to lose 10 per cent, or 20 per cent, for pictures the public does not want.

Can London Book Successfully for Lancs?

The CHAIRMAN commented on some of the difficulties that might be experienced in operating this scheme, and thought that the member who had mentioned the rate per foot could not book terms for cinemamas in Wigan, Burnley, Lancashire, and the other towns as they had the same prices everywhere. He was glad to hear that something might be done for the London film houses.

J. Howson asked what the motive of the scheme was. The member had said in exhibitors supplying the information which the price for tickets for the weekly run had to be a scheme of co-operative booking, it should be supported by the C.E.A., with its 3,000 members.

"And organised into branches," added the CHAIRMAN. "How can a company, booking films for three or four exhibitors in one town where they all want the first run, give service to satisfaction?"

James Atroy
H. Hargreaves
To Hear “Co-op” Views
Notts and Derby Invite Directors to Meet Them

Nottinghamshire and Derbyshire Branch unanimously decided to ask Major Gore and Will Evans to explain the Film Industries Co-operative Society, Ltd., scheme to them and answer questions at a discussion which took place at the County Hotel, Nottingham, on Wednesday, November 18th.

The meeting followed a luncheon given to the members of the Branch by Councillor Thomas Webb, their President. Councillor Joseph Pollard, newly elected Mayor of Mansfield, was also present.

It was reported that neither of the Branch’s delegates had been able to attend the last meeting of the cinema employees, chairman’s, mayors, and other representatives of the many municipal authorities, and Mr. Langham Brown on account of the serious illness of his wife.

In all, there was no information that he had been unable to attend the last General Council meeting, because he had been wanting to call attention to the special consideration that resolutions from the Provinces received at the last meeting. He felt that many vital questions to them had been shielded. In general, he had been advised Notts and Derby’s resolution on the need for “U” and “A” films to be a more serious situation—the exclusion of all children under 16. The General Council were asked months ago by Notts and Derby whether they would be in touch with the renters and see whether more “U” films could be taken. The answer had not been given.

What is a Queue?

The Secretary reported the receipt of a letter from a member asking for advice on the subject of queues.

Mr. ELTON: “What is a queue?”

Mr. PRIOR said that in this case a queue had extended round the cinema building, which was causing alarm to the police.

The police had threatened to take action against the cinema or the manager, and he wanted to know what his position was in law.

Mr. ALCOOP said that a cinema manager or proprietor was entitled to refuse admission to the cinema. He could ask people to do things, but could not compel them to do things. He had asked them to be open in front of the cinema.

Mr. HARRIS (Lincoln) said that in that city, a deputation of shopkeepers went to the police. The Chief Constable requested him to keep the cinema open in an orderly manner off the pavement, and that was an end of the matter.

Breach of Understanding

The Branch went into committee to discuss what could be done about two cinemas referred to by the President in his speech at the luncheon—of course, with a view to the future.

“Some Settlement of Policy”

The Branch went into committee with a discussion on the Film Industries Co-operative Society and its prospects. Happily, it was found that “where the Co-operative Society was going to get pictures which could prove attractive,” and “where the booking could be taken, some settlement of policy could be reached between the Branch and the Society.” Then would be the time to discuss whether it was advisable to become members of the Co-operative Society. Mr. Langham Brown said: “I should not allow the action of the Co-operative Society to be the matter that decides me, but I think there is no question that a committee of the present methods will drive exhibitors into bankruptcy.” They heard a lot about making things easier for the small halls. Were they easier? He doubted it.

Mr. Brown said that the attitude of Gaumont-British was comprehensible. They, as a combine, were out to extinguish the small exhibitors, one by one. If they had the chance, he thought they would go remote. It was the threat of the Gaumont-British, John Maxwell or any other.

Front of House Service and Spares

Fortnightly is the service for “talkies.” Similar equipment were furnished by the Chairman, who said an exhibitioner would have £2 per week, including all renewals and spares. There was some difficulty in getting the spares in stock, and they were not benefited by the company responsible for the installation.

In the opinion of the company, the Gaumont could give services for £2 per week, others could.

Still a Long Way Off

It may be remembered that at the last meeting questions were asked as to the likely effect of television on the cinema entertainment. The Chairman said he knew no one could say anything definite on the subject. He thought the situation had been well handled, and thanked W. Ouds for having directed his attention to Gaumont-British’s situation. He said that television was still a very long way off.

Lead Wished from Council

E. C. Moore thought the General Council should have given the Branches a lead.

Mr. Brown said that the “Co-operative” organ of the Association should be the organ the film went to, and was in favour of knowing the matter by a few hands from now on.

A vote was carried that hardly anyone was in favour of this course, and a suggestion from Mr. Langham Brown that Mr. W. G. Evans was asked to speak to the Branch, that the chairman for the remaining questions, was eventually passed unanimously.

“Cinema” Divides Sheffield Advisory Committee Consider Scheme

A diversity of topics, ranging from the question of Christmas Day opening and Sunday opening for charitable purposes, to the subject of the new Co-operative Booking Scheme, was discussed by the members of the Sheffield and District C.E.A. at their monthly meeting last Wednesday, at the Grand Hotel, Sheffield.

The most important subject was the last-mentioned, to which a considerable length of time was devoted, members giving free ventilation to their opinions. Eventually, a resolution calling a meeting of the Branch Advisory Committee to discuss the scheme, was carried.

One member urged the serious consideration of the scheme, as being one that might be produced, and the local authorities inclining to the scheme for the sake of their own purposes, in that exhibitors becoming members would lose their own independence through having no individual liberty.

A. R. FAYELL was a good attendance.

First item of business was the report of the Chairman concerning a visit paid by him, in company with the Honorary Secretary to the local Chief Constable’s Department and the local cinema employees, to open Christmas Day opening questions of opening on Christmas Day and Sunday opening for purposes of charity.

Mr. Fayell said that the Chief Inspector promised them that he would do his best to see that the matter of Christmas Day opening was arranged as desired by the Branch.

With regard to Sunday opening, said Mr. Fayell, there were difficulties. The Chief Constable’s Department would not give them any regard to it. They were informed that the power in this direction lay with the Town Clerk, who sympathised with their desire, but pointed out that his hands appeared to be tied by Parliament. The Town Clerk expressed his sympathy of course, which local cinemas had been able to the help of the Town Clerk, the Town Clerk of the town of Chesterfield had been able to get the help of the Minister of Health and there was every possible way in which he could be of assistance to them that assistance which they asked for.

Mr. Fayell added that it was pointed out to the Town Clerk that he must consider the Cinema Sunday for charitable purposes had been held annually. The Town Clerk had his reasons. In one case, they might manage the matter legally if the exhibitors could apply for their shows before the end of the year, and they had to do that every year. Even in this case, they were told, they would be laying themselves open to the charge that they were holding up the licence.

The question of arranging for a Cinema Sunday for charitable purposes before the end of the year was proposed, but eventually it was decided to leave the matter until they were able to get any backing of any other way out of the difficulty would then present itself.

The Deadhead Question

The vexed question of the attendance of unbooked persons on local trade shows was then raised by the Secretary (Arnold R. Fayell), who, on instructions given at the last meeting, had written to local booking firms on the matter. He stated that all had replied to the effect that they were not responsible, and that they took the greatest care to issue trade show cards.

W. T. GENT alluding to a trade show the previous day, said that the firms now were taking a much better course.

Politics in Newcastle

Reporting on the General Council meeting, the Chairman mentioned the receipt of a letter from the Manchester Branch complaining that centre’s film managers were not taking up a fair opportunity of the ordinary exhibitor.

Mr. Fayell also mentioned the南 Whales Branch complaint with regard to the inclusion of political cartoons in new films, which had caused considerable consternation from audiences. Mr. Fayell’s statement that requests were made to the Ministry of Information, was decided in favour of the Co-operative.

The Co-operative Scheme

“The question of the Co-operative Booking Scheme with the National Society was raised,” said Mr. Fayell. Mr. Sam Eckman advocated a closer and more united working between the C.E.A. and the K.R.S. He said there is too much dirty linen washed in public, and that people were not interested in that to that extent. He said the K.R.S. would give sympathetic consideration to all matters brought to its notice; in fact, he said it had a member of the K.R.S. sat in the C.E.A. C. and E. meetings and vice versa.

Mr. Buxton, speaking for the C.E.A., said that this did not seem to be meeting exactly with the approval of our Association, Mr. Carr.

Mr. Comyns Carr then addressed as regards to the Co-operative Booking Scheme. Were there many exhibitors at present that were singing up and signing up for the Co-operative scheme? Some, he said, and that was only by combination that they would be successful. The result of all this was that we found

What They Have to Offer

“Do you think it is the business of this Association to boost either the Co-operative movement publicly or the Co-operative exhibitor in the public eye?” asked the Secretary (Arnold R. Fayell), who, on instructions given at the last meeting, had written to local booking firms on the matter. He stated that all had replied to the effect that they were not responsible, and that they took the greatest care to issue trade show cards.

With reference to the K.R.S., he honestly believed that it is the Co-operative Society got a sufficient number of members involved could get them with the exception of, Gaumont and W. G. Evans.

He thought local committees should be set up, to consider the film wanted, for first, second, and subsequent runs. In his opinion, a recommendation of some sort should go forward from the Branch. He was afraid that there might be some exhibitions which could be taken by this scheme and without a suggestion that the membership form and send it up. At the same time a really good combine would be able to get the most of films on the profitable costs to them.

To the combined scheme without going into the matter further,” he added.
there were people in the Association who are conected with it. The scheme was "puffed" but there didn’t seem to be much enthusiasm about it.

Mr. Gent: Was nothing said at the meeting about the reasonable price of the dinner to Mr. Ormiston? Fifty shillings for a dinner in outrageous. Hon. officers don’t seem to be able to do anything on a moderate scale. There seem to have been very few real exhibitors there.

The Next President? Yes, GIBBATH said that in view of the fact that Mr. Ormiston’s name had been mentioned, he would like to have some information from the Hon. Officers as to what place they would like to be nominated for the Presidency. It would also like to suggest that, in view of the tremendous amount of legislation of great importance that must take place during the coming year, it would be a wise as well as a mark of esteem to Mr. Ormiston to nominate him as the next Chairman of the Association.

The resolution of congratulations was seconded and carried.

“We All Book the Same Stuff”

Reverting to discussion of the booking scheme, Mr. Blacker asked the hall rolling by observing that he thought the scheme ought to be considered by the Branch Advisory Committee, in order to see what kind of report could be made to the Branch generally. He thought the scheme was one of great importance which should be regarded from all angles. The biggest thing he had heard said against the scheme was that exhibitors would not be able to book what they wanted. “I don’t see where that comes in,” he added, “because we all book the same thing. This is the first chance we have had,” he added, “to have a chance of putting a big business on the Committee. This thing should be considered by the Committee in my view, as this respect: that if you become a member of this new Association you do not hire films on your own account at any time. If a house was told the Ordinary Cooperative Stores that she must make all her purchases from the Association, that the films would be sent out, it would be a much more important thing. It is a question of whether the Co-operative stores will make the scheme more of a matter for the individual exhibitor. What good a sub-committee can do in advancing it I don’t know.

“Ought to Go into It”

“I still think the scheme should be seriously considered by the Branch,” was Mr. Blacker’s rejoinder. He agreed that it would have to be “humbugged” a little. No scheme like that could work smoothly in a straight way. He did not agree that exhibitors would lose their independence under the scheme. They would not get into the matter to find it was not so serious as it looked in print.

“Why not open the idea?” It appears a workable scheme and is of such importance that it ought to be inspired into the members. Every day, the members think we don’t think about them. We ought to go into it and see if it is possible that the real common sense come out of it.

“I think it is time you started to look after we small people,” said H. S. TURNER. “I am not taking £50 a week from the 30/6-people but you have to look after my shareholders; we haven’t lost money yet, but it is only a matter of living.”

Mr. Blacker said such hints as those should be forwarded to the General Secretary in London, giving fullest possible information, when the matter would be taken up.

It was suggested that communication be made with London on Mr. Turner’s behalf, pointing out that an arrangement made with the renters had not been adhered to, and Mr. Turner promised to supply the necessary information.

“I Would Not Satisfy Me”

Mr. GIBBATH was outspoken in regard to the booking scheme that was absolutely contrary to the well-being of every member. It would split them up and cause uneasiness. Each individual member, in deriving benefit from such a scheme, would be doing all others an injury.

Mr. GIBBATH went on to contend that the big circuits did not derive as much benefit from their booking arrangements as they would if the small exhibitors were given their dividends paid, he said those amounts would not satisfy him; neither would they satisfy many of the independent exhibitors.

After further discussion, it was agreed to call the meeting of the Advisory Committee to consider the scheme.

Tax Not Passed

The Branch proceeded to consider the situation created by the Bills which had been introduced in the Entertainments Tax had not been passed on to the public after the Branch had agreed to vote.

It was decided that the proprietors of the hall in question be communicated with on the subject.

South Wales Declares “For” Co-op. Directors at Cardiff

A special meeting of the South Wales Branch was held at Cardiff last week, when Mr. Comyns Carr and Major T. W. Gent appeared to put the objects of the Co-operative Society before the members. H. VICTOR DAVIS presided.

The occasion attracted a big attendance, and, after the scheme had been outlined, considerable enthusiasm was shown.

After discussion, a resolution was passed, approving the proposals made before the meeting, furthering the object of the Society.

Sunday Opening in Staff Branch Unanimously in Favour

The North Staffs Branch had a good gathering at their meeting on Thursday evening. W. G. AMBROSE occupied the chair. Among those present was Bert Miller (A.B.C.), and the Chairman was shown the booklet with reference to Sunday opening.

It was announced that the Branch’s application for Christmas Day opening had been refused by the Cine Welfare Committee, and a statement made by Mr. MILLER that it was a fact that certain members of the Staffs were not desirous of Christmas Day opening, and he felt that if there was not more enthusiasm shown among the members of the Branch, the result would get the same privileges as those in other parts of the country.

He concluded by saying that which certain members had displayed in the matter.

On the past, Mr. Miller concluded, there had been Christmas Day opening for five years in succession, and he said, that for a fact that the staffs of local cinemas were eager to work on Christmas Night, because there was always the object of double pay in view. Not all, but the majority of these cinemas would be prepared to work on Christmas Day, he was certain.

Public Wants Sunday Opening

On the subject of Sunday opening also resulted in a lengthy discussion, during which Mr. MILLER was the orator. He said that all he was going to come for Sunday opening, and, as he had proved from experience, it was not the case, that Sunday opening tended to improve the business. It was obvious that the results of Sunday opening was, as proved by the fact that in towns where it was in operation full houses had been experienced. Mr. MILLER stated that in places where three or more staffs would rather have a day off during the week, and work only two days on Sunday, it would have no effect.

On the whole the Branch was very enthusiastic about Sunday opening as it was present only two adopted an indifferent attitude.

Diary of Trade Events

NOVEMBER 27

Paramount (Liverpool Branch) Annual Dinner and Dance, Bear’s Paw Restaurant, Liverpool.

DECEMBER 2

Paramount (Manchester Branch) Annual Dance, Shorrocks’ Palace Royal, Manchester.

Hull Cinema Managers’ Association Annual Dinner at the Hotel, in aid of Hull Royal Infirmary. Under patronage of the Lord Mayor (Ald. R. W. Wheelock). Tickets 7s. 6d. each.

Bristol C.B.A.

Annual Dinner, Royal Hotel, Bristol. Tickets from Secretary, F. A. Webber, British Dominions House, St. Augustine’s Parade, Bristol.

DECEMBER 3

North-Western Branch Annual Dinner, Adelphi Hotel, Tickets from Secretary, G. Dudley West, 11-13, Victoria Street, Liverpool.

DECEMBER 7

Cinema Veterans Annual General Meeting, Holborn Restaurant, 6 p.m.

Annual dinner, same place, for 7.30 p.m. In the Chair, Capt. Jack Smith, President-Elect.

DECEMBER 8

London and Essex Counties C.B.A.

Annual Dinner and Dance, 6.30 or 7 p.m. (Tickets from Arthur Taylor, Secretary, Broadmoor House, Panton Street, W. £2 12s. double; 1s. 7s. 6d. single.)

South Wales Declares “For” Co-op. Directors at Cardiff

“A Renegade to the Association”

Thomas Wright’s Indictment

Speaking at the annual lunch of the Notts and Derby Branch of the C.B.A., before last week’s meeting, Mr. SMITH, the Chairman, said that at these annual gatherings it was usual to expect some review of the year from the branch President. “In my opinion,” he said, “the only review that can be given of the trade in the past 12 months is the increase in this obnoxious Entertainments Tax. This has been met by exhibitors generally in a wonderful spirit. There have been no complaints. They realised the country was in financial difficulties.”

The upshot of that in the previous week he had visited a cinema with a seating capacity of a little over 500, which discovered last week was over £25 or £30 a year. If they took that across the national average, and there were 4,000 cinemas in the country, they would realise what theth can amount to in itself—something like six million pounds a year.

“A Venal Case”

“Do not know,” he continued, “if there are many cinema managers who have not just as much as the public I came across one, a small house, where the man was new to the business, and I tried to point out to him that within 12 months it was going to be the ruin of the whole company. We have also had a case—an occasional one—of people who were hardly touched by the tax, pretending that they were giving the public something, which is not true. I say this. They are remeans to this honourable profession. They ought to be thrown out of this association. The solicitors should be receiving no benefit.

The presence of renters’ representatives. Mr. Wright said that it would be better for him to make no reference to the Co-operative scheme.
From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Cronshaw, 48, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 4290)

Manchester and district projectionists were held in the offices of the Walthour Cinema Supply Co., Manchester, on Sunday, December 22nd, to discuss the formation of a Manchester Court of the Guild of British Kinemacine Exhibitors. It was announced at the meeting that a provisional council. About 22 operators are fully paid members of the Guild and promises have been received from two or three others to join up. Arrangements are in the hands of E. Edwards (chairman pro tem.) and Dennis Brown.

Renters' Staff Dance

Manchester branch of Paramount Film Service will hold its annual dance at Shorrocks, Palais Royal, Brunswick Street, Manchester, on Wednesday, December 22nd. Normal Wilde's Manchester branch is in charge of the arrangements and can be depended upon to uphold the good name of Paramount as entertainment providers. Dancing will be from 8 p.m. to 2 a.m. and the programme includes 11 stone bands at 5s. each, including running buffet. It is expected that about 300 persons will attend the function.

Concessions Pending

At the meeting of the Banger (North Wales) Electricity Committee, consideration will be given to a new schedule for electric light and water. Manchester Civic Reopens

Butler Picture House, Butler Street, Manchester, reopened last week, after having been closed for a week whilst alterations necessary for the making of the picture mechanism were being carried out. B.T.H. equipment with directional loud speakers has been installed.

Vehicles

Manchester Watch Committee has declined to allow two Russian films, "The Blue Express" and "The New Baby," to be shown to a private audience by local Film Society members.

One Law for Liverpool—Another for Birkenhead

Birkenhead magistrates have refused to allow cinema performances on Sundays for the Liverpool district. Mr. J. P. F. Tetley, QC, who told that the magistrates' Clerk advised the magistrates that they could overcome the difficulties of the problem by the magistrates taking the decision. Liverpool and Wallasey magistrates have agreed to allow performances for the object mentioned.

Four Northern Counties

(Representative: Thos. P. Burgess, 242, Wincraven Avenue, Newcastle-on-Tyne)

Annual Cinema Ball

The Annual Cinema Ball will be held in the Opera Galleries, Newcastle-on-Tyne, on Friday, the ball has been organised by several renters' representatives and promises, as in past years, to be a great success. Tickets, which can be obtained from local cinema managers and the renting houses, are 5s., and dancing will take place from 9 p.m. till 3 a.m.

Christmas Day Opening

An application made on behalf of 26 cinemas in the city of Newcastle-on-Tyne for permission to open on Christmas Day from 3 till 10.30 p.m. was granted by the magistrates on Thursday last. In reply to the Bench, the Deputy Clerk intimated that as far as the police were concerned there was no objection.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," High Road, Smethwick, Birmingham. Telephone: Smethwick 1290)

Beaufort's Effort

"One of the most enjoyable functions this season," said the general opinion expressed in connection with the special "after the show" dance organised by Fred. J. Budd, manager of the Beaufort, and held at the "Coach and Horses," Colichill, last Tuesday evening. The proceeds of the dance included a Christmas Tree Fund of the Colichill orphanage, and so well has the undertaking been supported that the directors and staff of the Beaufort have decided to hold the event again next year. Arrangements are in the hands of E. Edwards (chairman pro tem.) and Dennis Brown.

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Goole Tower Sold

Goole Tower Theatre at Goole, which for many years has been owned and controlled by W. H. Orbell, has been sold to the Savoy Cinemas Co., Ltd., and the changeover will be made at the end of the month. Although no official confirmation is at hand, I am given to understand that this purchase figure lies in the neighbourhood of £11,000. The Tower specialises at present in cine-vendredi and B.T.P. apparatus is in use.

Anne's Talkie "Convert"

Moxiborough is now all aw "talkie," for the Oxford Cinema, which has been closed during the last few weeks, is going in for talkie films, and the changeover could be made, is due for reopening on Monday. The theatre is controlled by J. J. Woffinden, of the Moxiborough Theatre.

Leicester and District

Christmas Day

Manchester has been made through the local Branch C.E.A. for Christmas Day opening on behalf of those exhibitors desiring to open. Those certain district, in which the proceedings included a special film, a daily and that this film would be at the propitiation of the public for entertainment which has to be met, but it is understood quite a number of houses will be catering on that particular day.

Charitable Effort

The annual entertainment at the Futurist, Site, Wildfield of the Leicester Cinema Fund, took place last Wednesday, when the proceedings included a special film illustrative of daily routine, which this sale of 1s. was the proceeds. The proprietors of the Futurist, Messrs. Baum and Fisher, are to be congratulated on their splendid effort in a worthy cause.

South Wales

Confidence

Some South Wales exhibitors appear to be quite confident about the future, and, if what I hear is all true, quite a number of new cinemas will be opened in the hands of builders in the very near future. On another page reference is made to a new cinema which is to be built immediately in Penarth, the seaside resort near Cardiff. A number of other schemes are in the offing, with the result that the amount of very real activity lies just in front of Wales.

Charity Effort

The United County Cinema Council has given permission for cinemas in the Aberdare area to hold a number of Sunday performances in aid of the Children's Holiday Fund. Local exhibitors are taking an active part in the work of the fund and most of them will bear the major expenses.

Northern Ireland

(Representative: George Gray, Port Garry, Cushendall, Park, Belfast)

Settled

The proceeding against the proprietors of the Royal Cinema, Kilkeel, for alleged breaches of the Cinematograph Safety Regulations, have been ended very satisfactorily, for when the case was resumed at the Kilkeel Petty Sessions, District Inspector Creery stated that the defendant had kept the house closed until the police requirements had been complied with. Sergeant Beenev stated that the exits had been well-lit, seats fixed to the floor and the extinguishers provided. The magistrates, in paying a tribute to the manner in which the management had gone out of their way to meet the police requirements, stated that a technical breach of the Act had been caused by the extinguishers provided. The case was settled by the payment of £2.

Empire Films

Collection with Empire Week in Belfast, cinematograph shows of Empire films were given in the Granada Cinema Hall, which were attended by no less than 15,000 elementary school children.

Sympathy

Sincere sympathy is being expressed by exhibitors and renters with Harry Mulligan, Paramount's Northern Ireland representative, who has been betrayed by the death of his mother.
THE SHOW
Theatre Running, Equipment & Construction

Cinematography in Future Business

Technical men who are sceptical of every getting a full-size sharp picture from 16-mm. stock should make a point of reading Professor Goldberg’s fascinating article in the Bioscope last week. He said that it was now possible with the help of the photo-cell to make a photograph in 10 seconds which 10,000 books could be made readable on one square centimetre of film, or 60,000 books on one square inch. He hinted that, in the office of the future, film photography would take an important part in routine. Every letter, document and cheque will be photographed and given a key number. In the event of an executive wanting to see a letter, he will simply dial a number and in the shortest possible time the desired document will appear on the screen. The letters would rush through the mechanism at a speed of at least 1,200 per minute, stopping dead at the dialed number. There is no reason why that speed should not be exceeded, for there would seem to be no need for an interminable movement at all, and the film could run together and thrive on maximum and speed. If the reduction in size has anything approximating the proportions suggested by Professor Goldberg, then the new film would hold a year’s correspondence.

Plough Those Seats!

America, in the throes of a first-class slump, is getting rather panicily about overselling. The experts are quoting Los Angeles as the horrible example. A year ago the city was generally recognised as having too many theatres. Since then twenty thousand seats have been added. The process, which is continuing, is described as “business suicide combined with economic insanity.” The business doctors’ new slogan is: “Every third row of seats MUST be ploughed under!” The phrase is a vivid one; it enables me to visualise a cinema where we reduced our legs. But, like most American slogans, it seems intended for the luncheon table rather than the business office. As a business policy most managers would follow it but how they could increase their business by reducing their seating capacity.

Trumpeting Television

The new President of the Society of Motion Picture Engineers, Dr. A. N. Goldsmith, who is also Vice-President of the Radio Corporation of America, had just made his first official pronouncement, and it deals interestingly enough with the future of television. He spoke as an engineer with specialist knowledge and inside information, and he quietly predicted that, within one year, television will have arrived as a commercial art. It already is an actuality in the studio. He insists that Television, Sound Pictures in the Home on amateur sets and the Motion Picture Theatre are indissolubly bound together, even at this early stage. They will grow closer without competing with each other, three component parts of eye entertainment for the public which will help each other grow and prosper. There are technical snags to be cleared away before the present quality of film entertainment can be equalled, including the problem of a better seating plan to cut down the cost of the television programmes. This will mean television in cinemas, where pictures will be extracted from the ether with the ease and certainty of radio broadcasts. The new Radio City buildings will shoot television programmes out across the world’s largest screen as a modern projectionist shoots his pictures out of the box. Not a Vulesh nervous story, all this; just something that will, according to Dr. Goldsmith, happen, without too much in the way of about a year’s time.

Running Chaplin Off the Screen

One or two arithmetically inclined readers pounced on something in last week’s Bioscope and want to know how any projectionist could give 1,008 performances of “City Lights” in three weeks. Well, you do it this way. Taking a 12-hour day for 21 consecutive days gives you about 259 running hours. Taking 1,008 performances, you get about 15 minutes for each showing, and as “City Lights” is about 8,000 ft. long, you have to run the Chaplin master-piece at about 500 feet a minute. Some people might think that speed would improve the feature, but that it wouldn’t improve the projection equipment, so I asked Film Industries, Ltd., in whose advertisement the statement was made, what the sound would come out like at that speed. They assure me the advertisement correctly states that “City Lights” was run on the Equipment Ltd., at the Marquee, in which case the feature was shown at a stack of 1,008 performances without a single breakdown and at a renewal cost of £5 7s. 6d. But the test covered 30 weeks and nothing was said, which was a good deal easier on everything concerned, including Charlie’s feet. In view of Film Industries’ legitimate elation over the behaviour of their equipment, their little slip is quite forgivable.

Watch Waltdaw

Though on the surface there is little sign of activity, some extensive rebuilding is progressing in Gerard Street, where Waltdaw’s storage rooms are being considerably enlarged. Incidentally, I shall be surprised if their activities stop at mere enlarging. Some interesting news in the sound field may also be expected shortly.

The New Chair

The other morning Mr. Friese Green of Sheffield, arrived at The Bioscope offices with a specimen of his new interchangeable tubular steel standard cinema seat. Early reports had led us to expect an ingenious seat, but the extremely handsome appearance of the unit was a surprise. It is a piece of furniture which would be an ornament to any surroundings, its chromium silver finish giving it an air of richness. As a seat it is as comfortable as any. Each cinema chair is naturally expected to be but its great points are not its appearance or comfort so much as its sensational convenience from an equipment point of view. Here is a strong chair without screws or bolts but unbreakable and indestructible yet capable of being dismantled in a few seconds. In the event of a seat being damaged a new seat can be slipped in place as easily as one replaces a gramophone disc, and as the seats are hung on ingenious self-aligning bearings, there is never any difficulty in getting a perfect exchange. When necessary for a thorough cleaning of the floor or a changing of the carpet the entire seats can be lifted away in a matter of moments, leaving the floor space clear except for the skirf plates. It is difficult to see how the seat could ever be broken; but in the case of wanton damage or injury to the upholstery, I placement of any just putting on sale a series of all-metal trumpet horns. The first model is 6 ft. long, has a bell diameter of 32 ins., is of spun aluminium free from lateral joints or seams, and has a total weight of 12 lbs. These horns are said to be entirely unaffected by atmospheric and moisture conditions, practically indestructible and quite free from the rasping and vibration noises hitherto associated with this class of horn.

Stopping the Show

Emphasising the need of regulating volume to conform to the size of the audience, Frank E. Cahill, of Warners, points out that "each individual in a theatre absorbs 4.7 per cent. of sound." I wonder what happens to the sound when the twenty-second patron is exactly one-third of the way through the door? F.F.
MORE Holophane Colour Lighting TRIUMPHS!

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Looking Back a Bit

It is surprising to find how common is the delusion, even among exhibitors, that talking pictures are a modern invention. The younger school of exhibitor regards the talking film as the very latest development in cinematography, whereas, in cold fact, talking films were shown 33 years ago. Moreover, to our credit let it be said that those pioneer films were shown in this country and not in America.

We recently had an interesting talk with Mr. James Henderson, who is now carrying on the business established by his father at Newcastle-on-Tyne and known as Henderson's North of England Film Bureau. Mr. Henderson still possesses in his historic collection all the component parts whereby this original talking film was presented, and they are still, in spite of innumerable exhibitions, in perfect order. He gave us an interesting story of how this 33-year-old "talkie" was produced.

In those days the hub of the London film world was Cecil Court, just round the corner from the Bioscope offices, Charing Cross Road. This was Flicker Alley, a narrow court flanked with small shops and basements on each side, practically every one of which was the headquarters of some firm engaged in the film business. Wardour Street was, as yet, unknown.

First Synchronized Talk Film

In 1898, George Henderson had the idea of combining with one of the new moving pictures and audible record synchronized to the movement, dealing with the history of cinematograph. In one of the tiny shops in Flicker Alley he met a youth named Bromhead, who was just opening a selling agency for a maker of films at Walton-on-Thames. He gave himself the task of producing film, and he was only just starting on his own as a film producer. He was always eager for new ideas, and so Bromhead took his visitor out to Walton-on-Thames to see if he could interest Hepworth in the scheme.

Of course, Hepworth was interested, and right away a suitable film was taken in Hepworth's back garden and developed and printed in the Hepworth bathroom. The lecture itself was, however, recorded on a 5-in. wax cylinder at Stockton and was synchronized when the simple expedient of projecting the film and talking on to the wax cylinder as the picture progressed.

Incidentally, the alert youth who piloted Henderson out to Walton-on-Thames is to-day better known as Colonel A. C. Bromhead. The film was publicly shown at Stockton-on-Tees at the Temperance Hall with great success. It was, of course, only a crude affair, because the sound reproduction itself was necessarily crude. There were no amplifying valves at that time and volume could only be secured by the use of an enormous 4-ft. horn, which magnified record and surface scratch indiscriminately. Still it was a show, just as Stephenson's "Rocket" was a locomotive, and it did start inventors and contrivers on the line of securing a combined pictorial and audible record. The projector, by the way, was a combination cinema camera and projector of an extremely primitive type.

Paul's "Ora Pro Nobis"

That was, of course, merely a beginning. Robert Paul, who had been making projectors since 1891, was the first to set up a regular film studio in this country, started making sound films in 1900. Paul specialised for a time in song films, and one particularly fine specimen was a picture illustration of a once famous song, "Ora Pro Nobis," a sentimental trifle of which audiences never tired. The synchronising medium was in this case the newer disc record.

Needless to say, Will Day was not far out of all this activity. In 1889 he had attempted to harness the cinematograph and the phonograph, and in 1902 he was associated with Gaumont's newly introduced Chronophone. Then in quick succession came Hepworth's Vivaphone, Barker's Auxer- tophone and the Animophone. By this time sight and sound films were being exhibited all over the country by means of a variety of reproducing equipments and celebrated stars were being engaged for the new medium, including such notabilities as Seymour Hicks, Ellaline Terriss and Zena and Phyllis Dare.

Unfortunately, the limitations of the apparatus available prevented much improvement on the first specimens, and as audiences became increasingly critical the interest in these imperfect sound combinations naturally dwindled. It was not until 1906 that the first sound on film, invented by Eugene Lauste, became available, with its enormous potentialities for improvement.

Slow Motion Twenty Years Ago

Incidentally, it is worth recording that many of the stunts so loudly heralded to-day were really introduced 20 and even 30 years ago. Mr. Henderson recalls, for instance, the filming of important football matches at Middlesbrough, prints of which were shown at the New Empire. This achievement is all the more remarkable since the films had to be rushed to Newcastle to be developed, printed and returned to Middlesbrough for exhibition. One of the greatest Henderson triumphs occurred in 1911 on the occasion of a special performance at the Olympia, Newcastle, in connection with the coronation of King George. A picture showing the arrival of the Lord Mayor, Sir William Stephenson, was screened before he left the hall 35 minutes later.

Slow motion photography is yet another innovation that Henderson accomplished 20 years ago. A good example of his work in this direction was a film taken of the busy crossing at Northumberland Street and Wardour Street, weekly. This film, which was called "Newcastle in a Hurry," was sold very profitably to America.

Excessive Competition!

Henderson's as an organisation was established in 1897 and its owner has watched the business grow through some interesting and entertaining changes since then. When the original renting office was opened in Newcastle there was only one licensed cinema in the town, the old Olympia, to which Henderson's were supplying the programmes, which were changed once a week. A member of Henderson's decided to open another cinema about 1 1/2 miles away. This violent opposition was greatly resented by the Olympia management, who for a long time looked elsewhere for their programmes as a retaliatory measure! Now there are over 30 licensed cinemas in the city, but Henderson's still keep going.

Mr. Henderson has kept a collection of all the films taken or handled by himself and himself, and the result is a highly interesting collection, which he calls "The Henderson Film Record." It contains pictures showing many of the outstanding historical and sporting events of the early century: films of all the European rulers since 1896, Street Scenes in London and all the big Northern towns and some of the earliest colour films.

Among the latter are specimens of the
films coloured by hand by Melies in 1897 and some of the wonderful stencil colour-work done, with almost incredible sharpness and accuracy, under the Pathé stencil process, about 1907. We have a specimen of this film before us as we write; reproduction is, of course, impossible, but most exhibitors would be amazed at the delicacy and brilliance of the colour work produced by this method 25 years ago.

Resurrecting the Dead

A part of the Henderson record consists of 7,000 ft. of original negatives in perfectly printable condition. The remainder are original prints supplied by various producers at the time filmed, and in the film library occasionally valuable prints have been recovered from old showman clients. Mr. Henderson, talking about these old films the other day, said, "They are all dear old friends to me, and often when alone I pull down the blind, which also acts as a screen, rig up one of the old crock Bioscopes and have a peep into the past. The other night I was back into 1898 and '99, watching the Grand Old Man of cricket, W. G. Grace, on his 50th birthday, leading 22 of England's greatest cricketers in the march past the camera. The last man in the line was young Wilfred Rhodes, then in his 21st year.

Our Best Young Folk

Mr. Henderson doubts very much if these old films would have much appeal for the younger generation, except as semi-humorous subjects. Probably, he says, he projected some early aviation films for the benefit of a youngster of the R.A.F. He simply yelled at the efforts made to start the engine of a Wilbur Wright Biplane, and at the screen announcement that Latham had created a record at the dizzy height of 100 ft. ! He was, however, to the sight of Currit, creating a world's record by covering 62 miles in two hours, and his only comment on seeing the bearded Captain Beaumont slight aloft in the Daily Mail 's 120-ft. Prize Flight Round Britain was "Beaver!"

Among the Henderson records are also films showing popular stars at the beginning of their careers. There is a curious thrill in seeing again such one-time favourites as Max Linder, John Bunny, Flora Finch, Alice Joyce and the first efforts of Mary Pickford and Charles Chaplin. John Bunny was the big fat comedian, who might also be described as the first film favourite who died! He was certainly the first important film character whose films were being exhibited after he was dead, a fact which in those days seemed remarkable and almost repulsive.

But our main object in dipping into these recollections is to recall the first occasions on which British audiences saw films with a synchronised sound accompaniment. The gramophone, with its huge horn and its relatively indistinct wax cylinder, was a poor substitute for the modern powerful loud speaker. Its voice did not reach clearly beyond the first few rows of seats and the quality of reproduction would have been hardly encourage an office engineer. But it did represent the pathetic birth-cries of a new art. Mr. Henderson is justly proud of the share he and his father took in the growth of the infant born that day.

FLOOD Installations

The floodlighting of the Oxo Tower is one of the most interesting installations in London because it is one of the few cases where Xeon and floodlighting have been combined, with satisfactory results. The tower is approximately 100 ft. high in the shape of a square, each side being roughly 25 ft. in length. Four narrow angle No. 3 Floodlight Projectors of Korting & Mathiesen manufacture are employed for each side of the tower. Two of these, with green screens, illuminate the lower portion of the tower with 1,000-watt lamps each, and two amber screens are employed in the units illuminating the upper portion of the tower; in this case, 1,500-watt lamps are used. The decorative thistle at the top of the tower is actually of very dark stone and eight No. 1 Floodlight Projectors were necessary for the satisfactory illumination of this, each Floodlight having a 250-watt lamp.

At the same time it may be worth mentioning that a rather unusual effect was secured during the recent demonstration at the Incorporated Accountants' Hall. This installation was the only one of its kind carried out during the recent Congress and aroused very great interest because of the quite unusual daylight effect that was produced. The contrast between light and shade was such that the architectural features of the building were quite visible in natural daylight, but without any of the over-emphasis of shadow usually associated with floodlighting. People familiar with this building were particularly impressed by the natural appearance of the façades and certain portions of the walls, which were slightly different in colour.

In this installation, which was carried out by Korting & Mathiesen, in conjunction with Messrs. Resilite, 13 narrow angle mirror Kandem Floodlights were used, fitted with standard gasfilled lamps of a total current consumption of 9 kilowatts. Each Floodlight was fitted with a special front glass, so treated as to give a final illumination on the front and side elevations and the courtyard very closely approximating to daylight itself. Obviously a photograph can only give an imperfect idea of the amount of realism actually obtained, but, in fact, the installation was regarded as perhaps the most successful of all those carried out in the London area.
November 25, 1931

THE BIOSCOPE

London's Latest Cinema—The Granada, Tooting, is protected with . . . . . .

Following The Granada, Walthamstow, Messrs. Bernstein Theatres Ltd. have again installed Chloride Batteries for emergency lighting at their latest Cinema, The Granada, Tooting. Should the main electricity supply fail, the battery immediately takes over the secondary load. There is not a moment of darkness—no risk of panic or total disorganisation. Over 150 Cinemas and Theatres are equipped with Chloride Batteries for this purpose. May we place our emergency lighting experience at your disposal? We can submit a scheme to meet any of the local and county regulations.

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THE BIOSCOPE

GAUMONT PALACE, PLYMOUTH

With the vertical treatment of the central facade and the bold tower above relieving its squatness, this elevation, designed by R. H. C. Watkins, F.R.I.B.A., of Bristol, achieves a note of freshness and distinct originality. The theatre was fully described in "The Bioscope" last week.

"Finis" to Plymouth Schemes
Regent Is Biggest of Them All

The past year has seen great activity in Plymouth in the field of picture theatre construction, with no less than three big schemes all in hand at the same time. First was the Devonport Electric, which underwent a big reconstruction scheme; then came the rebuilding of the former Andrews Picture House as the Gaumont Palace (both of these having already been fully described in The Bioscope); and now comes the Regent, which opened on Saturday.

Though last in point of chronology, the Regent is certainly first as far as capacity is concerned. With its 3,500 seats—1,300 of them in the balcony—it is the largest entertainment hall in the city. And it provides very comfortable accommodation for so large an audience as that.

Scientific handling of sound has been regarded as of paramount importance in the construction of the Regent; the auditorium walls being surfaced with porous tiles, punctuated at intervals with holes an inch deep. In order to make the house sound perfect, the directors sent a copy of the plans to New York so that R.C.A. were able to supply an equipment especially suited to the requirements of the theatre. This equipment is devised for use with sound-on-film only, and can be used in conjunction with a non-synchronous attachment, housed in a special chamber next to the projection room.

Huge Luxurious Waiting Rooms

The theatre has been designed and decorated in the modern super-cinema style. Decoration of the interior is pleasing and not over ornate, much of the work having been carried out in gold and bronze, and a diffused lighting system is employed. Attendees are fitted out with smart uniforms to lend an additional touch of colour, those of the girls being cherry, grey and silver, and those of the men cherry, brown and, in some cases, gold.

Comfort of visitors to the Regent has been studied not only in the seating itself (the best seats have flexible rubber arms), but in the provision of two large waiting rooms, fitted with couches and palms, both for the balcony and the ground floor. Each waiting room will accommodate several hundred people, so that the necessity for queuing is done away with, and patrons can wait for seats in a cosy atmosphere.

Three Projectors, Four Amplifiers

The ground floor waiting room has five entrances into the house, and exits are so arranged that audiences leaving the cinema will not come into contact with those entering from the ante-rooms. The manager, or members of his staff, can communicate with either of the waiting rooms by way of the service block which adjoins them, but which is completely separated from the public part of the building.

Every precaution has been taken against breakdown in the projection room. Three projectors are in service and four amplifiers, so that ample spares are available. A set of accumulators is stored in the building, sufficient to keep all the lights going for a period of three hours in the event of a breakdown in the city electricity supply.

The building is equipped with central heating supplied by oil fuel, the apparatus being self-regulating so as to maintain the theatre at an even temperature. The screen, which is of the latest porous type, measures 35 ft. by 28 ft., but the stage opening is much larger.

The directors of the Regent are William Firth and D. Bliss (also directors of the Hippodrome, Plymouth; Hippodrome, Derby, and other cinemas), G. E. France (who has managed various theatres in Plymouth for the past twenty years) and W. Mumford. The architects were Chadwick, Watson & Co., of Leeds.

The Audience Would NOT Go!

When an entire factory staff can be induced to forgo their usual Saturday afternoon holiday, two things can safely be assumed. The first is that the concern employing them is handling a lot of business, and the second that goodwill and team spirit exist between employers and employed. That is the case with Compton manufactures.

This month is proving an exceedingly busy one. Openings include the Capitol, St. Albans; Playhouse, Dewsbury; Gaumont Palace, Plymouth; Rialto, Blackburn; Regal, Uxbridge; and the Town Hall, Wimbledon. In addition, the Compton organ at the Shepherd's Bush Pavilion has been overhauled and modernised after eight years' continuous service.

The formal opening of the new Town Hall, Wimbledon, by H.R.H. Prince George was postponed from a date in October until November 5th on account of the General Election. The first recital on the magnificent Compton organ installed there was given by Dr. Coleman, Organist of Peterborough Cathedral.

Very Convincing Carillons

During the subsequent week Phillip Dore, the famous organist at the Bournemouth Municipal Pavilion, gave three recitals a day to large audiences. At one of these the audience called so many encores that Mr. Dore exclaimed, "I haven't any more pieces to play!" Nevertheless the public demand was insistent, and he went on playing.

The double touch cancelling device, which is one of the Compton patents, adds considerably to the playing flexibility of the Compton organ. This is now a feature of all Compton installations and is one of the additions made to the Shepherd's Bush instrument, which now has a compact four-manual console, a new Vibraphone and a set of carillons of special design. Very few listeners have been able to tell that these are not real carillons, which would occupy a considerable amount of space.

So hard has the Compton staff at Willesden been working that we fear anyone visiting this locality and speaking disparagingly of the decadence of British equipment and workmanship may not be accorded a sympathetic hearing!

Leeds Super Planned

John Lambert's Venture

A new super cinema is to go up in Chapeltown Road, Leeds, in the neighbourhood of Scholebrook Avenue. The new cinema, reports The Bioscope Leeds correspondent, will be up in the late spring or early summer.

The building will have a frontage of 90 yards, with twelve shops on the site. There will be seating accommodation for 2,000 people, and there will be a full stage on which it is proposed to run variety turns and possibly plays.

There will also be a big car park, covered in and illuminated, capable of accommodating 100 cars.

John Lambert, a well-known figure on the exhibiting side, along with two or three prominent Leeds men, is interested in this scheme.
Super in a Cathedral City
The Capitol, St. Albans

The advance made in entertainment buildings erected during the last decade is concomitant with the natural tendency towards improvement in the art of motion-picture making—a development in which the handmaiden Science, so often called upon—has played her glorious role. People who watch the screen and listen, without seeming to listen, to its reproduced animation, little think of the vast field of mechanical and technical knowledge which has been called into being to produce the extra-ordinarily convincing cinematograph picture of to-day. The best brains of the world, of the Old quite as much of the New, have been applied in this achievement, and the modern perfect "talkie" is the result.

But the film itself would be of little public value without its exhibitors, and it is at least satisfactory to know that the exhibitors have not been slow to march with the times. They, indeed, have paved the way. To be up to date is an asset—to be in advance indicates a certain genius for showmanship, and an understanding of public needs, which is essential at the business end of cinematography. Showmanship has produced more than the word itself indicates—it has been directly responsible for the erection of very luxurious cinemas.

For the Discriminating Patron
And Lou Moriss to whose initiative St. Albans owes the new Capitol, is well in the vanguard of the exhibiting legions. All that thoughtful ability, financial resource, vision and a broad understanding could achieve, has been brought to successful fruition by Mr. Moriss. His chain of cinemas throughout the country is solid evidence of his peculiar genius for creating, not merely a new business centre, but a lasting public benefit.

St. Albans needed a new cinema—Mr. Moriss has given the Cathedral City a beauty.

Designed by Martin Hatfield, who specialises in this sort of building, and decorated under the direction of Robert Crome, F.R.I.B.A., the combined result should appeal to the most exacting of picture-patrons—and to those who are especially appreciative of the modern trend in architecture it should offer a very particular interest.

The house is situated in the London Road, where its prominent white facade, illuminated with Neon gas, creates a new landmark.

Owing to the level of the site being below the pavement, the architect has skilfully adapted his plan so that the entrance leads immediately into the best seats, viz., the front of the balcony, through vomitories.

The stalls are approached by a short flight of wide stairs from the back of the black, crimson and gold entrance foyer, while the cafe, arranged under the balcony, is readily accessible from the street. Its colourful decorations, alcoves, soft concealed lighting and barrel ceiling add a charm and distinction to the room which must be seen to be appreciated.

Everything in this design of the theatre is indicative of the new method of artistic function — so different from the formal pre-war types with their dreary lack of originality. The auditorium, seating nearly 2,000, is naturally furnished throughout with the luxury now associated with the modern theatre. Wide upholstered seats, plenty of leg-room in the rows and conveniently arranged gangways, are characteristics of the new Capitol. Taste, blended with practical knowledge, is obvious in the carpets, stage draperies and electric fittings.

Tilted Balcony for Sound
The ceiling of flushed gold (contrasted with black and vermilion), the fitted proscenium, the plain relief of the balcony (tilted upwards to avoid acoustic disturbance) all combine in harmony to lift the Capitol on to a plane worthy of its inception. The treatment of the auditorium walls in sound absorptive textural plasterwork, is original to a degree, but by no means bizarre.

On each side there is a special feature remotely based upon the "fountain" motif. These are executed in gilded fibrous plaster, black glass and cellulosed textural finishings. Illuminated by concealed lighting for a height of 25 ft., they add an intriguing note of interest to an interior otherwise based upon restraint, while modelled grilles glazed with sand-blasted glass lighted from above, add to the decorative effect.

A feature of the auditorium is the clever use which has been made of the Holophane Company's No. 60 Amber Troughing. This ingenious troughing lies very flat to surfaces and is very economical in electric consumption, since an even shadowless light is secured with only one lamp every 3 ft.run. Scientifically planned reflectors explain the striking results secured.

No modern cinema is complete without its organ—so a fine Compton, with three manual console has been installed. The instrument is built into the roof-void immediately over the prosenium opening, whence its sound rays permeate to the nearmost seats with a subtlety only possible in an acoustically perfect hall.

A large stage with ample dressing-room accommodation and all its other necessary accessories, permits the presentation of any sort of show—while unseen, unheard, the silent plenum system works, washes, warms and then delivers into the hall literally tons of fresh air every hour, thus maintaining a carefully controlled atmosphere to the exclusion of any possibility of draught. The speed of the incoming air is 2 ft. per second, while its effective temperature is 64 degrees.

The Mystery of Balcony Support
Cinema patrons must often wonder how a large balcony—mysteriously supported—is constructed. The Capitol balcony is built of reinforced concrete slabbing supported upon rolled-steel joists, which are bolted to raking steel cantilevers which, in turn, rest upon an enormous plate girder 7 ft. deep spanning the stalls from side to side, without columns or pillars to obstruct the view from any seat.

The construction generally is fireproof. The safety of the public is assured in every modern theatre built under the regulations issued by the Home Office and County Councils.

The projection room is fitted with automatic steel shutters capable of entirely enclosing the portholes; and a complete system of hydrants served from the high-pressure fire mains ensures the building's safety throughout.

These installations in conjunction with the carefully-planned exits, all of which lead directly to the street, indicate the degree of perfection to which the up-to-date cinema has advanced.

It only remains to add that the Simplex projectors and Western Electric sound equipment with the Weston screen put the finishing touches to as complete a picture house as it is possible to conceive, and under the direction of P. Lyons, whose wide experience and personal popularity are well known, the Capitol will be ready to set out on its career of undoubted success on December 3, 1931.

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"Buy British" say it with CARBONS
Western Electric’s New D.C. Model

The introduction of Western Electric’s 3A system (for houses with 1,000 seats), for operation directly from D.C. power supply should go far to capturing the small theatre market. There are two motors for driving these projectors. One is wound for voltages from 100 to 130 volts, D.C., and the other from 210 to 270, covering practically the whole of the D.C. range available in Europe.

The motor is of the ordinary series type, but the method of controlling its speed is unique. Fluctuations in voltage are more prevalent with D.C. supply than with A.C. The electrical governor usually associated with motors of this size is absent. Western Electric having devised a mechanical governor based on similar principles to those employed in the gramophone. The latter is subject to wear and tear, due to the friction elements, but this factor is eliminated with Western Electric’s design, and it is claimed that wear and tear will be absent. An oiling system carries lubrication to every essential part.

New Method of Speed Control

The governor is housed with the motor, both being connected by the one driving shaft. In appearance the governor is similar to the interior of a motor car’s brake drum. This combined motor and governor is an all British product, and is a tribute to British engineering skill, for, despite the fact that the motor—which is no light weight—revolves at a speed of 2,000 r.p.m., perfect balance has been obtained, and there is consequently a complete lack of vibration.

The motor switch is carried on a separate wall-mounting cabinet, this latter containing adjustable resistances which enable the motor to be matched up to the actual local voltage. The switch also incorporates a useful electrical brake, which is put into action when the switch is turned to the “off” position, stopping the motor within five or six seconds, instead of allowing it to run on—a considerable advantage in the event of the film breaking.

The illustration here shows the Western Electric sound unit fitted with a Kalee head and Simplex base—these happened to be the only ones available at the time of the demonstration, hence the “mongrel” mixture, but they certainly prove the adaptability of the unit. The motor is mounted on a specially designed shoe beneath the lamphouse and takes little space in the projection box.

In the case of Ross, Ernemann and other bases, a sunken platform is incorporated, which protrudes directly underneath the lamphouse, and upon which the motor will be mounted.

Ardwick’s Moving Platform

Ardwick Empire Theatre, Manchester, a thoroughly up-to-date being a twenty-five house, has just installed a new orchestra platform, capable of accommodating twelve players and their instruments, which can be advanced from the back of the stage to the footlights, and, of course, pushed back again. The purpose of the innovation is to enable the orchestra to make a “more intimate contact with the public, and thus get their stuff over better.”

Weighing three tons, the platform and its mechanism was invented by the Ardwick’s stage carpenter.
SHOWMANSHIP ACTIVITIES
Boosting the Orchestra—Heralding Television—A Glowing Page

EXPLORATION
LIKE THIS
"Men Like These," the submarine picture, obviously lends itself to exploitation, and H. E. Jayne, general and publicity manager at the London Pavilion, has given a good lead to other showmen. Apart from very effective panel cuts and cut-outs on the front, he has placed actually on the pavement outside the house a large scale model of the L.66, the submarine of the film. Alongside are examples of the Davis life-saving gear and other similar equipment, while a further nautical effect is achieved by having an attendant standing by, dressed in seaman's kit and wearing the Davis apparatus.

ATTRACTION
THE CURIOUS
The London Pavilion's exploitation for "Men Like These" was reinforced by Manager Jayne. It consisted of a lady typist seated in one of the display windows, with nothing more than a table, typewriter and a vase of flowers. Her task was to type messages on slips of paper, each of which was placed in a receptacle attached to the window, and which proved to be nothing else than Press criticisms of the film. So unusual and compelling did this spectacle prove to viewers-by that crowds were continually gathering round the window, even when the typist was off duty.

AIRPLANE
IN THE STREET
For their presentation at the Shaftesbury Picture House, Leeds, of "Hell's Angels," J. E. Anderton and his manager, Jack Thomas, had an aeroplane "parked" on the pavement in front of the main entrance, and this was backed up by a liberal display of posters.

THE GOOD SHIP
"RHYTHM"
In a breezy stage show by Reg. Fishler and his Rascals of Rhythm, resident orchestra at the Palace, Laton, the orchestra looked very much in possession of the uniform, and the backdrop, a sea scene, was rocked up and down, giving motion to the good ship "Rhythm." Among the numbers used were "Sea Songs," "Poke-o," "All Hands on Deck" and the "Death of Nelson" (trumpet solo). "All Hands on Deck" was specially featured, each man singing a verse, while his brother sailors rasped out the chorus through megaphones.

Other items which were much appreciated were a sailor's hornpipe and an effective storm scene, after which followed a sea sick trio of brass. Much laughter was created by a deck hand who, armed with mop and bucket, made short work of the assumed effects of the trios "mal de mer." A stream of bunting hauled to the mast to the strains of "Rule Britannia" brought the show to a climax.

A SIMPLE SOLUTION
To commemorate the opening of the Gaumont Palace, Plymouth, last week, an unpretentious but artistic brochure was produced by R. H. Etchells, now publicity manager of the Albany Ward group of Gaumont British theatres. About half quarto in size, it is contained in a semi-stiff cover, with a mottled multi-colour surface. The front carries a strong line drawing of the theatre facade, filled in orange, with a symbolic male figure alongside emphasizing the word "Progress," which appears on a black ground at the base of the cover. The name of the theatre and the circumstances of the opening are at the top left-hand corner. The eight pages inside, on a heavy imitation art paper, are devoid of all advertisements, being confined to a description of the house, its equipment and so forth, with details of prices and forthcoming programmes, while in the centre is a "splash, " devoted to the opening feature—"The Ghost Train." Except for borders, which are in sepia, the printing is blue. As an example of a simple souvenir brochure this effort of Mr. Etchells is commendable.

CREATING
GOODWILL
Manager Cyril Parsons, of the Prince's, Leicester, helped to create goodwill for his theatre by issuing, during his playing of "Tell England," tickets of invitation to any ex-service men who took part in the Gallipoli campaign.

BILLING
THE BAND
The orchestra is back at the Grand, Edgware Road, and as it consists of Philip Martell and his boys, Manager M. Stern has got out a next one to announce them. By playing on the name of the unfortunate conductor, he has drawn an analogy between those who thirst for liquid entertainment and those who thirst for screen fare. On the front he has a large panel announcing: "Martell and His Sixteen Star Band. Here all this week." Sixteen silver stars appear all in a row, and at the flanks two inviting bottles expel "liquid" notes.

RED LIGHT
COMMANDS SILENCE
Another neat managerial touch at the Grand, Edgware Road, consists of a red bulb placed at the entrances to the auditorium, with a panel alongside stating: "Red Light denotes Talking Session. Silence is Kindly Requested." For houses where they mix the fare, the idea is good, and even if it does not have much practical use, it is the kind of fixture that patrons will notice, and remember.

STILL
LEMONADE
Manager Bernard M. Woolley, of the Ardwick Empire, Manchester, started his running of "Playboy of Paris" three weeks in advance of the play date. He arranged tie-ups with the most prominent grocers in the town, who, in exchange for a show of Eiffel Tower lemonade in the foyer, displayed good shows of stills in their window. Cook's Tours also made a show of stills in return for a display of tourist sheets in the theatre, these reading: "If you want to take a trip to Paris—travel by Cook's." Further effect was obtained by dressing the doorsmen as waiters, complete with apron and cloth.

PARISIAN
CABARET
During the playing of "Playboy of Paris," Manager Woolley, of the Ardwick Empire, also staged an "atmosphere" presentation entitled "A Week in Paris." Three Parisian variety acts were presented in the form of a French cabaret, with the orchestra in the rear. When the presentation opened all the acts were seated at tables, waiters walking on and off with food and drink, the refreshments being supplied free by a local firm in exchange for a little publicity on the stage. The musical director acted as compère, announcing each act in turn.

ORDER OF
THE BOOT
The big boots that are among Charlie Chaplin's familiar "props" inspired Manager E. V. Collingridge, of the Forum, Fulham, S.W., to break fresh ground in exploiting "City Lights." He had an enormous model of a dilapidated boot made, which he mounted on a trailer and attached to the back of a small car. Inside the boot, almost hidden, was a man dressed in character, and at the back of the trailer the number plate was guarded by two small cut-outs of Chaplin. The panels on the sides gave ample space for all the publicity matter desired.
TELEVISION AT THE TROC.

Anticipating "Television," General Manager Mick Ivams gave his patrons at the Trocadero, Elephant and Castle, S.E., a clever stage show under that title. On the stage he had a huge wireless set, complete with a row of gigantic valves on top, while wireless waves appeared to emanate from the set (an effect produced with the Brenograph). An 'announcer's' voice was heard, and on the lower half of the front panel of the set was seen Manager James Holland whispering into a 'mike' that the Trocadero orchestra would now "televise" from Paris. The bottom half then blacked out, and the orchestra appeared on the top half. In a fifteen minute interlude, the orchestra was shown supposedly televising from Glasgow, Buenos Aires, Jerusalem and other centres of commerce.

The mystifying effect was produced by having a black gauze for the front of the wireless set, the performers being placed behind and thrown into strong illumination at the appropriate time.

WHO TOLLS THE BELL?

Sometimes the simplest methods of exploitation prove the most effective. So Manager Frank H. Hough, of the Mechanics' Hall Cinema, Nottingham, found when he was showing "The Ringer," 'The Mechanics' is a hall which the Gaumont British have leased and contains a large clock on its exterior. The chief operator suddenly bethought himself of the fact that this clock contains a large bell, which, up to the war, used to toll the hours. For years, until "The Ringer" came along, its voice had been silent, but, so suggested the operator, "Why not ring the bell?" Manager Hough agreed, with enthusiasm, and half Nottingham, it appears, came rushing up to discover "Who was the Ringer?"

BARGAIN "SOIREEs"

An idea which is worth consideration in working-class districts is that initiated at the Bedford Theatre, Camden Town. A notice prominently displayed across the front of the theatre announces that for the benefit of workmen, etc., special reduced prices of admission operate after 9.30 p.m.

This brain-wave was, of course, well known in the old days of the music hall, but we cannot recall having seen it used before in the cinema. At all events, it is certainly very popular at Camden Town, where quite a number of patrons, who normally cannot arrive earlier, take full advantage of the concession.

POLITICS ON THE SCREEN

Preceding the screening of the week's big feature at the Metropole, Victoria, were suddenly seen on a specially installed extra large screen shots of the great crowds (complete with sound effects) awaiting the results of the poll. Then, as the credit titles of the film commenced, lightning shots of the Premier, Mr. Baldwin, Philip Snowden, Sir John Simon, Arthur Henderson, and other political figures, all busy haranguing the crowds, were projected. It was just an astute tie-up of manager Reg. Sowden, who utilised various Movietone News election shots, coupled up with special sound effect records, to introduce Marie Dressler in "Politics."

SHOUT FROM THE HOUSETOP

It was only the blind who were not acquainted with the fact that "Hell's Angels" was screened at the Alhambra, Mosley Road, Birmingham. On the top of the house was arranged a giant airship a little over 20 ft. long, which, in the evening, was brought into prominence by means of cleverly arranged flood-lighting effects. "Shout your programming from the house-top" is the motto of this go-ahead theatre, which is controlled by Manager Brunt.

CHRISTIE

The Midlands go Christie

The immense success of the three-manual Christie Organs opened at Central Theatre, Kidderminster, Oct. 5th
Pavilion, Wylde Green, Birmingham, Oct. 9th
is being followed by the opening of another three-manual Christie at

PAVILION, STIRCHLEY, BIRMINGHAM,
November 28th

British Built Throughout

CHRISTIE ORGANS

372, YORK ROAD, LONDON, N.7

Telephone : NORTH 3001-2-3.

Telegrams : "BASSOONIST, KENTISH, LONDON."
November 25, 1931

Unique Lighting at BLACKBURN

The Rialto Cinema, Blackburn, to be opened by the Mayor of Blackburn on December 7th, is provided with what is probably the most elaborate auditorium colour lighting installation yet installed in this country.

Preliminary tests of the installation show that the effects exceed the expectations of those people associated with the preparation of the scheme. Widespread interest will undoubtedly be aroused throughout the cinematograph trade when the installation is publicly demonstrated.

One interesting aspect of the installation is a new type of auditorium colour regulator. The Holophane automatic control, designed originally for the wonderful installation at the Richmond Cinema, and also installed at the Capitol, Didsbury, and the Forum, Liverpool, provides complete automatic control for the whole of the lighting. Its advantages for certain types of colour lighting installations are obvious.

New Method of Control

The lighting installation at the Rialto, Blackburn, however, goes a step further. It is of a nature different from anything hitherto attempted on this scale. The Holophane Company contends that for such an installation a control combining the salient features of hand and automatic action will yield the best results.

The colour regulator supplied for the Rialto, therefore, is arranged so that any desired combination of colour effects may be pre-set in advance. Pressure of a button in the operating box will cause the lights gradually to come up to the "pre-set effect," which may either be left in this condition or then colour-changed by hand. Pressure of another button will cause all the lights to dim down, regardless of the positions of all the dimmers at the moment it is desired to take down the lighting.

Seven Kinds of Colour Lighting!

A new feature is that the "pre-set effect" may be arranged with all or any of the dimmers partly in check. This also applies when the lights are required to be dimmed out.

No fewer than seven completely different systems of Holophane colour lighting are incorporated in the auditorium lighting. These include painting with light system, void-above-ceiling compound colour system, Sunray bowl system, compound colour trough system, prismatic plate trough system, compound control system, and No. 40 three-colour trough system.

The stage, which is equipped for variety acts or stage shows, is lighted by No. 4 type footlights and battens, controlled by a dead front type Holophane Dimmer-Switchboard.

The exterior of the building will be floodlighted at night by means of Holophane projectors, augmented by Flambeau brackets and prismatic bulkhead fittings.

The Capitol, Didsbury, aroused wide-spread interest when it was opened recently, but the colour lighting at the Rialto is even more remarkable.

In their new signs the glass sides are curved away from the light source—in this case at the Bioscope—to enable even illumination of the entire front.

Realising that the increased use of Neon, and signs of specialised design, is placing the bare lamp announcement more and more at a disadvantage, the Bioscope has introduced Interchangeable Signs which have been carrying out experiments with a view to adapting existing bare lamp letters for use with Neon. A large measure of success has attended these efforts, and an experimental sign viewed by a Bioscope representative showed clearly that there is little doubt that at no distant date Stransigns will be in a position to adapt practically any type of bare lamp letter for use as a Neon sign. Interchangeability of wording would, of course, be maintained and possibly simplified. Further details of Stransigns' enterprise—which should reap a rich reward—will be given in due time.

Exhibitors who visited London during the run of "Hell's Angels" at the London Pavilion must have been impressed by the remarkable frontage lights in use. A combination of electric lamps and Neon tubing, the sign added very materially to the illumination of the whole of Piccadilly Circus, and more than the mere flickers of lights in sign work in London. Stransigns carried out that work and can now produce this kind of letter in any size from 2 feet in height upwards.

Stransigns is one of the oldest firms specialising in electric signs, and has, naturally, a number of patents standing to its credit. Take, for instance, the "Evenlite" box sign. This is a double-sided sign consisting of sheets of curved glass on which announcements are inscribed, lit evenly by means of ordinary lamps or tubular light sources placed at the top or side of the sign only. The two sheets of glass curve towards each other and away from the light source, the two sheets almost touching at the end, both being removed from the lamp. For permanent announcements this sign is economical to operate, and is particularly attractive. There is slightly greater brilliancy close to the light source, but the distribution over the whole sign is good. The curvature of the glass has, of course, to be calculated most carefully for the particular size of sign needed.

Readers of The Bioscope are familiar with the Liquidite sign, which is another of Stransigns' extensive range. This sign is suited for use with script or block lettering and enables the effect of handwriting to be simulated in an electric sign. The effect is attained by means of special flasher equipment, comprising 30, 100 or 150 contacts, according to the size of the announcement. This flasher is both simple and of solid construction, and is particularly useful for theatre display work.

Apart from numerous ingenious small and medium sized signs, Stransigns are experts in the erection and design of special displays. That on the façade of the Alhambra facing Leicester Square is a case in point. Fast moving streaks of light shoot up the face of the building, culminating in flashing stars, which burst simultaneously with the spelling out of the word "Alhambra" in 6-foot letters.

THE BIOSCOPE

MORE STRANSIGNS

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## COMING TRADE SHOWS

### LONDON

<table>
<thead>
<tr>
<th>Date</th>
<th>Show</th>
<th>Theatre</th>
<th>Time</th>
</tr>
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<tbody>
<tr>
<td>THURSDAY, NOVEMBER 26, 1931</td>
<td>Stage Whispers......Butchers......</td>
<td>Phoenix</td>
<td>3 p.m.</td>
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<tr>
<td>FRIDAY, NOVEMBER 27, 1931</td>
<td>Phoenix on Earth......Universal......</td>
<td>New Gallery</td>
<td>11 a.m.</td>
</tr>
<tr>
<td>MONDAY, NOVEMBER 30, 1931</td>
<td>Congress Dances......Gaumont......</td>
<td>Tivoli</td>
<td>8.45 p.m.</td>
</tr>
<tr>
<td>TUESDAY, DECEMBER 1, 1931</td>
<td>Strictly Dishonourable......Universal......</td>
<td>Prince Edward</td>
<td>8.45 p.m.</td>
</tr>
<tr>
<td>WEDNESDAY, DECEMBER 2, 1931</td>
<td>Neck and Neck......Gaumont......</td>
<td>New Gallery</td>
<td>11 a.m.</td>
</tr>
</tbody>
</table>

The Gay Buckaroos......Universal......Rialto, 11 a.m.

### BELFAST

<table>
<thead>
<tr>
<th>Date</th>
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<tr>
<td>TUESDAY, DECEMBER 1, 1931</td>
<td>Murder By The Neck......Paramount......</td>
<td>Royal</td>
<td>10.45 a.m.</td>
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### BIRMINGHAM

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<tr>
<th>Date</th>
<th>Show</th>
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<th>Time</th>
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<tbody>
<tr>
<td>THURSDAY, NOVEMBER 26, 1931</td>
<td>Battling with Buffalo Bill (Eps. 1-4)......Universal......</td>
<td>Forum</td>
<td>10.30 a.m.</td>
</tr>
<tr>
<td>FRIDAY, NOVEMBER 27, 1931</td>
<td>The Perfect Lady......Wardour......</td>
<td>Forum</td>
<td>10.30 a.m.</td>
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<tr>
<td>DECEMBER 1, 1931</td>
<td>Five Star Final......First National......</td>
<td>Forum</td>
<td>10.45 a.m.</td>
</tr>
<tr>
<td>WEDNESDAY, DECEMBER 2, 1931</td>
<td>Montana Kid......Wardour......</td>
<td>Forum</td>
<td>10.30 a.m.</td>
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</table>

Freighters of Destiny......P.D.C......Rialto, 10.45 a.m.

### CARDIFF

<table>
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<tr>
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<tr>
<td>FRIDAY, NOVEMBER 27, 1931</td>
<td>Battling with Buffalo Bill (Eps. 1-4)......Universal......</td>
<td>Imperial</td>
<td>11 a.m.</td>
</tr>
<tr>
<td>FRIDAY, NOVEMBER 27, 1931</td>
<td>Secrets of a Secretary......Paramount......</td>
<td>Green's</td>
<td>11 a.m.</td>
</tr>
<tr>
<td>WEDNESDAY, DECEMBER 2, 1931</td>
<td>The Rise of Helena......M-G-M......</td>
<td>La Scala</td>
<td>10.45 a.m.</td>
</tr>
<tr>
<td>TUESDAY, DECEMBER 1, 1931</td>
<td>Stage Whispers......Butchers......</td>
<td>Imperial</td>
<td>11 a.m.</td>
</tr>
<tr>
<td>WEDNESDAY, DECEMBER 2, 1931</td>
<td>Five Star Final......First National......</td>
<td>Park Hall</td>
<td>11 a.m.</td>
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<tr>
<td>THURSDAY, NOVEMBER 26, 1931</td>
<td>We Three......First National......</td>
<td>Coliseum</td>
<td>11 a.m.</td>
</tr>
<tr>
<td>FRIDAY, NOVEMBER 27, 1931</td>
<td>Secrets of a Secretary......Paramount......</td>
<td>Green's</td>
<td>11 a.m.</td>
</tr>
<tr>
<td>WEDNESDAY, DECEMBER 2, 1931</td>
<td>The Cuban Love Song......M-G-M......</td>
<td>Royal</td>
<td>11 a.m.</td>
</tr>
<tr>
<td>TUESDAY, DECEMBER 1, 1931</td>
<td>The Rise of Helena......M-G-M......</td>
<td>Coliseum</td>
<td>11 a.m.</td>
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</tbody>
</table>

### LEEDS

<table>
<thead>
<tr>
<th>Date</th>
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<th>Theatre</th>
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<tbody>
<tr>
<td>THURSDAY, NOVEMBER 26, 1931</td>
<td>The Cuban Love Song......M-G-M......</td>
<td>Rialto</td>
<td>10.45 a.m.</td>
</tr>
<tr>
<td>FRIDAY, NOVEMBER 27, 1931</td>
<td>Honour of the Family......First National......</td>
<td>Rialto</td>
<td>11 a.m.</td>
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### NEWCASTLE

<table>
<thead>
<tr>
<th>Date</th>
<th>Show</th>
<th>Theatre</th>
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<tbody>
<tr>
<td>FRIDAY, NOVEMBER 27, 1931</td>
<td>Eight Shorts......Paramount......</td>
<td>Royal</td>
<td>10.45 a.m.</td>
</tr>
<tr>
<td>DECEMBER 1, 1931</td>
<td>Partners of the Tryst......Wardour......</td>
<td>Cinema House</td>
<td>10.45 a.m.</td>
</tr>
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</table>

### NOTTINGHAM

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<thead>
<tr>
<th>Date</th>
<th>Show</th>
<th>Theatre</th>
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<tbody>
<tr>
<td>FRIDAY, NOVEMBER 27, 1931</td>
<td>The Rise of Helena......M-G-M......</td>
<td>Elite</td>
<td>10.45 a.m.</td>
</tr>
<tr>
<td>TUESDAY, DECEMBER 1, 1931</td>
<td>Secrets of a Secretary......Paramount......</td>
<td>Elite</td>
<td>10.45 a.m.</td>
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### SHEFFIELD

<table>
<thead>
<tr>
<th>Date</th>
<th>Show</th>
<th>Theatre</th>
<th>Time</th>
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<tr>
<td>FRIDAY, NOVEMBER 27, 1931</td>
<td>The Cuban Love Song......M-G-M......</td>
<td>Central</td>
<td>10.45 a.m.</td>
</tr>
<tr>
<td>FRIDAY, NOVEMBER 27, 1931</td>
<td>The Rise of Helena......M-G-M......</td>
<td>Cinema House</td>
<td>10.45 a.m.</td>
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### SHEFFIELD

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<tr>
<td>FRIDAY, NOVEMBER 27, 1931</td>
<td>The Cuban Love Song......M-G-M......</td>
<td>Central</td>
<td>10.45 a.m.</td>
</tr>
<tr>
<td>DECEMBER 1, 1931</td>
<td>Partners of the Tryst......Wardour......</td>
<td>Hypodrome</td>
<td>11 a.m.</td>
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</tbody>
</table>

### WEDNESDAY, DECEMBER 2, 1931 | The Rise of Helena......M-G-M...... | Cinema House | 10.45 a.m. |

### THURSDAY, DECEMBER 3, 1931 | We Three......First National...... | Central | 10.45 a.m. |

New Companies Registered

<table>
<thead>
<tr>
<th>Company Name</th>
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<tbody>
<tr>
<td>BECKENHAM PAVILION, LTD.</td>
</tr>
<tr>
<td>ASTORIA (CAMBERLEY), LTD.</td>
</tr>
</tbody>
</table>


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Telephone: Gerrard 1192.

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£18,000 frehold. A really good show, 1,600 seats. Situated in the centre of one of the largest towns on the South Coast; seating over £1,000; showing average profit for the last financial year of £60 a week. Alternatively to a frehold sale, we are prepared to put forward, on behalf of a sound man, an offer of £25 a week rent on lease, for premium of £6,000. CLEMENT BLAKE & DAY.

£6,000 Show seating pretty well 700; and about 10 months from the old-fashioned Circus, in the busiest position in London; the seat of an old trader, who left them only £900 a year; showing small profit; in any show, and lease. Price trade under any circumstances; proved profit for past twelve months easily £50 a week. CLEMENT BLAKE & DAY.

£2,000 The largest, most popular, and most up-to-date Situated Cinemas in good town not far from Manchester; seating over 1,100; "Western Electric"; long lease; profit quite £50 a week.

£1,500 Small show in one of the most thickly populated London suburbs; a show that throughout the whole of its record has never been anything but a profit-making concern; the "overheads" are probably the lowest of any of the 400 London Cinemas; the rent, for instance, is only £2 a week; and everything else is in line. CLEMENT BLAKE & DAY.

£10,000 The only Cinema in a very pleasant Middlesex town; situated in a road, and is a most desirable position. It is an ideal place for a young man to start in the business, and to build his way up. CLEMENT BLAKE & DAY.

£6,500 Uniquely situated Cinema in high-class W. London suburb; catering for the very best class of audience; prices of admission, 2s. 6d., 1s. 10d., 1s. 6d. and 9d.; no competition; Stage: "Western Electric" set fully paid for. CLEMENT BLAKE & DAY.

£7,000 The most successful Cinema in its district; situated in the Birmingham area; situated in the best position in its town; and seating 1,400; net profit over £90 a week; "Western Electric" fully paid for; long lease. CLEMENT BLAKE & DAY.

£5,500 frehold. Only Cinema in large and very pleasant Gloucestershire town; was specially built by our Client some 10 years ago; and has been successfully run by him all the time. "Talkies." Licensed for V.S.O.P. & Wine. 1912. CLEMENT BLAKE & DAY.

CINEMAS WANTED

WELL-KNOWN Member of Parliament is desirous of making a large show; but in the last few years, in the Home Counties; not more than 10, or 20 miles out of London. The house must be up to date in every respect; and must have a seating capacity for well over 1,000. CLEMENT BLAKE & DAY.

A Most Important Circuit (capital £100,000) wishes to obtain the principal shows in towns having a population of 20,000 to 50,000. If all the shows of such a town are in the hands of one proprietor they would like to acquire the whole circuit rather than one of the shows. CLEMENT BLAKE & DAY.

A SMALL private syndicate, with exceptionally strong backing, think that they wish to obtain shows in Lancashire or Cheshire. They already have one important, prosperous show, and at the moment are negotiating with us for 1 or 2 other substantial properties. CLEMENT BLAKE & DAY.

LADY owner of large prize in Sweepstake is wishing to obtain a "good" Cinema in the County of London, Kent, Surrey, Sussex or Hampshire. Despite our advice, she says she would prefer a large show seating over 1,000. But we are prepared to offer her any proposition, big or little, which we think likely to be suitable for her and with which she is likely to be satisfied. CLEMENT BLAKE & DAY.

A VERY live business man has recently got busy with a view to forming a chain of shows in Scotland. He has, already, quickly acquired 3 or 4 concerns, and still wants others. We shall therefore be pleased to hear from any manager who are prepared to discuss disposing of their concerns. CLEMENT BLAKE & DAY.

A CIRCUIT is in course of formation in Ireland; and the promoters have asked us to obtain for them a number of shows with which they ultimately intend to "go to the public." They wish to obtain shows in the large towns, of course; but they are prepared to consider any reasonable proposal in any town sufficiently populated to support a show. They wish to have their Shows in the Free State, but they also wish to have a sprinkling, at any rate, in Northern Ireland. CLEMENT BLAKE & DAY.

A WELL-KNOWN firm making one of the most successful "take-up" sets wishes to obtain several shows up and down the Kingdom. They want to install their own set, and naturally will favour "silent" houses or Cinemas in which the present set is unsatisfactory. They are at present negotiating for several halls of the same class, and we wish to be able to put up to them quite a number more. CLEMENT BLAKE & DAY.

Classified Advertisements

SITUATIONS VACANT

WANTED at once, Chief Projectionist; W.E., Kalee: first-class only; no duds. Latest references. Salary required to R. H. Goodrey, Empress Cinema, Runcorn. 1110

ENGAGEMENTS WANTED

GENERAL MANAGER required, experience, last position 4 years, full control or instructions. Wages £150. Excellent references.—M. Matthews, 32, Roberts Avenue, Newmarket, Hampshire. 1311

MANAGER, age 33, educated and smart, seeks change of position; 12 years' experience; at present managing two halls. Good offers only.—Box 718, c/o The Bioscope, Faraday House, S.W.10, Charing Cross Road, W.C.2. 1310

WESTERN ELECTRIC Service Engineer. Discharged recently owing to general staff reduction. Would be glad to hear of an opening offering chances of permanency.—Box 716, c/o The Bioscope, Faraday House, S.W.10, Charing Cross Road, W.C.2.

WESTERN ELECTRIC Operator (Clébl) seeks position. First-class man; 7 years' experience; now discharged. Salary £4 10s.—Box 729, c/o The Bioscope, Faraday House, S.W.10, Charing Cross Road, W.C.2. 1113

FOR SALE

B RUNSWICK PANATROPE; £35; cost £150; perfect condition; 300 tip-up seats; £50. Ten Guillou Projectors, complete £716, each excellent condition. —PILGRIMON, London Road, Salisbury. 1311

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APPARATUS FOR SALE

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LEO... "Congratulations, Wally! Your "CHAMP" picture is the finest piece of box-office entertainment it has been my pleasure to sponsor!...

WALLY... "That's O.K. with me, Leo, but I'm lifting my hat to little Jackie Cooper and to King Vidor for their grand share in the job!...

LEO... "I'm with you there, Wally, your combined efforts have delivered...

THE GREATEST BOX-OFFICE WALLOP IN ALL HISTORY!
"Was received at the Tivoli Theatre last evening with applause, to which 'rapturous' seems to be the only appropriate adjective . . . this wonderful film will certainly make history in entertainment . . . will assuredly capture the public's fancy."

"Congress Dances' has all those qualities which lure patrons to the box office, and it seems certain to make big money, not only at the Tivoli, but at every good class house in the country which has the fortune to show it later on."

"Now you have an opportunity of seeing Lilian's latest 'Congress Dances' . . . I advise you not to miss seeing her in this. It is the best thing she, or any English girl, has done."

"Made wholly delightful by the charm and piquant grace of this lovely Lilian Harvey."

"I think I have found the perfect talkie . . . the talkie of my choice is 'Congress Dances.' This film has the sweep and movement of 'Ben Hur,' the wit of a Lubitsch masterpiece, and the simple charm of a flower garden."

"If the English public does not like 'Congress Dances,' it deserves all the Hollywood trash it gets . . . only those with an ineradicable dislike of the romantic should refrain from seeing this piece."

"Erik Charell is to be congratulated on having contributed something new and vital to the screen. His mingling of music and spectacle sets a new standard in talking picture production. He will have many imitators."

"This delightful entertainment . . . Lilian Harvey gives a performance of outstanding merit."

AND WITH ALL RECORDS AT HOUSES TESTIFY TO ITS

Featuring LILIAN HARVEY, CON
An Erich Pommer Production for Ufa. Directed
Distributed by
S DANCES
THE PRESS!

"Its background, the settings, the crowd scenes, and, above all, the music, are in keeping with as delightful acting as has been seen for some considerable time in the range of modern films."
— "LEEDS MERCURY."

"This brilliant spectacular and musical production... sets a new standard in talking film entertainment, and Miss Harvey's performance in it a sheer delight."
— "DAILY DISPATCH."

"Now and then arrives a film that makes everything else seem unimportant. Such a one is Erik Charrell's 'Congress Dances' at the Tivoli. It is not merely a masterpiece in itself. At every point it marks out ways for a new development."
— "THE REFEREE."

"The talkie success of the year... the exquisite performance of Lilian Harvey... I have no doubt it will set the Strand on fire."
— "EVENING STANDARD."

"Rarely have I enjoyed a film more; few talkies have given me so much pleasure... the charming acting of Miss Lilian Harvey... it is doubtful if this pretty star has ever been more delightful."
— "EVENING NEWS."

"It will be enjoyed by millions of cinema patrons who like pure musical comedy, an entertainment which has been regretfully neglected by the screen. Should on no account be missed."
— "NEWCASTLE CHRONICLE."

"English girl's triumph in talkie that makes history... the most vivacious entertainment the screen has yet given us."
— "DAILY NEWS."

"The film is beautiful to watch, melodious to listen to, and amusing to boot."
— "DAILY SKETCH."

THE TIVOLI, WHERE PACKED MONEY - MAKING ABILITIES

RAD VEIDT and HENRY GARAT
by ERIK CHARELL (of "White Horse Inn" fame)

"GAUMONT"

December 9, 1931

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Every year, since 1917, hundreds of millions of feet of Eastman Film have been made at Harrow, giving regular employment to British workpeople.

Always specify Kodak Film

Mockers world-famous Viennese operetta—

The Bequjar Student

all star cast includes

SHIRLEY DALE
LANCE FAIRFAX
JERRY VERNO
FREDERICK LLOYD
MARK DALY
MARGARET HALSTAN

PHOENIX Theatre
DEC. 16th
all seats reserved early application essential
8-45 p.m.

BRITISH LION FILM

Where outstanding BRITISH FILMS are made
Edgar Wallace's latest and greatest thriller—
The Old Man

adapted from the Wyndham's Theatre Success

starring

Maisie Gay

with Anne Grey

Cecil Humphreys
D. A. Clarke-Smith
and Lester Matthews

Trade Show
DEC. 15th 3 P.M.
PHOENIX theatre
Charing Cross Road

directed by
Manning Haynes

CORPORATION Ltd.

with R.C.A. Noiseless Recording Equipment
To 2000 exhibitors the truth is driven home

Over 2,000 Exhibitors here and abroad have faced the extra expense of changing over from unsatisfactory sound apparatus to Western Electric.

In other words, 2,000 Exhibitors have had the truth forced home to them that there is nothing "just as good." No more convincing proof of Western Electric's supremacy could be furnished.

Theories and prejudices apart, Western Electric has proved, and is proving itself in actual practice, the most efficient and reliable sound reproducing equipment on the market.

Western Electric Company is a British Company and a member of the Federation of British Industries. Employment is furnished directly to 500 employees, and indirectly to many more.

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It must be Western Electric!
As We See It—

The Chancellor Speaks!

"It would be premature at this stage to draw any conclusions as to the effect of the new rate of Entertainments Tax upon entertainment proprietors and public."

Thus spake the Rt. Hon. Neville Chamberlain, Chancellor of the Exchequer, in the House of Commons yesterday.

Hundreds of exhibitors, notably those in places where the lights of Westminster penetrate not, will smile gravely as they read these words. They have drawn their "conclusions" without doubt.

To the earnest hard-working business man who already paid uncomplainingly his rightful share of national taxation, any additional burden which turned profit into loss could not be more aptly described than as "premature." The signs of on-coming struggle take on deeper gravity. Every exhibitor must prepare the "conclusions" which the C.E.A. will have to put before the Chancellor before he will be convinced. It will be fight or go under.

How?

If we were asked to decide what comprises entertainment of "a healthy character" and of a type "suitable for Sundays, Christmas Day or Good Friday," we should reply that the answer must be supplied by the picture-going public.

Within the limits imposed by the Censor any film entertainment for which the picturegoer is prepared to pay on high days or holidays is, presumably, to him as invigorating and as suitable as if he saw it on any ordinary weekday. That, however, is our point of view.

The strict Sabbatarian might say that nothing but Biblical or semi-religious and historical films are suitable for screening on a Sunday; that carols are the only fit music for a Christmas cinema show and that Good Friday should be reserved for "King of Kings," "Ben Hur" or "From Manger to Cross." That, again, would represent just a viewpoint, even though one less obviously inspired by close touch with the cinema public.

Between these wide extremes a terrific range of conflicting opinion must exist upon such points.

How then does the L.C.C. Entertainments Committee expect that its latest conditions governing Sunday and holiday cinema shows, in which are employed such loose terms as "entertainment of a healthy character" and "music of a suitable type," to be of any real assistance to the theatre owner or to serve any useful purpose in the public interest?

"Bad Way" or "Best Way"!

Thomas Ormiston, M.P., speaking at Liverpool, touched a vital point when he referred to a subsidised film trade Press. He suggested with truth that some film trade journals are subsidised and others influenced by renters' advertisements. Others, he said, "are in a bad way" because they are enjoying fewer pages of paid publicity from film renters. He meant well; he would doubtless have liked to say more.

There are certain film renters whose vision is so blurred that they read no more into the words "honesty in journalising" than they can into the slogan of "truth in advertising."

They are blind to the incontrovertible fact—elementary as it is—that a publication which prostitutes its editorial policy in order to fill its advertisement spaces renders itself barren of reader appeal and so kills its functional powers as a publicity medium.

We feel sure that Mr. Ormiston would agree that it is the journal which consistently refuses so to enslave itself that counts with the exhibitor and so ultimately with the renter. He will see then that far from being in "a bad way" the unsponsored trade journal is taking the only good way towards upholding the tenets of decent British journalism and of serving the vital interests of a great industry.

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Temple Bar 7921, 7922.
Telex:
"Gainsaid, Westrand London."
Hollywood’s Supreme Effort
To Re-establish Financial Equilibrium

British and Dominions
£300,000 Studios
Third Stage in 47 Days!

In keeping with their smartness in the realm of film publicity, British and Dominions Film Corporation, Ltd., have achieved a record in studio construction, a third studio having been added to their existing buildings at Boreham Wood, Elstree, in the remarkably short period of 47 days. It was not until October 5th that the architects were informed that the studio would be required, and by working practically day and night, including Sundays, a completely new studio, planned on the latest lines, under the personal supervision of E. W. F. R. B. of Howard & Partners, and S. A. Watkiss, Director in Charge of Recording of Western Electric Company, was actually ready on November 20th.

Nor must it be imagined that in so short a time it had been impossible to construct a studio of a quality worthy of the British and Dominions output and of the studios previously built by that company. The total cost of the studio buildings and plant under the control of British and Dominions now totals over £300,000. There are three full-sized stages and four recording channels capable of dealing with film and disc.

One of the stages is occupied by Paramount under a long lease, the other is principally occupied by British and Dominions’ own productions, whilst the remaining stage is available for letting to independent producers. Eric Hakim is due to produce his second Metro-Goldwyn-Mayer picture at this studio and other “independents” at present negotiating.

Hubert T. Marsh, F.C.A. Managing Director, and Herbert Wilcox, Director of Productions, entertaining the Press on the occasion of the opening of the new studio, stated that they planned to produce roughly 12 to 15 pictures per year, all of which would be quality productions.

During the past year the company has presented “Tons of Money,” “The Speckled Band,” “The Chance of a Night Time,” “Almost a Divorce,” “Up for the Cup,” and “Carnival,” whilst a new Ralph Lynn picture, “Mischief,” is now being cut, “Rhapsody,” a new musical film, is practically completed; “A Night Like This” is in the cutting rooms and “Good Night, Vienna,” in which Jack Buchanan is starred, is in production.

Christmas Day and Good Friday in London

The L.C.C. yesterday (Tuesday) decided that the opening of cinemas in the London area on Christmas Day and Good Friday would not be subject to the charitable contribution conditions pertaining to licences for Sunday performances.

The Committee without discussion the report of the Entertainments Licensing Committee, who expressed the opinion that it would be a hardship to require places of public entertainment to be closed on Christmas Day and Good Friday.

Exhibitors in various parts of the country will hope that their local Councils will arrive at the same practical conclusion.

“Bioscope” WILL Continue

In view of persistent trade gossip—much of which is inspired by malice—concerning “The Bioscope,” its present and its future, we repeat part of the statement published in our issue of November 4th last:

“Notwithstanding any developments which may have arisen or may arise, ‘The Bioscope’ will continue to appear, and to pursue its policy as an entirely separate, independent and unfettered journal, free of all influences except those exercised by the proprietors, The Bioscope Publishing Co., Ltd., whose sole object is to continue serving the film and cinema industries of this country, with special regard to the interests of exhibitors.

Following our statement of November 4th there have not (as freely rumoured) been any negotiations between the K.R.S. and The Bioscope Publishing Co., Ltd., reopening the proposal that “The Bioscope” and two contemporaries should merge, subject to a guaranteed revenue from reader-members of the K.R.S.

“The Bioscope” as the independent exhibitors’ journal could not enter into such a proposal. At no time has The Bioscope Publishing Co., Ltd., contemplated merging or ceasing publication of “The Bioscope,” and it is necessary at this stage to announce that legal steps will in future be taken against any person or persons known to have circulated false and damaging statements concerning this journal.

Nicholls Leaves P.C.T. for Moss Empires

E. C. C. Nicholls has resigned his position as chief electrical engineer to P.C.T., and has been appointed general manager to operate under Will Evans on the Moss Empires Circuit.

A. F. Moss, formerly Midland Circuit and Area Inspector for Gaumont-British-P.C.T., will be assistant manager of Moss Empires, who, it is expected, will make further announcements concerning new staff in the near future.
Politicians Admit Power of Screen Laws That Must Be Modernised Parliament Should be Compelled, says Clynes

Over 400 people attended the Eighth Annual Dinner and Ball of the London and Home Counties Branch of the C.E.A. at the Savoy Hotel last (Tuesday) evening, when C. A. Mathes, Chairman of the Branch, presided. The chief guest was the Rt. Hon. Lord Stanley, Parliamentary Secretary of the Admiralty. Representatives of every section of the trade were present.

Capt. the Rt. Hon. Lord Stanley, proposing the toast of "The Cinematograph Industry," said he was startled by the growth of the cinema since the war. He compared the power of the cinema with that of the newspaper, and said that the cinema, unlike the Press, had no national boundaries: the scope of the cinema was international. He referred to the educative force of the screen. He felt with the value of the film in the realm of sport (it could even show what happened to jockeys round the corners before they entered the straight), and, after dealing with the heavy contributions of the cinema to the Treasury, and its great service to charity and the work of the Empire Marketing Board in helping to sell British goods, wound up with an urge that care should be taken to appreciate the responsibility and duty cast upon the industry to portray Anglo-Saxon life on the screens of foreign countries.

C. A. Mathes, after acknowledging the kind references to Lord Stanley, described the past year as the most difficult one for the cinema industry. As a great optimist he could foresee no marked improvement. Their clients, the working classes, had not only more to pay in new taxation, but due to unemployment and other causes had less to pay with.

"Progress Cannot be Stopped"

During the past year the L.C.C., whose representatives were present, had found in the shape of new difficulty in their relationship with the cinema. He personally had learned last Christmas that under a law belonging to the time of George III., someone was claiming from him the modest sum of £14,400 (Common Informer). That informer's regard for the Sabbath was probably not equal to his mercenary motives.

They all had to realise that one could not stop progress with laws 150 years old. He thanked Mr. Clynes for his part in helping to forward the Sunday Opening Bill. The L.C.C. were keen to retain the provisions that Sunday cinemas should contribute to charities. He hoped they would see that justice to the hospitals was tempered with mercy to the cinemas.

They had in their company that night a number of renters. Words spoken 350 years ago seemed equally true that day—"The quality of mercy is not strained. . . it blesses him that gives and him that takes."

In conclusion, Mr. Mathes paid a special tribute to the work done by his executive, naming especially H. P. Selwyn, his successor, Arthur Taylor, the Branch secretary, Major A. J. Gale and R. V. Crow, their president.

(Continued on page 23)
Veterans’ Tribute to “Bill” Blake

Old-timers Make “Whoopie”

A touch of sadness lay behind the annual dinner of the Cinema Veterans on Monday, in spite of the spontaneous jollity that marked the proceedings: sadness because W. N. Blake—had he announced his ineluctable decision to pass on the reins of secretarship to other hands. In certain circumstances, specialist’s decrees rank higher than personal inclinations, so Bill Blake is obliged to lay off his bubbling enthusiasm for his old pals of the industry which he helped to create.

Many eloquent tributes to his great-heartedness were heard during the evening from those who have for years loved him (the word is not too strong), and there was a gathering of unprecedented size to do honour to the man to whom the flourishing Society is indebted for its existence. As visible to the inner circle, those sturdy old-timers presented him with a massive loving cup and an illuminated address, together with a silver tea service for Mrs. Blake.

This apart, the dinner was voted without exception the jolliest evening ever, from the reminiscences of the new President, Capt. Jack Smith, to Arthur Cunningham’s indictment of the terrible “financiers” and Tommy Welsh’s mourning for his (or Will Day’s?) lost resolution. Perhaps as much as anything else was the great success of the evening due to the high calibre entertainment generously provided for through the good offices of Veteran (“veteran,” indeed!) George Black.

At the meeting which preceded the dinner, W. N. Blake passed over the secretarial office to Bert Chambers, while Will Day vacated the president’s chair in favour of Capt. Jack Smith, with Walter Jeffs being unanimously elected vice-president. In spite of his own protestations, R. W. Paul was returned as treasurer (with a profit of 30s. on the year to his credit), and the existing committee was retained, with the addition of Bill Blake as a permanent member.

Business transacted included a decision to draw up a set of rules to govern the Society, an almost unanimous rejection of the joint motion of Will Day and T. A. Welsh to admit to membership all trade warboys with 25 years’ service to their credit, and a plea by Will Day for greater recognition for the Veterans by other trade organisations.

Co-op. Booking in Germany
Exhibitors Planning New Production Unit

The severity of competition among Berlin cinemas has culminated in a move among exhibitors to form a booking combine. Not only will the group book for all the halls, but it will also determine prices. The scheme has come as a sensation both to German exhibitors and renters. Thirty big cinemas are involved, four of them being first-run houses.

A further reflex of the present situation in the German film market is the formation of a second union of exhibitors for the production of its own films. The new company, to be known as Reichsfilm, will work on similar lines to the D.L.S. combination of exhibitors, which has been operating for several years, and will be financed exclusively by exhibitors. Herr Scheer, head of the German Exhibitors’ Association, is president of the new company.

Yet a further move by exhibitors to overcome cut-throat competition has been taken by the Exhibitors’ Association, acting in conjunction with the Renters’ Association. Within the next few days a committee is to be formed, the object of which will be to prevent the showing of two feature films in any one programme.

Canty in Berlin

George R. Canty, European representative of the American Department of Commerce, is in Berlin, and is understood to be negotiating with the German authorities concerning future relations between the film industries of the two countries. It is even suggested that the American industry is considering the eventual abolition or modification of the German import regulations.

And as far as Germany herself is immediately concerned in matters of tariff, it is now officially stated that the German film import regulations are to be retained until June 30, 1932.

U.S.A. DISTRIBUTION FOR B.I.P.

British International have definitely set up their own distribution organisation in U.S.A., and are now making arrangements for the extension of their activities among American exhibitors. They have opened an office in the Film Building, New York, where Sidney Garrett is in charge. All address operations are being directed throughout the New York State, direct hires being arranged from New York. In several other States arrangements are being entered into with independent distributors to handle British International product.

"So far," says Arthur Dent, "it has been a matter of paying a great deal of money into this business without being able to see anything back. However, we hope that the American trade will now respond."
Faraday House, December 9, 1931

R. V. Crow on Showmen

Events of the past week provided further insight into keenness which enlivens exhibitors these days; none of the "sit back and wait" attitude today. Every theatre owner, especially the smaller ones, seems keyed up to the utmost. In Bristol on Wednesday, when the C.E.A. President, in his after-dinner speech, appealed to exhibitors to live up to the great traditions of showmanship handed down to them, I heard a good deal of comment on current exhibitor problems. "It's easy to urge us to sell the picture better," said one, "London doesn't know what we are shoving are up against. We've got just so many and no more on whom to draw, and now with the Tax and Christmas 'hoarding' upon us, we've got to show that we want to effect profit. Selling the picture is easy to talk about; giving it away is hard enough in practice at times."

Real Meaning of "Opportunity"

I can well believe it; much easier than some things I heard at Bristol. J. C. Graham, of Paramount, put forward the renter's point of view with his usual display of logic. If exhibitors insisted upon rentals that are too low, product would be forced to inferiority levels he argued. R. V. Crow, the C.E.A. President, in his reply, pointed out one might have expected that if he spoke for his exhibitors he would qualify his remarks instead of just asking that Tiso Bioscope should not quote him in full.

A Little Profit For All

Exhibitors will, I am sure, be the first to agree with Mr. Graham and Mr. Crow that a standard of rental values which impoverished studio policy would have a deleterious effect upon future box office returns. The real point as I see it is that rentals must be good for the industry because such a level as to provide a little profit, both to the producer-renter and the exhibitor. That would mean "co-operation" in the sense in which I understood Mr. Graham to mean it, and in which the Paramount product suggests it. If ever there arrives a time—it seems unlikely enough—when both the producer-renter and the exhibitor are losing money, the industry, together with the K.R.S. and the C.E.A., will close down and make room for television or a revival of Punch and Judy!

Again In Liverpool!

The Liverpool dinner and dance was very well arranged and the speeches were of more interest than usual. I noticed more inclination than usual on the part of exhibitors to discuss some of the subjects that had been raised. I heard some more about subsidised Press, but it will keep.

Wardour Way

During the afternoon Arthur Dent kept open house at the greatly extended Wardour premises in Great Newport Street. The architecture seems to have achieved the impossible feat of expanding the building without altering the outer walls, and Wardour seem to have got commodious offices in a nutshell.

Come to the Kit-Cat

Judging by the crowded state of the Kit-Cat Restaurant at lunch time Monday, Jeffrey Bernard certainly may be congratulated on starting his new venture with every prospect of future success. At two o'clock there seemed hardly a vacant chair on the ground floor. Long may it continue.

Critics

Pay?

"I know of no higher compliment which could have been paid to Gaumont's amazing Ufa picture, "Congress Dances," now running at the Tivoli. . . . Nearly all the film critics have seen the picture twice, and there are known to have paid to see it through for a third time. As Ripley would say . . . ! In any case, they prove that all Tivoli records have, in fact, been smashed in the course of the past week.

Sol G. Newman's "Secret Service" Wires

One has heard it said to Sol G. Newman, Radio Picture's chief, that he has showman-like ideas. But I doubt whether his latest of "wiring out" a word telegraphic "whip" to London exhibitors will have done his company any good. I judge by opinions expressed to me by a group of London theatre men, the Radio trade show of "Secret Service" at the R.K.O. theatre yesterday, to which they had been ingeniously summoned by telegram. Richard Dix, like every other big star, is a draw when he is part of a good picture. But "Secret Service" is poor stuff, and will do nothing to enhance Radio prestige. Showmanship by all means, but good pictures first, Mr. Newman!

Cut-Throat Business

This is a cut-throat business. But the last person in the business, I should think, who deserves such perfunctory treatment is Mickey "Fat" O'Connor, genial general of Publicity for Paramount. However, his size in collars has gradually made itself more and more impressive, and I am sorry to learn that cyst complications in the throat necessitated throat-cutting of the surgical kind. Very pleased to relate that the "victim" is now recovering and that his swallow is intacta.

The Ship That Stands in Wardour Street

I recollect in my younger days having enthused over "The Ship That Sailed on Land." Its glamour held my imagination fast, and I fully expect that thousands of exhibitor-visitors will whip up an interest almost as enthusiastic when in the street called Straight they come upon "The Ship that Stands in Wardour Street." Charles H. Golding, the Golding business has undergone a most remarkable development within the past year or so, has transferred his headquarters to that imposing new block which is 60-62, Wardour Street, and final embellishments in the form of handsome new exhibition cases are being fitted in the luxurious reception room. All inquiries will be received with characteristic Champion courtesy. I have noticed how often

Champions have led new business developments in that department of the film business for which they cater. I now expect them to be the first accessory house to blaze forth their fame in Neon lights, for the offices are to be brilliantly lit with the sign Ship Carbon. It is a timely move for a company which satisfies, among others, the growing carbon demands of our premier circuits as well as the best of the British studios.

"Westfront, 1918."

Powerful War Film

The trade was heavily represented at Sunday's Film Society show at the Tivoli, when the only outstanding item was the Anglo-Italian "Westfront, 1918," directed in Germany by V. Palst, and not passed for general exhibition in this country. I have never been more deeply moved by a war film than by "Westfront," which sickens the mind with as much as a picture of real war as could ever be devised by man. It is astonishing, like the cruel grip of a prolonged laboured. It should signally confirm the birth of a universal determination to preserve international peace—if the wider public were allowed to see and comprehend the shameful thing they sometimes call "glory."

The power of the screen could do so much to arouse universal thoughts of peace. Why keep the public in the dark? Exp?—flushed on the screen, I wonder?

As I left the Tivoli my eye fell on a news poster. One of Britain's leading newspapers was billing "Dr. Crippen's Fatal Mistake." Crippen died on November 23, 1910—four years before the war began. He had taken a life, and he paid. Our British Press is still "starring" him.

Hannen Swaffer

On World Peace

Later, at the Lido Cinema, Golders Green, I heard Hannen Swaffer address a packed house on "The Meaning of Spiritualism." Theatres had half of their seats but they were turned away. He finished with the plea that the principles of personal responsibility and retribution accepted by the spiritualists could make for universal peace and brotherhood. "Westfront, 1918" finishes with the words: "It was not your fault—we are all to blame." Will Swaffer blame Censorship for the next war?

African Merger

The story of the merging of African Theatres, Ltd., and Kinemas, Ltd., two principal South African theatre chains, broke with complete suddenness and created a neat little surprise in Wardour Street. I understand that Sidney Hayden, resident director of Kinemas, Ltd., will remain in London and will retain his present offices in connection with various other businesses, but that C. Holderness, London director of African Theatres, will, in the near future, be responsible for the whole of the bookings of the newly merged circuits. One hopes at this juncture that the pleasing personality of Sidney Hayden will not be lost to the film business, where he has a large number of friends.

The Week's Great Question

And who is this "Man Pratt"?
BUSINESS ACTIVITIES

Harold Huth With Sterling—Seeking "Sooke"—Sunday, the Day of Rest?—
Lachman for British Paramount—Balcon's Boy—Elstree's Quartette

Busy Borachem Wood


"Bill the Conqueror," is nearing completion of a man who impersonates his own brother, stars Gene Gerrard under Edwards's direction, Molly Lamont, Bobbie Comber, Elsie Randolph, Hugh E. Wright and James Carew are also in the cast.

The attie of "No. 17," the new Alfred Hitchcock production, has now been reached, and here some of the best hair-raising scenes in the picture are being filmed. John Stuart and Ann Casson, at the risk of broken necks, have been suspended from a balcony three storeys high, and, owing to the unusual camera angles desired by Hitchcock, no safety net could be used, neither could they have doubles! Anne Grey and Donald Calthrop have other important parts and the role of Ben is portrayed by the original, Leon M. Lion.

Monty Banks, who is directing "Bill Takes a Holiday," the new Leslie Fuller farce, is busy filming final exteriors. His cast includes Amy Veness, Syd Courtenay, Rene Ray and Betty Fields, besides 150 convicts.

New B.I.P.s Starting

"London Wall" goes into production, under the direction of Thomas Bentley, next week. Adapted from the stage play, it will present "for the first time on the screen (says Sybil Sutherland) a real story of London life.

Two other B.I.P. productions listed to commence next week are "The Milky Way," a comedy of gangster life under the direction of Lupino Lane, and "New Year's Eve," to be directed by Cecil Lewis, in which George Mozart will make his "talkie" debut, Tonic Sympton, now playing in "And So To Bed," is also in the cast.

Walter Summers is fixing up final details for his expedition of over a thousand miles trekking through West Africa to Timbuctoo. Henry Kendall will play the lead.

At Welwyn Studios, "Bad Companions," the comedy with John Orton is directing, is nearing completion. Nor Kiddie, a well-known comedian in the Provinces, plays a leading part in this film, which has for its setting a jam factory.

Happy Hunter's Hustle

T. Hayes Hunter is now well away with the third of the British Lion-Gainsborough joint productions, "The Case of the Frightened Lady," at the British Lion studios, Beaconsfield. "Happy Hunter" finds that work is much simplified by the casting of so many members of the original stage cast. During the past week work has centred on a Scotland Yard sequence and a sequence set representing a Priory drawing room, where Cathleen Nesbitt, Gordon Harker, Norman McKinnell and Belize Chrysal have been put through their paces.

Sunday was a full working day, for it was possible to utilise the many members of the Wyndhams Theatre cast, who have to leave at six each weekday for their stage calls.

Joan Barry and Harold Huth

Joan Barry and Harold Huth have been signed by Sterling to play in "The First Mrs. Fraser," the "talkie" version of St. John Ervine's play, which, as I have already stated, is being directed by Sinclair Hill, with Henry Ainley starring. Joan Barry will play Elsie, the vampish second Mrs. Fraser.

McKinnell and Belize Chrysal have been put through their paces.

Who Can Play "Sooky"?

"Sooky," George King's next production to be made at the Nettlefold Studios, Walton-on-Thames, for distribution through United Artists, tells the story of a London slum girl who rises to social and financial status by her own ability. What form that ability takes or whether she is proud of her emancipation is not disclosed, but I suppose we must be left to guess something. The more immediate problem is who shall play "Sooky": she is in the picture all through, so must make or mar it. I could see Mabel Poulton in the London girl part, she has never been tried as a Social Lioness; Florence Desmond, too, comes to mind when I recall her fine work in "Sally." If "Sally" why not "Sooky"? Douglas Newton's novel is being adapted to the screen by Billie Bristow, so that part of the business looks safe enough. Leading man will be a young boxer, played by Harry Wilcoxon, who featured in George King's "Two Way Street." There are also roles of parts for a young doctor and a man-about-town, all chasing Sooke's ring finger. George King is also to direct another picture in the 1902 programme for Butter's Film Service.

Latest "Gainsborough" Production!

Michael Balcon, managing director of Gainsborough Pictures and production chief for Gaumont, is receiving hearty congratulations this week on the birth of a son. The happy event took place on Monday morning, and both mother and son are doing splendidly. This is Mr. Balcon's first son; his other child being a little daughter, who is now seven years old. The name of the baby "Boy" never sounded better to Michael Balcon than on Monday morning.

Teddington Goes All-French

Having completed the English version of "Help Yourself"—Warner Bros. First National's Teddington production—J. Y. Daumery has now started work on the French version, which is entitled "Le Soir des Rois."

The adaptation from the original story by Jerome Kington has been done by Paul Valar, who will co-operate with the director. A cast of well-known Parisian artists has been selected and is headed by Jacques Maury and Simone Maurice. Supporting them are Marie-Louise Delby, Jean Ayne, Larive Robert Moor, Guy Derland, Pierre Juvenet, Kenny and Maria Dhervily.

Menjou Hustles

Is Eric Menjou superstitious? I remember he started his first British film, "The Outlaw," on a Sunday, and his current production, "Two White Arms," which Fred Niblo is directing, he commenced studio work on Sunday. Adolphe Menjou, who is starring in the production with Margaret Bannerman and Claude Allister, arrived in London late on Saturday and was immediately in the hands of experts, whose duty it was to prepare him for work at the A.S.F.T. studio, Wembley, on Sunday morning. Niblo has devised an ingenious system of floor management and his intensive system of production should enable him to complete "Two White Arms" in record time, notwithstanding that it is to be a first-rate production in every sense of the word.

Menjou Hustles

Henry Wenman, who in "Middle Watch" proved himself worthy to star as a British character comedian, is joining the cast of Eric Hakim's "Two White Arms," in which Adolphe Menjou, Claude Allister and Margaret Bannerman are the principals. Wenman followed his "Middle Watch" success with parts in two other B.I.P. productions, "The Bachelor's Baby" and "Money For Nothing."

Dean's "Nine Till Six"

Basil Dean is up to schedule on his current A.S.F.T. production, "Nine Till Six," occupying space at Ealing Green Studios. In probably less than three weeks this
picture, the first to take the floor at these studios, will be completed.

The cast of "Nine Til Six" includes Isa Bevan, Louise Hampton, Florence Desmond, Frances Doble, Elizabeth Allan, Alison Leggatt, Jeanne de Casalis, Richard Bird and George de Warfaz.

James Kelly is assisting Mr. Dean, with Robert Cullen as unit production manager.

The A.R.P. studio has not yet been opened officially, but a "house-warming" is likely in the near future.

Korda Held Up?

Alexander Korda, who started directing "Spring Cleaning" for Paramount at the Elstree studios last week, is likely to be seriously held up by the accident to his star, Colin Clive, who was thrown while riding last week-end. Work will proceed as far as possible with scenes in which Mr. Clive does not appear, but he is not expected back for some weeks. In the supporting cast are Renita Hume, Joan Barry, Larry Newcombe and Barry Jones.

"Aren't We All?" for Lachman

Harry Lachman, for some time at Paramount's Joinville studios, Paris, has been transferred to the Paramount Elstree studio, where he will direct their next picture, "Aren't We All?" on which work should start within the next week or so. Casting is now in progress.

"In a Monastery Garden"

Julius Hagen, whose latest production, "The Missing Rembrandt," is now nearing completion at Twickenham for P.D.C., announces that his next production will be entitled "In a Monastery Garden." This will be made by Fred White and Gilbert Church for the Associated Producing and Distribution Company. The story is an original one by H. Fowler Mear and Michael Barringer, who are collaborating on the scenario. The scenes are laid in London and in Italy, and the story serves as a vehicle for the introduction of one of the world's most popular tunes, Ketelby's "In a Monastery Garden."

Short Shots

Encouraged by their success at Albany Street, Delta Pictures, Ltd., have now taken over a long lease of Bishley Studios, and are installing their recording system in both blocks.

I understand that the new Gaumont studios in Shepherd's Bush will be completed by the end of January or early February, and that an intensive production programme will be started at once.

Following the completion of Mutual's first British production, "Lloyd of the C.I.D." which Universal are to release, Henry MacRae, the director, sailed for Hollywood last Saturday.

I understand that Miles Mander will direct the next picture for British and Dominions production, based on a story by Heinrich Fraenkel. No cast is yet signed.

THE BIOSCOPE

S. E. Hawkins, of Western Electric, explaining the intricacies of the amplifying panel at the new British and Dominions studio at Elstree to R. M. Hatfield, W.E.'s managing director.

Will Fox Flare Up Again?

Starting Infringement Suits Through Tri-Ergon

(By "The Bioscope" New York Representative, Ernest A. Runelstald)

If anyone had had the idea that William Fox was out of the picture since the move that brought Harley L. Clarke into the saddle and the recent development that marked the entrance of Edward R. Tinker into the Chase banking interests, as president of Fox Films, such a person now knows that his notion was decidedly only just that.

Tri-Ergon Corporation of New York, of which William Fox is the leader, filed patent infringement suits and injunctions this week against Electrical Research Products, R.C.A. Photophone, R.K.O. Radio Pictures, and Paramount Publicity. Infringement of patent for improvements to photograph with linear phonograph carriers used in new recording films is charged against Erpi and R.C.A. Photophone. R.K.O. Radio and Paramount Publicity are charged with infringement of a new process for producing combined sound and picture films.

It will be recalled that William Fox waged a long fight against Erpi after signing an agreement designating President J. E. Otterson of Erpi as one of the trustees of the Fox enterprises. That fight ostensibly ended when Clarke got control of the Fox companies, but now the whole issue has flared up again. In any case, a warm contest is decidedly likely.

Half a million shares are all set on the side of the proposed dehenture plan of R.K.O. to be discussed at a meeting of stockholders in New York, December 16th. Herman Zohbel says that proxies for that number of shares of outstanding "A" stock have been received. But there is still plenty to be done in the gathering of those proxies. The votes that count must cover stock owned on November 22nd, and so the entire list of stockholders must be gone over again with a fine tooth comb. There are approximately a million shares held by 20,000 stockholders in small, scattered groups all over the country; 1,320,000 shares are held in brokers' names and represent an additional 15,000 individuals or groups.

Stockholders of Loew's and M.G.M. are beneficiaries of a $1 extra annual dividend, declared at a meeting last week at which the regular quarterly 75 cents dividend was announced. Thus, it was pointed out, Loew's has been able to pay a $4 dividend in a year marked by decreased earnings of a number of companies.

Something else to note on the black-inked side of the ledger is the announcement of an increase in net earnings of the Stanley Company of America and subsidiaries, controlled by Warner Brothers. Total net of Stanley and subsidiaries was $1,711,254 for the year ended August 29th, compared with $1,566,802 the previous year.

Sheffield Exhibitors and Charity

Striking tributes to Sheffield exhibitors were made at last week's meeting of the Sheffield City Council, prompted by a question by Alderman Barton as to what recent legislation prevented the Watch Committee from granting the local cinemas permission to open on one Sunday each year for charitable purposes.

Alderman Womersley said he recalled that very large sums of money had been raised for the hospitals through the medium of the annual Sunday cinema performances, as many as 40,000 people attending on one Sunday night. 'To-day we have 'hiking' on a large scale; we have super-sacristanious people playing golf and tennis on Sundays; yet you may not sit and see a film on Sundays.'

"If there is anything calculated to keep people out of the public-house, and to reduce the length of the 'Devil's Mile,'" said Alderman Womersley (alluding to one of the city's main thoroughfares which is largely used for promenading purposes on Sunday nights), "it is the cinema. Cinemas have done more for religion and temperance than many churches and chapels.'"
Can We Assist You?

Although care is taken that the information given is obtained from reliable sources, no legal responsibility can be accepted in respect of it.

QUESTION: “In this week’s issue I notice you regard the present time as opportune to purchase good class shares. This week the British Theatre Shares have dropped to an average of 10.6, whereas the Preference shares give a high yield. It is a question of confidence in the future possibilities of the cinema companies. The dividend paid by the British for the last four years have been 6 per cent., whereas the earnings on these shares have averaged 8 1/4 per cent. British International Pictures, in its regulations, promises a dividend of 6 1/2 per cent. On their Preference shares B.I.P. promises 8 per cent., reserves the B.I.P. stand in the balance sheet at £350,000.

ANSWER: GAUNT - BRITISH - This company appears to be in a fairly satisfactory position financially. Reserves amount to over £2,500,000, which has mainly been built up from premiums on shares issued to the public. The answer to your question as to whether it would be preferable to hold Preference or Ordinary shares depends upon whether you are buying for income or capital appreciation. The Ordinary shares, paying a dividend of only 6 per cent., give a very low return at the present price of about 10.6, whereas the Preference shares give a high yield. It is a question of confidence in the future possibilities of the cinema companies. The dividend paid by the Ordinary for the last four years have been 6 per cent., whereas the earnings on these shares have averaged 8 1/4 per cent. British International Pictures, in its regulations, promises a dividend of 6 1/2 per cent. On their Preference shares B.I.P. promises 8 per cent., reserves the B.I.P. stand in the balance sheet at £350,000.

TENDERS

COUNTY BOROUGH OF IPSWICH

TENDERS are invited for the Hire from the 1st January next of the Public Hall, Westgate Street, Ipswich. The Hall is provided with an Organ, and is used as a Cinema Theatre, and has seating accommodation for 1,000 persons.

It is within one minute’s walk of the centre of the Town.

The person or firm whose tender is accepted will be required to pay for Electric Current, and for the use of the Organ.

The Corporation reserve the right in all circumstances to let the Hall for any other purpose to any other person or persons when it is required. The Hall may be used only as a Cinema, or for such other entertainment as shall be approved by the Corporation.

The Hall must not be used on Christmas Day or Good Friday, nor may it, or any part of it, be licensed to any person for the sale of intoxicating liquor.

The tenancy will be from year to year, determinable on the 30th September in any year by three months’ notice on either side.

A draft of the Tenancy Agreement to be submitted can be inspected at the Offices of the undersigned, and the person or firm whose tender is accepted will be deemed to have notice thereof.

Tenders, endorsed “Hire of Public Hall,” must reach the undersigned not later than the first post on the 17th December. The Corporation do not bind themselves to accept the tenancy of any tenant.

Town Hall, A. MOFFAT, Ipswich. 30th November, 1931.
Two Columbia This Week

“Platinum Blonde”: “Men In Her Life”

Frank Capra’s latest production for Columbia, “Platinum Blonde,” will be trade shown at the Phoenix Theatre tomorrow (Thursday) afternoon. The story relates, in humorous vein, how a nervy young reporter, despite the value he places upon his independence, woos daringly, loves madly and marries foolishly, a society beauty, who locks him up in a gilded cage, and tries to make a gentleman of him.

An ambitious cast includes Loretta Young, as the “soh” sister, and Jean Harlow, as the heiress. Walter Catlett is a reporter, Louise Closer Hale the mother of the grand dame type, Reginald Owen the lawyer, Edmund Breese the news editor, while Halliwell Hobbs and Claude Allister are also in the cast.

“Men In Her Life” will be trade shown by United Artists at the Phoenix Theatre on Friday afternoon. Columbia Pictures selected William Beaudine for the direction of “Men In Her Life,” and for the Thing roles Lois Moran and Charles Bickford. The tale is of a girl who, finding it wasMadness above tried hating. The heroine is a girl travelling abroad in search of adventure with a romantic flavour, and finding plenty of both. Robbed by a Count, who had promised to marry her, but changed his mind when he found she had lost her fortune, she would have been in a sorry plight but for the help of a retired racketeer. This is the start off to a romance that has plenty of suspense and thrills to commend it.

At the same trade show, Columbia Pictures will present Tim McCoy, the outdoor star, in a Western drama, “Shotgun Pass.” McCoy has a role that allows him to be at riding, fighting and loving best. Virginia Lee Corbin will be seen as the heroine.

“Ebb Tide” On Location

Dorothy Bouchier “Behind the Bars”

At least 50 per cent. of the action in “Ebb Tide,” Richard Rosson’s current film for Paramount British Productions, is being shot on actual locations around the docks at the mouth of the Thames and on a tramp steamer alongside the commercial wharves. The rest of the picture is in making at the studios at Elstree, where Holmes Paul has built a faithful reproduction of the fo’c’le and captain’s cabin of the tramp.

One of the biggest sets so far built by Paramount at Elstree is a faithful re-creation of the exercise yard for women prisoners in one of H.M. prisons. This enormous set is the more impressive by reason of its grim simplicity. It is composed of a large rectangular yard divided up into little grass plots bisected by narrow asphalt paths. Dorothy Bouchier is at present doing a "stretch" on this set.

George Barrault, who will be remembered for his "sophisticated" roles opposite Norma Shearer, Mae Murray and Loretta Young, breaks away from the boiled shirt tradition and plays a "right straight" society beauty, "Ebb Tide" in an old blue sweater and seaman’s rig.

Two British pictures are to be run through for the trade next week by British Lion. The first will be "The Old Man," screen version of Edgar Wallace’s play, at the Phoenix Theatre, on Tuesday (December 15th), at 3, and the second, "The Beggar Student," the first A.F.A. production, at the same theatre on Wednesday at 8:45.

Maisy Gay is the bright particular star of "The Old Man," and she is supported by such well-known artists as Anne Grey, Cecil Humphries, Lester Matthews, D. A. Clarke-Smith, Diana Beaumont, Finlay Currie and Frank Stanmore.

The story is a novel and entertaining one, full of action, and was adapted from the play of the same name, which had a successful run at Wyndham’s Theatre this year. Manning Haynes directed, "The Beggar Student," which John Hamel directed, is a joyous musical feature, adapted from a famous Viennese operetta by Carl Millocker and, in addition to a story that has a strong love interest, there are a number of haunting melodies.

A brilliant cast of West End players, headed by Jerry Verno, Shirley Dale, Lance Fairfax and Mark Daly, are supported by Frederick Lloyd, Margaret Halstan, Jill Hands and Ashley Cooper, while the large symphony orchestra is under the leadership of Horace Shepherd, who was responsible for several of the additional numbers.

Shirley Dale, who plays the lead, is said to be a real film "discovery." She made a name for herself at the Lyric Theatre, Hammersmith, in "The Beggar’s Opera" and "Tattey Towers." Lance Fairfax, who plays opposite, is famed as one of the leading musical comedy stars of Australia.

“Five Star Final” for Carlton Christmas Season

D. E. Griffiths, managing director of First National, and Earl St. John, director of Paramount Theatres, jointly announce that First National’s production, "Five Star Final," starring Edward G. Robinson, is to be one of the big attractions during the Christmas season, as it commences its pre-release on Boxing Day at the Carlton Theatre, Haymarket.

It is hoped that Londoners will approve of "Five Star Final" in like manner with which it was met in New York, where it played for ten weeks at the Winter Gardens, where it was seen by 512,435 people. This success is now being repeated in many of the big cities throughout the United States.

"Five Star Final" is the third picture in First National’s 1932 programme to play at Paramount’s West End Theatres during the past month. "Local Boy Makes Good" and "Honour of the Family" have recently played at the Carlton and Plaza respectively with marked success.
"Bioscope" Readers' Forum

A REAL TRADE CENTRE

THE EDITOR, THE BIOSCOPE.

DEAR SIR,

For over twelve years it has been my aim to encourage trade in the district where the life of the industry could be focussed and developed.

I have long held that there should be a place where members of the industry and their friends could foregather.

Such an important industry as ours should possess a central focus, and to some extent this has been realised by the Screen Golfing Society. Although success has been attained in this direction, I feel that there is yet more to be done.

We have over four hundred members; our own headquarters at the Kit-Cat Restaurant; our own golf course and club-rooms; and nine challenge cups. In addition we have the use of excellent tennis courts.

I am pointing to this record of success as an example of what can be done by enthusiastic support. We read a lot about the necessity for co-operation. Here is an opportunity to demonstrate its practicability when we all pull together.

Through the use of this room members of the Society have become familiar with the amenities of the Kit-Cat. I have recently been given control of the restaurant, and venture to suggest that it would make an ideal social centre for the whole of the industry.

The central position of the Kit-Cat gives it an outstanding advantage. Its cuisine and comfort should recommend it, particularly in view of the fact that prices have been brought down to the level of any popular restaurant in the West End.

I appeal to the many members of the industry who have, of necessity, to use restaurant after the Kit-Cat as their restaurant and make it our social centre.

Yours faithfully,

General Theatre Corp., Ltd.,
JEFFREY BERNERD.

Director.

Film House,
Wandsworth Street, W. 1.
December 1, 1931.

FIGHT TAX OR GO OUT?

THE EDITOR, THE BIOSCOPE.

DEAR SIR,

As Chairman of the Northern Branch of the C.E.A. it is imperative in the interests of the members of this organisation that the tax ought to be strenuously fought until such time as we receive an alleviation.

There are numbers of cases being brought to the notice of the Branch officials daily of cinema proprietors who are almost being wiped out of business by the general conditions of trade, and their position since the imposition of the new tax is, to say the least, lamentable.

What is going to happen to the small exhibitor in the near future if something is not done? One can well conjecture that a very large number of them will undoubtedly go out of business, as they are not in a position to bear the very heavy drains upon their slender resources. Both sides of the trade, then, would be the losers, both from a renter's point of view and the members of the Association.

Cases have also been brought to the Branch officials' notice of such a serious reduction in incomes since the imposition of tax that would surely appeal to the Chancellor in all the circumstances.

In one case a suburban house three weeks previous to the imposition of the tax, with good average attendances and showing first-class product, took in those three weeks £605 net takings, and paid £64 tax. During the three weeks following the imposition of the tax, with practically the same value in programme, the net takings dropped to £578 and an increased tax had to be paid amounting to no less than £116. Surely this is a striking example of the spending capacity of that neighbourhood being seriously depleted. But this is as nothing when compared with the position of the small exhibitor who was taking £50 and was under a tax, and was reduced to sometimes less than £30 and faced with as much as 25 per cent. tax to pay.

The general reduction of unemployment pay, income tax demands upon people who have never had that commitment before, and the cry for economy are all helping to make the situation most difficult. It would be a great pity if time were allowed to elapse and nothing done. The cost of programmes does not decrease; relief is being continuously asked for from the renters, and they, as well as ourselves, ought to throw in their weight in a determined and strong attempt to obtain at any rate some alleviation from the overpowering taxation. The matter is too urgent to be allowed to lie.

Yours faithfully,

J. C. BELL.

Brighton Cinema,
Newcastle-on-Tyne.
December 3, 1931.

SPEAKING PERSONALLY

"Mickey" Swain, who has taken over the control of the Tatler, Charing Cross Road, W.C., for P.C.T., can certainly lay claim to be one of the pioneers of the trade in which he is so well fitted. He first became acquainted with the business in 1901, when he toured the whole of South Africa with one of the old Paul Bioscope ma hines. Following that, he undertook to make one of the first travel and hunting pictures.

Returning to England in 1909, he was for the ensuing six years general manager for Walter Hyman's Grand Central Circuit. After the war he became general manager for Albert Clavering. In his present post he will be responsible for the bookings, and it is understood that this is the only P.C.T. theatre, in London at all events, in which this responsible role is not undertaken by head office. Prior to going to the Tatler, Mr. Swain was circuit manager of Circuit "H." South London.

A. Farman, who has been temporarily in charge of the Manchester branch of Universal since L. A. Deal transferred to London, has been officially appointed branch manager.

Arthur Russell has relinquished the position of traveller for Warner Bros. at Liverpool. He was for many years on the staff of Weisaker Bros. and continued with Jury-Metro-Goldwyn after the merger.

F. W. Coop, whose father is Liverpool manager for United Artists, has been appointed traveller for Warner Bros. at Liverpool. He will handle the short product.

J. C. Ruth, who joined the Birmingham branch of Butcher's Film Service, following a term with Fox Films as a Picture Representative, has relinquished his position.

F. Lansdown, who has been chief operator of the Royalty, Harborne, has taken over a similar position at the Pavillon, Stirchley which opened on November 25th. Mr. Lansdown has had 15 years in the trade, having recently been engaged at the Regal, Handsworth, and the Carlton, Sparkhill.

H. Terry has been appointed second in charge of installations at the Pavilion, Stirchley. He was previously engaged upon the operating staffs of the Newtown Palace and the Coliseum, Saltley.

Clyde Withers, who has for the past 13 years been in charge at the Camden Hippodrome, N.W., has severed his connection with P.C.T. and taken up the post of general manager for J. C. Clavering, who has planned to return to the business. (It is understood that he is already negotiating for several new theatres.) Mr. Withers is exceedingly well known in trade circles, with which he has been connected for the past 25 years. Amongst prominent posts held by him were those of the Shakespeare Theatre at Junction, and two important picture theatres in New York.

H. Surroull, who has been on the operating staff of the Orient, Aston, has taken charge of the operating department of the Royalty, Harborne, where he succeeds F. Lansdown. He was previously at the Robin Hood and the Stirchley Empire cinemas in Birnham.

Percy W. Tetam has rejoined Lindon Travers at the Newcastle branch of First National Film Distributors, Ltd., and takes up his duties as salesman on the Four Northern Counties territory shortly. Mr. Tetam, who is very popular in the North of England, was previously engaged at Newcastle in a similar capacity. Mr. Tetam leaves the Mihaly theatre circuit, where he has been assistant general manager, and this experience should prove very serviceable to him in his new position.

W. W. Jay, at present manager of Radio's Liverpool branch, which he joined as staff assistant to Ralph Hanbury, general sales manager. He has a long and successful record in the industry. He was with the late Phillips Film Co. as Yorkshire representative, joining Fox in 1926, he became Yorkshire branch manager in 1921. Later he joined F.B.O. as Liverpool branch manager and remained in this position until joining Radio at that company's inception.

Dick Arbus will succeed W. W. Jay as Liverpool branch manager for Radio. Originally with the International Film Distributing Co., he became publicity manager of First National at its important London office and then Liverpool salesman for that company. He has been with Radio's Liverpool branch since its opening.
"**Sunshine Susie**


**THE CAST**

Susie: Renate Muller
Herr Hasel: Jack Hulbert
Reppie: Owen Nares
Herr Arvey: Susie

**Suitability:** Wherever films are shown this will prove a money-maker.

"Sunshine Susie" is aptly titled, splendidly acted, beautifully produced and directed—by Victor Saville—with real imagination. It is among those rarest of films which live up to all the expectations of the film-going public, and it is among the musical films yet turned out by a British concern, it is taking hold by the lapel and is destined to be a flood of sunshine to the box office.

Like all stories of the musical comedy order, the film is a mixture of the musical and the dramatic, which makes the story but a trifling consideration. It is pure in line, and the production and the film score so heavily. With obvious similarities to the continental school of music which is so original.

The music, for the first time in a British film, becomes an essential part of the action and has been applied with the utmost success, carrying the spectator along on a wave of sheer pleasure in the spirit of happiness and delicious nonsense which it imparts.

Susie (Renate Muller), as a girl with a mind of her own, goes to Vienna to search for Jack. Through the good offices of a door porter, Hasel (Jack Hulbert), whose friendship she inherits because both are musically minded, she is offered a situation in the bank where he officiates.

She has a determined way with all would be "lovers," and in purposely failing to "understand" the manager (Morris Harvey), she is soon involved, unknowingly, with Arvey (Owen Nares), one of the directors. Thiers is a pure love affair, realised in the beer garden where Hasel conducts his party of glee singers, and though their misunderstandings arise, Susie's ambitions to marry are fulfilled.

Renate Muller, as Susie, will surely capivate everyone. Though not a great singer, she has a sweet voice and an irresistible charm of personality enhanced by an engaging but almost imperceptible accent.

Jack Hulbert, however, in the role of Hasel, the hall porter, and amateur choral instructor, who steals the picture. Two are conducting his men is a sheer joy to watch. The delightful situations which arise when he takes liberties with his director who, to dispense his identity, has asked to be addressed by his Christian name, provide great comedy. Hulbert has entered the films to stay, and it is to be hoped his talents are for ever earmarked by British studios. Owen Nares is excellent as the lover-director, and Morris Harvey splendid as the phlegmatic manager, who is so heartily snubbed. However, as the film stands out in a situation with the combination of music and action are the tapping-out by the bank's staff of stock photographers of "To-Day I Feel So Happy," a singing melody which runs throughout, and Susie's joy one can catch by her diggings after having secured the position.

The magnificently mounted settings add additional colour to the production, and away to the last degree the Viennese atmosphere.

**ANALYSIS**

- **Story and Dialogue:** 17% out of 20%
- **Acting:** 18%
- **Recording and Photography:** 18%
- **General Appeal:** 19%

H. M.

"**The Lullaby**


**THE CAST**

Madelon: Helen Hayes
Carlo Boretti: Lewis Stone
Larry: Neil Hamilton
Victor: Edwark Fowres
Dr. Dulac: Jean Hersholt
Rosalie: Marie Prevost
Dr. Claudet: Robert Young

**Suitability:** Strong attraction for any audience.

Helen Hayes, a popular Broadway actress, appears in an unexpectedly tender story of a mother's self-sacrifice, and displays amazing versatility.

Madelon, a girl of Normandy, leaves her father's house with a young artist. After a time he is called back to America, and does not return. A baby is born and the girl tries to support herself and child. Repulsed by an old admirer she becomes the mistress of Boretti, apparently rich; but does not mention her little one or the secret visits she makes to him.

Boretti announces an accession of wealth and proposes marriage. The night before his celebration he is arrested as a jewel thief, and shoots himself in the restaurant. Madelon, considered an accomplice, is tried and sentenced for ten years.

Emerging from prison she is taken by a girl friend to see her boy in an orphanage. The interview is an embarrassing one, for the young artist knows the woman's identity, and the consequent events are complicated.

Renate Muller, as Susie, will surely captivate everyone. Though not a great singer, she has a sweet voice and an irresistible charm of personality enhanced by an engaging but almost imperceptible accent.

Jack Hulbert, however, in the role of Hasel, the hall porter, and amateur choral instructor, who steals the picture. Two are conducting his men is a sheer joy to watch. The delightful situations which arise when he takes liberties with his director who, to dispense his identity, has asked to be addressed by his Christian name, provide great comedy. Hulbert has entered the films to stay, and it is to be hoped his talents are for ever earmarked by British studios. Owen Nares is excellent as the lover-director, and Morris Harvey splendid as the phlegmatic manager, who is so heartily snubbed. However, as the film stands out in a situation with the combination of music and action are the tapping-out by the bank's staff of stock photographers of "To-Day I Feel So Happy," a singing melody which runs throughout, and Susie's joy one can catch by her diggings after having secured the position.

The magnificently mounted settings add additional colour to the production, and away to the last degree the Viennese atmosphere.

**ANALYSIS**

- **Story and Dialogue:** 15% out of 20%
- **Acting:** 18%
- **Recording and Photography:** 16%
- **General Appeal:** 19%

H. M.

"**The Yellow Passport**


**THE CAST**

Marva Kalish: Elissa Landi
Barnaby, Dryden: Lionel Barrymore
Julian Rolph: Laurence Olivier
Count Nikolai: Walter Byron
H. Kalish: S. Ramachandran
Grandfather Kalish: Arnold Korff
Mitch: Mischa Auer
Orderly: Boris Kodjoff
Tanya: Rita La Roy

**Suitability:** Good average popular house bookling.

Adapted from the stage play by Michael Morton, this rather artificial production deals with the Russia of 1913, and in particular with the persecution of a Jewish girl, Marva Kalish (Elissa Landi). It is a colourful story, has a good love interest and occasional strong suspense values, but seldom arises the imagination.

Under the Czarist régime only Jewish girls of questionable character were allowed passports to travel, and this, known as the "Kalish," Marva obtained to visit her father, seriously ill in prison.

Through her arrival she finds her dad is dead, is afraid to return to her people and becomes acquainted with Rolf (Laurence Olivier), a Russian journalist. With her knowledge she adds colour to his articles, and is trapped by Baron Andrey (Lionel Barrymore), a repentant character, whose advances she has already experienced in less auspicious times.

Heled prisoner in his apartment while arrangements are made to despatch Rolf to the submarine, she has to fight through against her desires, and eventually shoots him. She
“The Arizona Terror”

**The Cast**

Arizona Ken - Ken Maynard
Mae Dubois - Coje Porter
Dr. Whitaker - Hooper Atchley
Lola - Nena Quartaro
Vazquez - Michael Visaroff

**Suitability**

Excellent entertainment for industrial patrons.

While journeying over a wild and melancholy waste of desert in pursuit of an outlaw, the Arizona Ken is shot down. His partner leads a rancher’s daughter to the spot. At her father’s house the wounded man is nursed to recovery.

The bandit’s satellites break in, kill the ranch owner, and make off with his cash box. Ken goes in pursuit and is considered by the girl he has learned to love to be her father’s murderer.

Porter, an oily knave, secretly directs the gang. Ken finally exposes him by an alliance with a Mexican who offers the double-dealer stolen money. The girl adorable, abode, encounters a susceptible native girl, but withstands temptations.

This acting, remarkable scenery, and beautiful camera work combine to place this picture in the forefront rank of summer adventures. The relationships and fights offer abundant thrills, while the character study of the jovial Mexican is decidedly amusing.

**ANALYSIS**

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<th>United Artists</th>
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<td></td>
<td>Produced by:</td>
<td>Archibald Nettlefield</td>
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<tr>
<td></td>
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**Two Way Street**

**The Cast**

Jill Whistler - Sari Maritza
Old Whistler - Quinton McPherson
Hon. James Wentworth - James Ragan
Bert Adams - Henry Wilcoxen
Peter the Puppy - Himself

**Suitability**

Fair popular attraction.

This is a simple pleasing story of the pretty daughter of an old naturalist who is reduced to keeping a bird shop by old age in the last days of London.

Jill Whistler is taken to the Bank Holiday Fair on Hampstead Heath, where the temporary loss of her puppy leads to the introduction of Mr. James Wentworth. He takes Jill home with him in his car, thus incurring the jealousy of Bert Adams, who has been Jill’s escort. Bert is involved with a gang of crooks and steals a diamond necklace from Wentworth’s flat.

Jill tries to persuade Bert to return the necklace, but it has been disposed of, and the gang capture Wentworth by a trick and try to force him to sign a bill for its sale. On his refusal, they decide to drive him in his car into the Thames, but he is rescued at the last moment by Jill, who has become his rescuer.

The plot is simple and its dialogue and action somewhat unsophisticated, but it is pleasingly presented and well acted.

Sari Maritza as Jill acts simply and with effect, and looks extremely pretty but for too heavy makeup. It is unfortunate that Bert Adams and Henry Wilcoxen give a good character study of Bert Adams. Their parts are well played and a pretty little fox terrier pup makes a successful debut.

There are scenes on Hampstead Heath, and the bird shop is realistically staged.

**ANALYSIS**

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<th>Story and Dialogue</th>
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<tr>
<td></td>
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<td>Jerry Jackson</td>
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<td></td>
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**The Rasp**

**The Cast**

Anthony Gethryn - Claude Horton
Sir Dgbys Coutts - C. M. Hallard
Inspector Boyd - Thomas Weaguin
Lucinda - Phyllis Loring
Dora Masterson - Carol Coome

**Suitability**

May make an acceptable second feature with more satisfying fare.

This film presents just another murder mystery and while there is a certain amount of mystery as to the perpetrator of the deed, the events which lead up to the solution and the arrest of the culprit are such as to convince only the most easily interested patron.

The Fleet Street reporter (Claude Horton), his suspicions aroused, visits a country mansion and cones puncan upon a murder, the details of which are already in the hands of a Scotland Yard detective (Thomas Weaguin).

In accordance with the habit of conventional stories in the genre, the detectives and the perpetrator of the deed are on a par with those of an infant, but to the reporter everything is plain sailing and the murderer is soon apprehended on his instigation. The crime is committed with a razzle, the handle of which is bearing and another dribble is affixed after the deed is done. Several little items serve to avert suspicion from the criminal, and the final resolution has an element of surprise. When will this "giving up" of the British police cease?

In imported films numbers and credits but in our own product it is inexusable and an unjustifiable shirter. A censor should put a stop to such and cinema audiences should be mided concerning the Police to preserve law and order.

**THE BIOSCOPE**

December 9, 1931

**A Gentleman of Paris**

**Offered by:** Gaumont. **Produced by:** Gaumont. **Directed by:** Percy Strong. **Photography:** Percy Strong. **Music:** M. Grevenan. **Art Direction:** A. Powell. **Length:** 6,985 feet. **Certificate:** A. **Recording:** British Acousticon Film.

**The Cast**

Judge Lefèvre - Arthur Wontner
Paulette Gerard - Vanda Greville
Madeleine - Phyllis Konstam
Hugh Gerard - Hugh Miller
Lola Duval - Sybil Thorndike
Bert Adams - Arthur Wontner
M. Duval - George Merritt
Valet - George de Warfaz
Concierge - Florence Wood
Child - Peter Lawford
Advocate-General - Frederick Lockley
Defending Counsel - Millicent Wood

**Suitability:** Will be enjoyed thoroughly by audiences demanding deep emotional drama of fine human appeal; women especially will like it.

Although the strongest situations in this historical story are developed in a Court of Justice, it is a different kind of Court to those which we so often have seen on the screen. The setting, in fact, is Paris, and the Judge is a judge of Justice of Paris. This novelty adds strength to a most powerful court cliox, which played to many of the "popular" type theatres, will most surely produce lachrymose effects. Sinclair Hill, who directs, is himself partly French and has a close association with the manners, customs and character of the French race. To this fact much of his success in achieving perfect French atmosphere and creating convincing French characteristics must be ascribed.

Story tells of a philandering French judge (Arthur Wontner), whose former mistress (Phyllis Konstam) having been finally discarded, gravitates to the Montmartre café, where she laments her rejection. In accepting his money in lieu of love, she works and suffers great humiliation. A young man (George Merritt), a typical Frenchman with a shocking taste for dress, but a good taste for women, makes advances to her. Mme. Duval (Sybil Thorndike) is jealous of her husband and angry with the girl, whom she mistrusts, and she lays a trap. Leaving Duval in the café with the girl, Mme. Duval discovers unexpectedly and dastardly husband in the girl’s room. She shoots him and then, supported by a café musician, Bagot, whom she marry, she tells the girl committed to murder, and this time beacoming of the nature of Duval, which he was tenant just opposite to the café, and his lady companion (Vanda Greville) had witnessed the murder through an open window.

**ANALYSIS**

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latest
News About
Pictures—
in Pictures

BIOSCOPE ART
SECTION : STILLS
FROM FORTHCOMING
BOOKINGS.
Three at the Phoenix

   —Friday, December 18.

2. "One Way Street," an Archibald Nettlefold production, starring Sari Maritza
   —December 8 (yesterday).

3. "Men In Her Life," a Columbia picture; Lois Moran and Charles Bickford
   —Friday, December 11

The above pictures are included in United Artists' most recent trade show arrangements; all at the Phoenix Theatre.
Number Engaged!

William HAINES
Leila HYAMS

Ernest TORRENCE
Jimmy DURANTE

If William Haines and Leila Hyams have something on their minds, Ernest Torrence and Jimmy Durante have something on theirs, too—something else. The shots are from "The New Adventures of Get-Rich-Quick Wallingford," M-G-M's next starter at the Empire, Leicester Square, W.
Eyes On Jack!

Jack Buchanan
Joan Barry

Warwick Ward
Nora Swinburne

Jack Buchanan appears to have his thoughts centred on Joan Barry, shown below in a tense scene from "Man of Mayfair," the Paramount British production now at the Carlton Theatre, Haymarket, W. In the cast are also Nora Swinburne, Warwick Ward (seen above), Ellaline Terriss, Lilian Braithwaite and Cyril Raymond.
The great screen lovers Janet Gaynor and Charles Farrell are to be seen here about Christmas in Fox's new style musical picture for which George Gershwin composed the music. El Brendel lends his bright nonsense in support.
"Riders of the Cactus"

Offered by: FilmpHONE. Produced by: B

THE CAST
Jack Converse .... Wally Wales
Leni Venner .... Fred Church
Babe Peters .... Ed Buck
Sally .... Buzz Barton
Phil Mehaffey .... Ben Most
Mrs. Venner .... Loraine La Val

Suitability: For the easily amused.

This is another reminiscent of the old timer; is poorly mounted and directed with a minimum of dramatic touch which quite fails to convince.

It tells of a hidden map which the wicked Jim Venner (Fred Church) is anxious to obtain because it details the whereabouts of vast treasure. The hero Jack (Wally Wales) and Molly (Loraine La Val) with whom the former falls in love, find it by the interest chance, and the development concerns the fight against the bad man and his efforts to wrest it from them.

The location, set by countless giant exot, holds some interest, but beyond this the film has little to commend it.

The comedy element is of the kind likely to appeal most to the child mind, while the film as a whole cannot be deemed satisfying entertainment for present-day children.

Wally Wales is entirely lacking in animation and enthusiasm. Loraine La Val is acceptable as a conventional girl, but Fred Church makes a fairly convincing desperado.

Recording and photography are poor.

"Is There Justice?"


THE CAST
Jerry .... Rex Lease
Kay Raymond .... Blanche Mehafey
District Attorney .... Raymond. Henry B. Wallhall
Dan Lawrence .... Robert Ellis
Shorty Gray .... Ernest Adams
June Lawrence .... Helen Foster

Suitability: Strong attraction for melodrama houses.

This powerfully acted story of a determined District Attorney, his plucky daughter, and a background of crookdom, in spite of minor improbabilities, grips the attention well.

Raymond, a District Attorney, gives orders that a notorious road house is to be raided, unaware of the fact that his daughter frequents the place. With excited and the fascinating Kay dances on a table, thinly clad, Jerry, a young journalist, is there with a photographer, and the girl is snapped.

The Attorney has many enemies, especially Lawrence, a thief who, owing to corrupt influence, has escaped the punishment he deserves. On getting possession of the negative of Kay's dance escapade, he blackmails the girl.

Jerry falls in love with Kay and she with him. He discovers Lawrence and is accused of the murder. On the evidence of one of the girl's gloves he thinks she has killed the crook, remains silent and is condemned. Ultimately an ex-jail bird is proved guilty, and all ends well.

This picture opens with a very touching little prologue, in which Crook Lawrence and his young wife appear. Afterwards, interest is centred on the former and father. The three characters are so cleverly acted that the story carries conviction. Some subordinate parts are also well filled, and the photography and the photography artistic. At popular halls the film is certain to appeal.

"The Beloved Bachelor"


THE CAST
Michael Morda .... Paul Lukas
Mitzi Stresman .... Dorothy Jordan
Jerry Wells .... Charles Ruggles
Evelyn Van Alstine .... Vivian Ostrander
Julie Stresman .... Lenci Stengel
Jimmy Martin .... John Breeden
Happiness .... Margerie Galeson
Whinopole Cole .... Harold Minor

Suitability: Excellent booking for any class of theatre.

This is a story offering enjoyable entertainment, is out of the common rut, and has strong number values. Can a girl adopted as a baby by a man already of respectable age, fall in love with him on attaining womanhood, and then that affection be reciprocated? This is the problem it presents and which it answers with considerable conviction, in the affirmative.

Michael (Paul Lukas), a sculptor, adopts the child and brings her up in an art studio, but to do so has to pretend he is the child's father to prevent the authorities placing it with Dorothy Jordan in a home. His fiance, Eleanor, overhours his false confession and immediately marries another.

For years Michael cherishes the hope that she will return to him. She does, and her coming shatters the happiness of Mitzi, who has not only shared the love for mother but has also learned to love him. She appeals to Michael's two friends who are aware of her feelings, and with Doctor Ray's unexpected breakfast as a woman, a light in which Michael at last sees her.

At first Mitzi finds it hard to impress the man who still treats her as a child, but gradually the realisation that he loves her comes to him. Everything ends happily, but not before Michael has had considerable heart-burnings at the fear of losing her.

There is extreme pathos in the opening scenes when the unfortunate mother, during her life on account of an absurdly jealous woman, and an appealing sentimentality in the decision to adopt the younger. Set against this is a delightfully leaning of unromance which comes from Michael's bachelor pal, the one a bit of a toper, and the other a really good-hearted sort.

This establishes Paul Lukas as one of the screen's greatest lovers, and the performance he gives in the role of Michael is one of his best. Charlie Ruggles puts over some telling comedy, and Dorothy Jordan is never without the little Mitzi.

Technical qualities are on that high plane expected of Paramount productions.

"The Gay Buckaroo"


THE CAST
Chin .... Hoot Gibson
Joy .... Mertie Kay
Saloon Proprietor .... Roy D'Arcy

Suitability: Fair Western on conventional lines.

This is a fair specimen of a type of drama unrecognisable in the present generation. Characters and such simple fare as the athletic horsemanship of the hero, the domestic charm of the heroine, and the rather futile indignations of the villain.

In this film the ingredients are mixed according to nature, the apparently simple-minded rancher easily proves that his intelligence is at least superior to that of the seemingly astute saloon keeper who is in league with the criminal and will confess guilt of the murderer by the spurious promise of a reward for the body of his victim.

The picture is a very simple comedy in collaboration with a very unconvincing Chinese dave and horse from a high cliff into the river.

Buck Jones has a pleasant personality, and the remaining parts are adequately played.

"Neck and Neck"


THE CAST
Bill Grant .... Glenn Tyrone
Norma Ricker .... Vera Reynolds
Colonel Ricker .... Laurence Trimble
Heather .... The Bookmaker

Suitability: Will amuse popular audiences.

Though Glenn Tyrone has often been seen to good advantage in a series of travels, his portrayal of a travelling salesman of sublime endowments, endows the picture with considerable entertainment value.

Bill Grant, blessed with amazing loquacity, peddles aluminum ware from door to door. Disheartened, he gets rid of his stock and makes the acquaintance of pretty little Norma. Wishing to impress her, he poses as a racehorse owner, ignorant of the fact that her father is one in reality.

At the races he meets father and daughter. Invited to tea he encounters people to whom he had owed alumnium, is especially the precocious child recognises him.

With his whom he meets a bookmaker and after a game of poker finds himself the owner of a racehorse, called "The Phantom." Unfortunately Bill does not know the animal from behind, and his new friends think a crook. But when it triumphs in a race, and the Colonel wins a large sum, his reputation rises and he becomes popular.

That the ex-alumnium seller will be equal to all emergencies, and in the end will impress himself on those who have dismissed him, without saying. Though a pinchback hero, it is difficult to dislike him, while at the complications and feel that the end justifies the means.

The game of poker, trying out the horses, and every one up to their mark without the interest. The picture is plentifully supplied with amusing incidents, for it is in the young vanner's effrontery, the enfant terrible, whose
THE BIOCSCOPE
December 9, 1931

THE CAST

Buck Donlin
Helen Evans
Loretta Sayers
Robert Ellis
Grady
R. Raymond Nye
Jiminy
George Ernest

Hannibal: Good Western drama for any house.

Buck Donlin, convicted of manslaughter, of which he is really innocent, is sentenced to five years' imprisonment, but, for good behaviour, is released on parole after a year of warning, however, that he will be closely watched. He returns to his own town determined to discover the real culprit and to put an end with the disfavour with which he is regarded by his old associates, with the exception of Helen Evans, the bank manager's daughter: Chloride, an old prospector; and Jiminy, an orphan boy. Buck finds scraps of evidence which cause him to suspect Coleman, a man who is making love to Helen. Coleman is the head of a gang of thieves, and he threaten suspicion on to Buck of another murder he has committed. By throwing all discretion to the winds, Buck discovers the necessary evidence, and by a daring trick leads the Sheriff and his posse in pursuit after him in time to stop a bank robbery which is being carried out by Coleman.

The plot is cleverly constructed and the manner by which Buck collects his evidence, at the risk of being suspected of breaking his parole, are ingenious and exciting.

Buck Jones acts with dignity and with sincerity, and the acting all round is consistently good.

The settings are varied and picturesque and the photography is excellent.

THE CAST

Lewis Dumont
Edith Varney
Arelford
Vernon Shoemaker
Mrs. Varney
Nance O'Neil
General Grant
Fred Warren
Israel
Eugene Jackson
Caroline
Florence Lake
Joni
Clarence Muse
Miss Kitttridge
Virginia Sale

Suitability: Will suit the more easily satiated audience; purely star value.

We have had many a picture dealing with the American Civil War with the grisly General Grant in command, but seldom has there been one with a story as far-fetched as this.

Like most of the others, the story deals with an officer who is sent into the enemy camp as a spy, and before many hours are past finds love, with the daughter of one of the enemy in almost unbelievable circumstances. In fact, our hero does not find it too much and turns traitor.

Lient. Dumont's (Richard Dix) job is to worm his way into the telegraph office of the opposing forces. This he does with consummate ease after considerable mis-givings on account of Edith Varney (Shirley Grey), with whom he has been in love. After a very hectic time, however, he fools his opponents in an incredibly absurd manner, he turns yellow for the sake of his film and submits calmly to arrest. This may be a concession to the demand for romance and a heart-breaking, but is hardly a suitable one for a hero.

The director at times builds up strong suspense, but the development follows a course so ridiculous as to spoil all his good work. The laconic conviction throughout is emphasized in the fade-out, which sees the colonel sent to make his arrest telling him that he deserves death, but that the authorities have merely "kept him out of mischief" for the duration of war.

Richard Dix works hard and gets the most out of the character of Lient. Dumont, and Shirley Grey, who plays opposite him, makes a mark. An excellent performance comes from Guy Gordon as the man who creates the suspense, and this is so much his actual position is never made very clear.

There are a few effective war shots, but in the main the action is concerned with the romantic side.

THE CAST

Stan Laurel
Mosl Karm K'Horne
Charles Middleton
Broderick O'Farrell
Harry Schutz

Suitability: A histrical comedy certain to prove a tip-top laugh number wherever shown.

The announcement that Laurel and Hardy have joined the Foreign Legion will unquestionably cause a thrill of excitement throughout the world, and their countless admirers will smile like youngsters when promised a treat. They are heard to be entertaining an upright and upright court singing plaintive ditties and confessing that he is madly in love with a Lieutenant of the Legion, and that his devotion is a girl loved by "all," and when Hardy receives a letter rejecting his advances, nor he is broken in spirit, only to enter the place, and the melancholy Laurel his compulsion.

As Foreign Legion recruits they have a rough time: long marches over the illimitable sand producing blistered feet, utter prostration, and hair tapers. Hardy's trials are increased by finding every conrade has a portrait of the blonde he has loved and lost. An interview with the martinet commander makes matters worse and a petition to be allowed to go home is treated with scorn.

The parts ultimately distinguish themselves, for when a Riff rising occurs they are dispatched to a beaeguered fort. Lost in a sand storm they reach the place without support, but by a judicious distribution of tin-tacks the Arab attack is delayed, hand grenades complete their disaster and the friends are hailed as deliverers.

Packed with delightful burlesque touches, staged with picturesque backgrounds and acted with serio-comic intensity, this picture is certain to educate laughter at any house.

This film has no literature. There are some smart repartee and amusing blunders. The absence of female supers is not missed, the foreign is added to the blonde’s portrait being adequate compensation, and never failing to get a laugh.

THE CAST

Buck Donlin
Helen Evans
Loretta Sayers
Robert Ellis
Grady
R. Raymond Nye
Jiminy
George Ernest

THE CAST

Bob Ransome
Wally Wales
Wobbl
Don Wilson
Cronjager
Lorraine LaVal
Jake McKeefer
Fred Church
Hatue McKeefer
Tete Ready

Suitability: For the most uncritical audience.

This is one of the old type Westerns, embodying all the old technique and without a spark of originality in treatment.

Wally Wales is a very convincing ranger whose job it is to arrest McKeefer (Fred Church), who happens to be the brother of his fiancée, Josie (Lorraine LaVal).

Cars going up? Andy Clyde starring in the Ideal Talked "Taxi Troubles"


**THE BIOSCOPE**

**LONDON C.E.A. DINNER**

(Continued from page 11)

**The Co-op. Stakes—Tip Wanted**

H. C. Selwyn, proposing "Our Guests," said Lord Stanhope, a leading Co-op. man, might at least have tipped the winner in the Co-operative Stakes, with Will Evans as jockey and Major Gale as starter. He had compliments to various guests, including Mr. Clynes, Clyde Wilson of the L.C.C., Comyns, and the Rt. Hon. E. C. J. Sam Eckman, jun., of the K.R.S., (who won more than £200 in good relations between renter and exhibitor than any other man), R. V. Crow and T. O'Connell, M.P., for their hospitality.

**Educational's and the Screen**

The Rt. Hon. Lord Eustace Percy, M.P., as an educationalist, spoke of the terrific influence of the screen as a factor in national education. The film speeded up the art of telling stories, once typified by the three-volume novel. This speeding up or "boiling down" had a great psychological effect on the public.

Clynes Becomes a Fan

The Rt. Hon. J. R. Clynes, supporting, made the speech of the evening. He did not feel a sense of personal loss at the last Election, "There were more than one or two people who had good power for evil or good had come into the life of modern civilisation"

**No State Censorship**

Referring to our Film Censorship, Mr. Clynes described the system as operating as "as good as in any other country." He would be opposed to any Central State Authority to dictate the right kind of picture to be shown. Public opinion was in the main the best form of censorship. In censorship a large amount of toleration may be shown; very little could be done by a policy of suppression. In dealing with the inclinations of the youthful they needed a wise paternal discretion. In conclusion, he urged exhibitors to keep their minds on the great right and international purpose of their mission.

Dancing followed until 2 a.m.

**DOUGLAS FAIRBANKS IN PARIS**

Douglas Fairbanks, over in Paris, accompanied by Lewis Milestone, and the two are said to be planning the production of a film which Milestone will direct. This film is to be made, partly or wholly, in Russia.

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**"The Big Attraction"**


**THE CAST**

Richard Tauber and a German cast.

**Suitability:** For "cultivated" audiences. Variety may appeal to few popular patrons. The foreign dialogue in this is its main handicap as popular British cinema fare.

Glimpses of the life of a great singer, with very fragile love story and a number of attractive stage pictures, with dancing and acrobatics. Much padding and occasional repetition of turns. The picture opens with the Ricardo Troupe at Paris. After some comic turns and a little singing by Tauber, the company pack and leave for Berlin. At the Wintergarten another performance is given. Tauber conducts and sings; Kitty, a dancer, being in love with him, succeeds in joining, and discovers his melancholy to be raised by an unfaithful wife. He turns to her. This picture would gain by abbreviation. There are many back-stage scenes quite uninteresting, and a prolonged one at a restaurant.

**ANALYSIS**

Story and Dialogue: 12% out of 20%

Direction: 14%

Acting: 14% out of 20%

Recording and Photography: 15% out of 20%

General Appeal: 19% out of 20%

65% out of 100%

**Short Product**


**SEALING LIPS** (Universal). 1,579 feet. Release Date: February 22, 1932. Certificate: U. Mystery melodrama, the chief feature of which is the footwork of the Chinese boy who privately is a shadow of a man with a highly mechanical laugh. A very poor film.

**GOOD PIE FOREVER** (First National). 587 feet. Release Date: Not fixed. Certificate: U. Billy Wayne and Thelma White are lovers, and the man wins the maid by successfully exploiting his pie business. An orgy of pie-throwing may make a few of the more easily-pleased sit up and take notice.

**THE LOVE NEST** (First National). 918 feet. Release Date: Not fixed. Certificate: U. The same tune again this time as newly-weds, who construct their own "nest,"? the husband decides to go on his honeymoon and leave the governor to come, and finish up with the man losing his head. Knockout without a suspicion of originality.

**SCHOOL DAZE** (First National). 694 feet. Release Date: Not fixed. Certificate: U. A few jazz tunes that are increased presently. A mediocre offering in which the few jokes which are put up are either too good or the singing are neither up to date nor laughable.

**MATINEE IDLE** (First National). 967 feet. Release Date: Not fixed. Certificate: U. Why publicity is needed to promote a picture is likely to be shown. An actor objects to a playwright's interpretation of the effect on a man who finds his wife with another man, but changes his tune when he discovers his own wife unhappily. Fair, with an ending easily foreseen.

**HARMONISING SONGS** (First National). 701 feet. Release Date: Not fixed. Certificate: A. A coarse personality. Josephine Harmon renders some equally coarse songs. The items are "He's Mine. All Mine," "Beauty Is Only Skin Deep." Some may appreciate them, but their numbers will be limited.


**PLAYING WITH FIRE** (First National). 796 feet. Release Date: Not fixed. Certificate: U. Members of a fire brigade hold a concert to raise funds. For the easily amused.


**ENVOY** (First National). 784 feet. Release Date: Not fixed. Certificate: U. A feeble attempt to show the reactions on a jealous wife who believes her husband to be much too much interested in a cabaret singer. The material is poor and the acting certainly not of a high order.

**THE FIGHT** (First National). 556 feet. Release Date: Not fixed. Certificate: U. A satire on the prize fight, but the comicities of the combatants fail to get home with anything likely to arouse any enthusiasm on the average audience. For the definitely popular hall.

**THE MEAL TICKET** (First National). 1,833 feet. Release Date: Not fixed. Certificate: U. Jack Pearl is starred as a foreigner with a wife who wastes all his money on dress. His wife leaves him and he takes on with his stenographer, but finalising her as much as a gold-digger as the wife, is pleased to receive with his partner. A plea of dialogue which many will find rather tedious and not particularly funny.


**GROUNDS FOR MURDER** (First National). 688 feet. Release Date: Not fixed. Certificate: U. A wife's enthusiasm to follow murder trials lands her in court and an out to the divorce court. May interest a few.


A few shorts are unavoidably held over until next week.

Elissa Landi and Lawrence Olivier, two British film players, in Fox's "The Yellow Passport," reviewed in this issue.
London Trade Show Diary

THURSDAY
"Over the Hill" .......... Fox
Princess, E. 30
Mae Marsh, after an absence of twelve
years, is co-starred here with James Dunn
and Sally Eilers. Other important parts are
played by James Kirkwood, Edward Cran-
dall and Claire Maynard.
A British four-reeler "Star Reporter," will be
shown.
"The Platinum Blonde" .......... United Artists
Phoenix, 2.45
Loretta Young, Robert Williams and Jean
Harlow are the stars of this picture, which
will be preceded by three shorts.

FRIDAY
"Man in Her Life" .......... United Artists
Phoenix, 2.45
With this picture, which features Lois
Moran, Charles Bickford and Victor Varconi,
will be shown "Shot Gun Pass," a Tim
McCOy Western.
"Be a Sport" ............... BUTCHER
R.C.A. Theatre, 2.30
A three-reeler Interart Feature depicting
the methods of champion exponents in all
varieties of athletic sports.

TUESDAY
"The Old Man" .......... British Lion
Phoenix, 3
Maisy Gay has her original role of Mrs.
Arm in this Edgar Wallace thriller. The
supporting cast includes Anne Grey, Lester
Matthews, D. A. Clarke-Smith, Diana
Beaumont and Frank Stannmore.
"Her Majesty Love" .......... First National
Cambridge, 3
Marilyn Miller appears in this elaborate
production as a coquetish harmand in-
cabaret. In the supporting cast are Ben
Lyson, Leon Errol, W. C. Fields, Ford
Sterling and Chester Conklin.
"The Age for Love" .......... United Artists
New Gallery, 11
This, Howard Hughes' latest production,
signals the return to pictures after more
than a year of Billie Dove, Edward Everett
Horton, Lois Wilson, Mary Duncan and
Charles Starrett are included in the cast.
Six Shorts .......... Paramount
Six Shorts, 10.45

WEDNESDAY
"Inquest" .......... First National
Phoenix, 8.45
This British production, an adaptation of the
stage play by Michael Barringer, stars
Mary Glynn and Campbell Gullan Haddow
Mason, Peter Coleman and Alex Hunter are
also in the cast.
"The Beggar Student" .......... British Lion
Phoenix, 8.45
Described as a joyous musical feature,
this film is adapted from the Viennese
operetta by Carl Millöker. Directed by
John Harrel, it features Jerry Verno, Shirley
Dale, Lance Fairfax and Mark Daly.
Four Shorts .......... M.G.M.
Four Shorts, 8.45
Six Shorts .......... M.G.M.
Six Shorts, 8.45

Board of Trade Evidence
Clause 32 of the Films Act provides that
trade shows of films to be registered must be
announced to exhibitors or their agents at
least seven days before showing.
On form "O" applicants for registration
must give their names, dates of issue, and pages
of the Trade Papers in which such notification
has been given.
Will renters please note that in order to
comply with this regulation, details of a
trade show must be sent to THE BIOSCOPE
to allow not less than seven full days from
date of the next issue.

WEDNESDAY, DECEMBER 16
The Beggar Student (British Lion),
Beau Chumps, What a Bozo, Big Ears and
Call a Cop (M.G.M.), Own Theatre,
One Good Turn, Hasty Marriage, Shiver My
Timbers, The Kick Off, Volley and Smash
and Dogs is Dogs (M.G.M.), Own Theatre.

FRIDAY, DECEMBER 18
The Deceiver and The One Way Trail
(United Artists), Phoenix.
The Guilty Generation (United Artists), New
Gallery.

Saville's Medal
The Screen Golfing Society's first medal
competition was played at Stoke Poges
on Sunday, with the following results:
Seniors: Victor Saville, 88–12, 76

SCOTTISH NOTES
By Councillor James McBride

Riddrie's Rex
Riddrie's first cinema, the latest Scottish
suburban of A.D.C., opened on Monday.
To be known under the original title of the Rex,
the theatre has a capacity of 2,350, and was
designed by Chas. J. McNair, the Glasgow
architect.
The facade resembles a miniature American
skyscraper, with its blocks, squares and cubes,
giving it unusual but attractive appearance.
The theatre is a notable example of how
well the suburbs of A.D.C. are being built.
Dividing the stalls area is a central
gangway, so constructed that the people
occupying the 90 stalls behind do not have their
view obstructed by those entering the cheaper
seats.
Back stalls and front and back balcony patrons
take entrance by the main vestibule, a spacious
hallway. Actually the back stalls are sunk about
12 ft., which reduces the climb to the circles
to a few steps. Adjacent to the upper hall is a
comfortable waiting-room, off which is the
passage leading to the central cross-gangway
of the balcony, thus simplifying ingress to any
part of the circle.
From every part of the house a perfect view
of the screen is obtained, and the tallest patron
will find ample leg-room between the rows of
magnificently upholstered armchairs.
Deep
padded carpets run throughout the theatre, and
a particularly good feature is that all the passages
are lit from glazed panels on the floor level.

First All-Electric Theatre
It is claimed that the Rex is the first all
electric theatre in the country. Not a gas-jet
appears in the building. The emergency lighting
being supplied from storage batteries.
In the ceiling over the balcony appears a
large circular illuminated dome with sky effect.
In front of the artistically screened proscenium
is an exquisite glass fittng.
There is a warm welcoming glow about the
dignified auditorium, the autumn tints of the
seating and carpets blending with the ivory
tones of decorations of the walls and ceiling.
The auditorium is so well broken up that the
acoustics are perfect.
Western Electric sound apparatus and Ross
projectors have been installed, with Chloride
batteries in support.

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K.R.S. President Says "Let's Co-operate" When Lord Mayor Nearly, Wept

Thomas Ormston, M.P., On Subsidised Press

Sam Eckman, junr. (President of the K.R.S.), doted the "t's" and crossed the "i's" of his recent appeal for more co-operation between the various sections of the trade, in the speech he made at the 13th Annual Dinner and Ball of the North Western Branch of the C.E.A., held at Liverpool on Thursday.

How a layman reacted to his plea, not for a formula, but for co-operation in a broad spirit, may be best summed up in the words of the Lord Mayor of Liverpool, who, as a mere onlooker, perhaps sees more of the game than those deeply immersed in its politics:—

"I came into this room in an optimistic spirit, but Mr. Eckman nearly brought tears to my eyes," said the Mayor.

Over 200 guests sat down to dinner, over which Ald. E. Trousson, J.P., presided. Speeches were in plenty, and the most pleasing feature of them was that mere generalities were made subservient to the grim facts which to-day are staring the industry in the face.

The Liverpool dinner and ball is a trade, and not merely an exhibitors' social, and the organising arrangements are in the hands of a local joint committee of exhibitors and renters in about equal proportions; they work together with a zeal and enthusiasm which is indicative of the latent resources of the Liverpool trade. All credit, therefore, to the committee, of which the chairman is Ald. E. Trousson, J. R. Dovener and H. D. Nisbet vice-chairmen, and G. Dudley West, F.C.A., secretary. The M.C.'s for the dance were H. Goodall, Mr. and W. Y. Jay, of the renting section. The function was graced by the presence of the chief magistrates of six towns, magistrates, chiefs of the police and leading members of the renting houses.

"Hire British and Hear British"

Proposing the toast of "British Cinema Trade," the Mayor of Southport (W. H. Bellis) said: "This is the most colossal, the most stupendous, the most amazing industry that has emerged from a civilised world, an industry that has rocked Governments and flung into the world films that have blazed like meteors across the skies."

It had become one of the most important forms of entertainment for the masses, providing employment for thousands of people and using millions of pounds of capital, but what was most pleasing was the high standard which had been reached by British films. (Hear, hear.) In this connection he was sure there could be no more popular slogan than "Hire British and hear British."

One very disturbing element in the trade was the uncertainty concerning Sunday cinemas, which Southport had enjoyed, at least in the centre of the town for a very long time. He personally was hopeful that this concession would in the near future be extended to cinemas on the outskirts of the Borough. The old Statute against Sunday entertainments seemed to him to be absolutely out of touch with modern feeling. Fortunately, an early decision of Parliament was anticipated and this, he hoped, would indicate a strong, clear and definite policy.

Consternation in the Ranks

The increase in the amount of Entertainments Tax was causing considerable consternation in the trade and was undoubtedly responsible for the difficulties of a large number of cinemas. There was a saturation point in all taxation, and that point would soon be reached. Indeed, he was for the Government to consider if that point had not been already reached, so far as the entertainments of the people were concerned.

Touching on the question of the future of film renting, his worship said he did not know what the trade could do to comment on the merits of the co-operative booking scheme, but of this he was certain, the future of the trade was bound up with the provision of high-class entertainment at reasonable prices. To disregard those considerations would be to place the cinema industry in jeopardy.

Deputation to Chancellor

Mr. R. V. Crow (President of the C.E.A.) said that so far from the trade being addicted to the use of superlatives, it was most modest not only in its prices, but in the claims it made for the quality of the programmes it submitted to the public. Many of them had fought hard to make, and to get the public to appreciate, British films, which to-day had achieved the success that was visualised for them. "This industry," continued Mr. Crow, "in common with all industries is suffering from what the B.B.C. announcer described as 'a deep depression over the British Isles,' which had had a disturbing effect on the whole of the business life of the country."

What aggravated the situation in the cinema industry was the entertainments tax which, in point of fact, was a tax of something like 20 per cent. on turnover—not on profits.

If the tax were continued, he could not help viewing the future with great anxiety. Reports were being received from all parts of the country showing that literally hun-

dreds of cinemas were unable to function because they were paying out hundreds of pounds in tax, yet making no profits.

The C.E.A. was hoping that the new Chancellor of the Exchequer would receive a deputation shortly and that when the effects of the increased tax were pointed out to him, he would give some alleviation and relief. Efforts were being directed to that end.

Those in the industry should take their courage in both hands and break down the barriers that existed between the various sections of the trade, wipe out suspicion and jealousy, and foster the spirit that would be to the advantage of all. Common sense and good will could work wonders.

Let's Have Showmanship

Mr. Crow concluded his remarks by making a plea for a return to the showmanship, upon which the success of the cinema trade was founded. In the old days the theatre proprietor made a strong effort to establish his theatre in the good graces of the public and to make it the object of their affection. Employment of those methods, he added, would lead to a greater patronage, and would enable the industry to better weather the storm.

Sam Eckman, junr. (President of the K.R.S.), also replied. He referred to his recent speech to the General Council and the comments that had been made upon it at C.E.A. branch meetings. In the main he was pleased with the reception that had been accorded his remarks, though there were a few sceptics and doubters.

"Those who were present at the Council meeting knew I then spoke of co-operation. In saying that, I intended nothing but to be misunderstood. I was speaking of co-operation in general, as opposed to any formula that may be set up by individuals or associations, no matter how well meaning they might be as a cure-all for the evils that beset the industry at the present time. I don't believe there has ever been in this or any other industry, or in any land, a formula that will act as a panacea or palliative for all that has been amiss for a long time."

"That does not mean the task is hopeless, far from it. As long as I am in office in the association I represent to-night, and even when I am out of office, I shall support that spirit of co-operation, for only by so doing, I believe, can we hope to find a solution of our difficulties. Exhibitors know their troubles only too well, and the renters are not immune."

A Thought for the Almighty Dollar

Everybody to-day knew that for every £ paid for films to the American houses, although the pound was still a pound in value in America, compared with two months ago. The difference had disappeared, it had evaporated, but it affected the whole of the industry because of the repercussions it set up. The troubles did not exist on one side only.

Every co-operation between the organisations in the trade, and everybody doing his share to bring about better conditions, he was sure that many of the ills would be overcome. He was not suggesting anything that did not exist at the present time, except better feeling. Mr. Crow and he had been working for many months and they thought with somewhat successful results, in dealing with difficulties, but no formula could please everyone. When disputes could not be settled locally they should be remitted to
headquarters where he was sure arrangements would be made for settling them equitably.

Speaking with Tears in His Eyes

Replying to the toast to the guests, the Lord Mayor of Liverpool (Ald. J. C. Cross, J.P.) said: ‘I cannot be the room in an optimistic spirit, but Mr. Eckman nearly brought tears to my eyes. You are associated with a trade that is out to bring joy and pleasure into the lives of people, who, I think, would rightly object if, after paying to enter a cinema, you set out to make them cry.

His Lordship said he had just been the guest of the Liverpool shipmasters. If, as was said, the cinema trade was in a very bad position, he appealed to its members to try and realise that there were others in a "jolly sight worse state."

"We got some wonderful films nowadays," said Ald. Cross, with a smile, "but will you believe me when I say that since I have been Lord Mayor I have not seen a film anywhere. You, gentlemen, can rectify that." (Laughter.)

Subsidised Press

T. Orriston, C.B.E., M.P., in submitting the toast of "The Press," said the lay press was somewhat akin to the cinema trade in the respect that there were both combines and independents, and not much co-operation. In the matter of the trade press, however, he could let those present into some secrets. He was hon. treasurer of the C.E.A., which, amongst other activities, was running a trade paper. But this was not so up to date as one or two of the papers which stated that "last night's function passed off well." (Laughter.)

"If you can find a better Press than that I should like to know of it," said Mr. Orriston. One of the secrets of the trade press was it either lived by advertisements or by subsidies. Some of the papers did a little of both. Some that were not so fortunate did not get any of the former and were in a rather poor way, but those that got the subsidies were doing very well.

E. W. Freedman, who replied, said the subsidised press did not refer to "The Bioscope," which is the only independent British publishers' journal run by ratepayers for the benefit of the industry and is directed by an executive with no affiliations or associations with any other film, cinema, or press concerns. The answer is supplied in our independent editorial policy and impartial film markins, which are more and more widely recognised by C.E.A. members.

Editor.

"Co-operation Not Factional Warfare"

R. V. Crow and J. C. Graham at Bristol

C.E.A. President Sees Renters' Point of View

The speeches which followed the Annual Dinner of the Bristol and West of England Branch of the C.E.A., held at the Royal Hotel, Bristol, last Wednesday, were notable chiefly for their "co-operative" note. A. B. Atkinson, chairman of the Bristol Branch, presided, and among the guests were J. C. Orman, manager of Paramount company, who represented the K.R.S.; R. V. Crow (President of the C.E.A.) and Mrs. Crow; Randolph Richards (Vice-president of the C.E.A.) and Mrs. Richards; W. R. Fuller (General Secretary C.E.A.); and W. H. Moore (Editor, The Bioscope).

J. C. Graham appealed to exhibitors to recognise that if they insisted upon buying pictures at so low a rate as to make it impossible for producers to keep up the quality of their output, public reactions would be expressed in a falling-off of patronage.

R. V. Crow, who requested that The Bioscope should not quote him in full "on this informal occasion," indicated his sympathy with the renters' point of view and appealed to exhibitors to regard the industry as an industry; not as a series of factions."

Proposing the toast of "The C.E.A.," J. C. Graham said they had to ask themselves what was the situation to-day in the business. The production of silent pictures had steadily diminished until there was only "talkies" and these supplied only one language.

In the days of the silent picture those produced in the English language represented 65 per cent. of the entire output, the other 35 per cent. being in foreign languages. The two together made it possible to carry on production. The fact that the position had now altered made production more difficult. The amount of money in the producing and handling of pictures was tremendous, but the amount of money invested was relatively small.

If exhibitors insisted on buying pictures at so low a rate as to make it impossible for producers to make pictures, what would be the result? They had to stop and consider very carefully before they did anything that would lead to inferior production.

Production in this country had some big problems to face. Producers had yet to find a sound investment and at the same time give exhibitors quality. The law said they must have more pictures but it did not say where the money was to come from to get those pictures.

Other countries, however, were having greater difficulties than English-speaking countries in connection with the problem of production.

J. C. Graham said that so far as the K.R.S. and the C.E.A. were concerned he could not see any problems which could not be solved.

R. V. Crow's Response to Mr. Graham

R. V. Crow, C.E.A. President, in his reply said the industry should be regarded as an industry, not as a series of factions. The problem was to take the business as an entity and say that no section should profit at the expense of another section. He could say at that informal gathering that he appreciated that what Mr. Graham said concerning rentals was true. He asked the Editor of The Bioscope, who was present, not to quote further remarks, and then added that he would say to the K.R.S.: "Let us come together, let us forget that we are one little faction against another little faction. Let us solve our internal problems and face the world as a whole."

Were they, as exhibitors, as inheritors of the great traditions of showmanship, handed down to them by the showmen of an older generation, handling the entertainment given them by the producers, to the best advantage? They must do their utmost to maintain the interest which the public had in pictures, and they must "put their backs into it."

"Men Who Do the Work"

Proposing "The Bristol and West of England Branch," Mr. Crow described it as "a very exceptional Branch." The chairman, Mr. Atkinson, had held office for three years in succession, and it was also his second period, while the secretary, "good friend Webber," had been in office for ten years. They had better stick to these men who did the work. The Bristol delegates did excellent work on the committees.

The Chairman, responding, expressed the pleasure that they all felt in the West at the presence of Mr. Graham and the President and Vice-president, and he thanked Mr. Richards for the kind things which he had said about the Branch.

F. A. Webber, F.S.A., the secretary, was then presented with a miniature replica of the Golf Trophy he secured at the Summer Conference Golf Tournament last July. Mr. Webber was also very heartily congratulated on all sides upon the excellence of the menu, and the smooth and efficient organisation which had made the function such a great success. After dinner dancing, for which various prizes were awarded, and a whist party continued until 2 a.m.

Benevolent Fund's Christmas Scheme

Monday next sees the close of the Benevolent Fund Christmas Scheme, by when all counterfoils and cash should be sent in.

The closing scene will be set in the Private Theatre of the Gaumont-British Picture Corporation at 2 o'clock on Friday, December 18th. Four of the leading players from British studios will decide to whom the gifts will be sent. Lists of recipients will be sent on application to R. C. O. Viveash, Secretary of the C.T.B.P., 32, Shaftesbury Avenue, W.1. Stamped addressed envelope must be enclosed.
At the C.E.A. Meetings

Equal Treatment Plea Rejected

Permanently to Appeal Against “No Standing” Order

Fair treatment is still being refused to the local cinemas by the Watch Committee, according to a statement at last Wednesday’s meeting of the Portsmouth Branch, presided over by Chairman Mr. J. A. O. Dale. The Committee has refused to vary its “No Standing” regulation, though urgent representations have been made to the authorities by the Branch, through music halls and piers under the jurisdiction of the Committee are allowed standing; The Branch has appealed against the decision.

Following receipt of correspondence from the Film Industries Co-operative Society, some indications of a possible change of place on the part of the Committee, it was decided that a special meeting should be called, so that the views of the Society could be expressed by one of its directors.

Limit of Taxation

The CHAIRMAN said it was attributable also to the depression and the situation generally. The increase was put in order to reduce the risk, it was hoped, of taxation which taxation could not.

COUNCILLOR SPERRY remarked that there had been no doubt that everyone was being hit, and he hoped they would all remain in the General Committee for asking further.

Counsellor SPERRY said they thought they would be allowed the same privileges in the respect as regards cinemas. In February, he believed the problem could be even more serious from this angle.

The CHAIRMAN said that there was no doubt the tax would be altered in some, but in the aggregate the Chancellor would want all the money he could get hold of. Cheaper films were the only way out of It. Co-operative Booking

There was a batch of correspondence from the Film Industries Co-operative Society, and Mr. J. A. O. Dale had suggested that, as this was a matter for independent exhibitors, and not an Association matter, it should be referred to the P.C.T. with a view to settling it.

The SECRETARY said the literature was sent to him, presumably in his capacity as Branch Secretary, and he pointed out that exhibitors’ meetings were being held all over the country on the subject.

Mr. Gordon Craig also wrote suggesting that a meeting should be held on December 8th, which he and Major Gade would endeavour to attend.

American Firms Will Think Twice

The SECRETARY stated that out of 45 members in the branch area these two firms could be classed as independents. The scheme was an important one, and the reason why they should not have the fullest information possible. No one need be concerned by it.

Counsellor SPERRY said they were told the rents were against it, but he had yet to learn that they would refuse business.

The CHAIRMAN expressed his own view that where there was demand there, the supply would also. American firms, he thought, would consider the matter before they ran the risk of possible Parliamentary legislation, because in its present mood Parliament would not vote up to the support of independent exhibitors. If the industry was to survive, they must educate the public. The film business prices were still going up, and this must eventually lead to a call a special meeting as suggested for December 8th.

E.A. Attitude—“Entirely Unjustifiable”

Sussex Branch Refirms Independents’ Attitude to Co-op

Basted exchanges of opinion with regard to the attitude adopted by the General Council in regard to the “No Standing” Scheme characterized the monthly meeting of the Sussex Branch last week. Randolph Richards (Vice-President of the Association) was attacking the Committee for condemning the scheme to the utmost attention of members, the Association could not, swing both to political circumstances and its duty to the circuits who were members, give a lead to exhibitors.

George Beyfus, however, disagreed. By his attitude, he said, the C.E.A. had weakened its position, and refused to give a lead to small men faced with probable extinction was "entirely unjustifiable.”

The mee was eventually carried a resolution approving the aims of the Co-operative Society, and recommending independent exhibitors to give the C.E.A. earnest consideration.

Percy Lynch (vice-chairman) presided, J. Van Koert stating that his resignation was definite.

General Council’s Attitude

The CHAIRMAN said many people thought there was no such thing as came, but the position today was definitely different. It was far back, many years ago, when the “Oratorium” scheme was before them. There had been in the Association only a single combine, the P.C.T. Now they had two vast combines and a third was in the making. It was far from true that exhibitors were not considering the subject.

With regard to the reservation in the resolution that there should be a proving giving exhibitors some choice of films, Major Gade wrote:

"Before commencing operations the Society will make every member to supply the most exact particulars regarding the type of film required, with examples and it will be the duty of the Society to carry out its members’ wishes. In towns where there are no similar arrangements, the Society must be in a position to make decisions if it is to provide for the tastes of the best product, but where a member owns the only cinema or otherwise controls the town, we shall be glad to help him to retain freedom of choice."

It was pointed out that the Society could not encroach on the rights of the member to make the Society’s public meet their personal requirements.

Mr. Richards said that the C.E.A. could only exist by satisfying its members, who may withdraw their membership of the percentage.

In the event of two or more applications for the same position on our our Committee, in order to assist a member, it is necessary to compare the various applications, so that the Society may have a fair review of the “strength” of the film at the exhibition.”

Mr. Richards also said that his attitude was a very old point, and it was necessary for the General Council to pass their instructions to the Association on this point, and they would be glad to have the satisfaction of acting in one voice.

"Absolutely Unjustifiable”

GEORGE BEEFUS thought the attitude of the General Council was absolutely unjustifiable. The point was just another that the Exhibitors’ Theatre Tax, but the attitude of the C.E.A. was, in his opinion, to be driven out of business. An effort was being made to keep them in business and to enable them to fight the taxes. As things were today, they were killing the small man.

Ralph Richards said the scheme was unjustifiable because he had been told he had been given by the P.C.T. to drive out business, but it was necessary for the General Council to preserve the interests of the Association, and he said: “I speak with one voice.”

Members: Where does the Association give the majority of its monies from?

Mr. Richards: Probably from the small exhibitors to-day.

Mr. Culver: I have certain towns where they have combined in the hope of getting a fair deal to the community. They have been necessary, to do that, which points to the
necessity of the independent exhibitor joining the Cooperative Society.

Ralph Richards said the C.E.A. had granted every facility to the promoters of the scheme to put the idea over to the public, and that they considered that as far as they could do.

George Bivens said in his opinion the position of the independent exhibitor was a "Humbug to Get Unity.

J. van Kooten thought Mr. Richards had put the case quite fairly, but it was a very difficult thing to get unity. He had as many quarters of the Association big circuits and, having regard to their varied interests, it was impossible for them to get unity. When the C.E.A. brought up a trading scheme it was rejected, where, as a condition, it was too far away than they were to-day. A similar scheme was now being proposed for the independent exhibitor to be the only way to solve the problem. The Association had already given a lead by proposing the "Ornitho" scheme in Canada.

Ralph Richards: The interests of members of the Association would be looked after in the widest political sense.

George Bivens: I dispute that fact entirely. For two years the small exhibitor has been suffering. You will never have a flat rate unless you combine.

"Seal the Pre-Releases Question"

After further discussion, J. van Kooten proposed, George Bivens seconded, the following:

"That this meeting approves of the aims of the pre-release scheme, and recommends every independent member to give it his serious consideration."

LOCAL NOTES.

EAST COAST EXHIBITORS OUT IN FULL FORCE AT THE MONTHLY MEETING OF THE EDINBURGH SECTION OF THE OPERA CINEMA TRADE ASSOCIATION. THE MEETING WAS HELD AT THE CHAMBER OF COMMERCE, AND WAS ATTENDED BY THE GENERAL ADJOURNED OUT OF HIS (SIR COOPER'S) AMENDMENT.

Your Figures, Please

A letter was received from the General Secretary advising a statement from members of comparative statistics since the increased Entertainments Tax.

Theatres said the General Council were collecting information from exhibitors all over the country, and it was important that it should be supplied.

POLICIES ON THE SCREEN

Ralph Richards, presenting the minutes of the General Council, said they had received a letter from a New York newspaper on the subject of political propaganda in the film industry. Personally he thought the exhibition of such material would be a matter of great importance and a great danger to the country, and they had always held aloof from it. People did not go to theatres to hear politicians advocating any particular view.

Judgment Deferred

Birmingham Witholds Opinion of Co-op

Prior to the meeting of the Birmingham branch held on November 27th, the Chairman (Mr. H. V. Davis) stated that Mr. G. J. Craig, Major A. J. Gale and Mr. J. Frank had the opportunity of giving the members present every information regarding the formation of the Independent Exhibitors Society Ltd., parts of which had been circulated to all members of the Society.

Noia: Mr. Craig, Major Gale, Mr. Frank and Mr. McDougal then addressed the members on their opinions of the scheme. Many questions were asked by the members present, and replied to by the directors of the Society, and a very interesting time was enjoyed by all.

In view, however, of the importance of the scheme, the members of the Society agreed to give the meeting time to defer judgment until the next meeting, on December 11th, when the whole question might be more fully discussed and examined.

The E.T. Referendum

During the ordinary business of the meeting which followed, Mr. H. V. Davis, as Chairman, asked that the Committee, which had been appointed by the C.E.A. to draw up a referendum on the question of the effect of the increase in Entertainment Tax, should be authorized to get the necessary information from the society to be supplied by every member, as it would assist the Committee in framing their report and removal of the present increases. The General Council fully acceded to the request.

Mail Christmas Tree Fund

Members were reminded that the collection would take place this week (Nov. 15th and 12th), and the Chairman trusted that every member would do his best to make this deserving fund a success.

No E.T. Unanimity in Edinburgh Co-op Left to Individuals

East Coast exhibitors were out in full force at the monthly meeting of the Edinburgh section of the Co-operative Cinema Association, December 1st. Arthur S. Albin, the section chairman, referred to the agreement for a pre-release scheme recently reached between the C.E.A. and the General Council.

An animated discussion took place on the disastrous effects of the Entertainment Tax and the failure of the pre-release scheme. Miss Boswell (General Manager) said that the General Council's recommendation was to pass the Tax on to the exhibitor, but in the case of the Playhouse Edinburgh had not increased the price of their 1s. 3d. seats, and were paying the tax. It was the Playhouse who were responsible for the Gaumont-British films, a new company having a manager (Mr. D. H. S. Hale) who was the only one who had not been beaten by the tax. He had been increasing to 1s. 6d. until he was convinced that it was affecting business. In the mean time he had no complaints. It was a pity the big halls had not been able to advert to his scheme, which could have reduced their prices later, but they had tried to experiment.

"Buy British" Campaign

Members were reminded that a trailer had been prepared for the "Buy British" campaign, and the General Council recommended every member to show this trailer. Members were, therefore, specially requested to take time to point showing of this trailer.

Hating the "Box"

A member raised the question of the appliances which were permissible in connection with the heating of the auditorium, and whether the consideration of this was deferred to the next meeting.

Small Hall's Position Serious

Louis Dickson (Hippodrome), Boswell, voicing the serious position of the small halls, said the greatest difficulty was those halls where 6d. was the predominant price. Two-thirds of his own prices of admission were between 3d. and 6d. and his opposition did not do so, and the result was that he (Mr. Dickson) was practically compelled to do a lot of 6d. business down to 6d., after two weeks. Candidly, I thought he would have been thrilled just to get the money. The trouble was that this tax was ill-planned. He said he would probably show this tax on the cheaper seats at the same time as the dole was being reduced. He thought exhibitors had a very good case for getting the tax off the cheaper seats next April. J. F. Ewen (Lauret Street, Leith), said he had a hall where they were showing this tax on 6d. back, and had gone back to his old prices.

R. Salmond replied as follows:

A circular regarding the Film Industries Co-operative Society, Ltd. Lotts and Company pointed out that in the initial offer to members there were small exhibitors.

The chairman assumed that the Society would endeavour to give satisfaction to all its members, and that the majority of the members who had been weakened by the mentality of the people in London. They would consider the matter further. He was asked to endorse the General Council's resolution and leave the matter for individual members to consider for themselves.

Will the Small Man Be Considered?

Mr. Dickson said it appeared to him that the Society merely took into consideration the big ex-
hibitors; they would have to take certain pictures which would be distributed evenly, and if they could agree that the individual exhibitor might get was to get the pictures at 3s. 6d. a roll (Hippodrome), Edinburgh, said he thought the small exhibitor would get better pictures than at other branches.

R. McLaughlin did not agree with Mr. Black. The society seemed to be treating the small exhibitors as something peculiar and separate.

The chairman assumed that the Society would endeavour to give satisfaction to all its members, and that the majority of the members who had been weakened by the mentality of the people in London. They would consider the matter further. He was asked to endorse the General Council's resolution and leave the matter for individual members to consider for themselves.

Devon and Cornwall Support for Co-op.

But Two Exhibitors Want Time "To Consider"

After hearing an address and replies to questions by Mr. Gale, Devon and Cornwall exhibitors, meeting at Plymouth on December 6th, under the chairmanship of Major A. O. Ellis, passed a resolution supporting and recommending exhibitors to support the Film Industries Co-Operative Society's booking scheme.

The resolution was supported by all present except two exhibitors who said they wanted a little further time to consider the scheme.

Major Gale said that the formation of the Society, and went on to say that the promoters of the Society were not satisfied that if the circuits having the power of bargaining were able to agree to the new scheme that was reasonable, the other exhibitors were entitled to the same terms. He said that they wished to be in the same booking scheme, as he believed they were going to do, they would be able only not to say that they were entitled to the same privilege, but also secure them. They were not in competition with the circuits, which had kept within bounds, but they felt that independent exhibitors should be in an equal position with them. If they had to go to court to maintain the rights of a number of members originally suggested as necessary, they could have started a fortnight ago. They were being insulted with applications. He realised that the greater the number of members the greater would be their power of bargaining. In regard to films, they had no doubt the secure them as they were ready the supply would be available.

Questions

When questions were invited, T. Ashworth-Taylor, asked how an exhibitor would select his pictures for booking.

Major Gale replied that he would be asked to attend trade shows, where he had been in the habit of attending them. He noticed the films he selected, presumably he looked after going through the film list, perhaps, he had had a viewer. In some way he would decide what films he required, and said that the Society had a book to book films, and also gave them a little wider range of selection. In 90 per cent. of the cases the Society would know what he would want.

Mr. Ashworth-Taylor: asked in the case of a town where there were three members of the Society who were not friendly to each other, and there was only one film of special interest, how would the Society assign that film?

Major Gale replied that it was the intention of the Society to have in every area a delegate—a man who was not an exhibitor, but who would select exhibitions in his particular area and with the booking department in London. His function would be to get the exhibitors together if he could, and then to explore the ways and means of putting the film beforehand, up to the exhibitors themselves to decide how the films should be distributed evenly, and if they could agree, it would be for the head office to decide. Head office would probably say that, if Mr. Brown had film A this week, it was for "Mr. Smith" to have the privilege next week, and so on.

Can the Motion Be Ballotted For?

Mr. Ashworth asked if exhibitors had a voice in the selection of films booked, and, if not, had the matter been decided in London, and not in the district or country and of every hall? What would suit one section may not suit another.

Major Gale said that was a problem that had never been solved, but the idea of a general circuit was to go to the cutters and say: "We cannot take a particular film—but if you will make arrangements accordingly to meet such difficulties the Society wanted exhibitors to send up requisitions for the particular films they required, and they would have a department to do nothing else but to deal with such requisitions. He thought it was just as possible for the Society to deal with the bookings as it is to do for any of the big circuits.

Percentage or Flat Rate

Harry Harderst asked if it was intended to adopt a percentage or flat rate system.

Major Gale replied that they did not say that if one theatre was asked to pay 25 pence per seat it would be the same. He asked exhibitors to look through their balance sheets with a view to ascertaining their booking big for twelve months. They would find that sometimes they could pay more for a film than the figure that for one or two weeks. They must take into consideration the whole. Perhaps exhibitors would find that in special circuits, where big business was done over the following Christmas, the figures, for the same percentage, would be very different.

Mr. Ewing raised the question of small cinemas, such as his, where there was no opposition, and where, within limits, they had paid 6d. and 3d. He feared the result that he had shown, in the year, out of a total of 1,000 yards of film, he had paid more as large a percentage of big pictures and the same percentage of small pictures as in the past.

Major Gale replied that, in regard to the 5 guinea subscription, he realised that in all cases of a very (Continued on page 30)
Manchester and Liverpool (Representative: Fred Garnsback, 18, Consolngy Road, Manchester, T. 8826 [telephone: Acton 1289])

Nelson Theatre Dispute

Matters affecting the Palace Theatre, Nelson, where a dispute has been in progress for some time about the management and the employees, came under discussion at the Nelson Theatre Owners Association’s last meeting, a letter was read about the management of the Palace, referring to the arrangements made for advertising in the Corporation’s tram and bus services, and stating that advertisement cards for performances commencing on November 23rd had been withheld. The letter also asked for the reason of such action. Alderman Winterbottom advised the transport management to resume the cards, but asked whether the committee had the opportunity of considering it. The dispute at the Palace Theatre arose over the dismissal of three employees at the Empire Theatre, Burnley, which is controlled by the same firm. The employees at Nelson called a strike, and their positions have been filled.

Heavy Damage by Fire

Damage to the extent of about £5,000 has been caused by fire to the Co-operative Cinema Hall, Blackpool. The stage end of the theatre was involved and this, plus the fire in the stalls, which was completely ruined, as were also the loud speakers and other apparatus. The hall is owned by the Co-operative Wholesale & Retail Society.

Darwen Reopening

Albert Hall, Darwen, which has been closed for about a month, has been acquired on lease by A. Waddick, and will be opened on December 21st, by which date renovations will be complete. The installation, which has accommodation for about 700 persons, is being reseated and re-painted, and P.T. talking picture equipment is being installed.

Paramount Staff Dance

Exhibitors and other members of the trade were in evidence at the Paramount Film Service (Manchester branch) annual staff dance, held at Moston Park Hotel, Manchester, on Wednesday evening last, which was attended by about 300 persons present. Organised by Norman Wild, branch manager, the function was well up to Paramount’s high standard of entertainment, and was attended by many of the trade in the Manchester area.

Wardour’s New Offices

Many representative exhibitors visited the new Liverpool offices of Wardour Films, Ltd., 9, Coventry Street, i.e. the offices which were officially opened on Thursday. Visitors were cordially received by Arthur Dent, the managing director. The offices are a great improvement on the Mount Pleasant premises, which Arthur Sydney (branch manager) took charge of two and a half years ago when the business has increased enormously.

Chinatown’s Tax

Since the imposition of the new Entertainment Tax, cinemas situated in the Northern industrial area have been hit terribly hard. In many cases times had become exceptionally bad prior to the extra burden of the tax being imposed on December 22nd, but since the tax has become operative the smaller exhibitor in a good many cases is showing a weekly loss. As far as Sunday performances are concerned, the management there maintain that the penny extra admission had the effect of reducing attendances in the lower priced seats by no less than 25 per cent.

Moss Empires Take Over

It is understood that the theatres known as the North in the Thornton Group have been officially absorbed into the Moss Empire circuit. These permission, the exhibitors at South Shields, Sunderland, Gateshead and West Hartlepool. Until this amalgamation the Thornton Group had been closely associated with Moss Empires.

F.I.C.S., Ltd.’s Information Bureau

For the purpose of giving Northern exhibitors an opportunity to obtain the fullest possible information concerning the working of the Film Industries Co-operative Society, Ltd., F. W. Morrison, manager to representors, will be in attendance at the offices of Alfred Smith, 28, Granger Street, Newcastle-on-Tyne, on the following days, and is pleased to interview any interested exhibitors—Friday, December 11, 1931, 2.30 to 4 p.m.; Monday, December 14, 1931, 2 to 4 p.m.; Thursday, December 17, 1931, 2 to 4 p.m.

Cinema Licence for Theatre

An application was granted last week by the Township magistrates in respect to a cinema licence for the Playhouse, Whiteby Bay, which has recently been converted from a legitimate theatre, and has been rechristened "Ivy House.

Christmas Day Opening

The three cinemas in Durham City, who recently unsuccessfully applied for Sunday opening permission, are granted an application last week for permission to open on Christmas Day. Permission was granted for the cinemas concerned to open from 6 to 10.30 p.m. at the Moor Hall Police Court last week the magistrates also granted permission for nine cinemas in the North-East to open on Christmas Day from 2 to 10.30 p.m.

"P." not "E"

It was inadvertently stated in these notes last week that the "P." Bank of England has been installed into the Imperial Cinema, South Shields. This should read B.T.P. new allusions to the letter "E"

More Christmas Permissions

Application for permission to open on Christmas Day was made last week to the Newcastle-on-Tyne magistrates on behalf of the Hippodrome, the Stoll, the Empire Theatre and the Empire Cinemas. Permission was granted for the halls to open between the hours of 2 and 10.30 p.m.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

Trade’s Christmas Function

The Yorkshire Cinema Alliance, in arranging its usual Christmas dinner, or lunch, and this is to be held at the Cinema Club at the Clifton Hotel, on Tuesday, December 22nd. The attendance of members of the trade is hoped for. The usual Christmas draw is also being held at the club.

"Her Child" Banned at Bradford

The Fire Trade and Licensing Committee of the Bradford Corporation have prohibited the screening in Bradford of the film, "Her Child," on the ground that it is unsuitable for public exhibition.

Benevolent Fund Show

The Cinema Trade Benevolent Fund will benefit by the continuous evening performance at the Savoy, Bradford, last Sunday evening, when "Song of My Heart," and full supporting programmes of films was shown.

"Yiddish" Talks in Leeds

Among the order of "Yiddish" films this week, Two complete programmes are arranged for Saturday and Sunday, at the Imperial. This week’s season is just by way of an experiment and may be developed in the near future.

Among Old Friends

Dick Sheridan, sales manager of Gaumont, renewed acquaintance with old friends among Yorkshire exhibitors last weekend when he was sent to the trade show on Friday of "Congress Dances."

Hull and District

(Representative: A. Beecher, 2, Spring Bank Terrace, Clarendon Street, Hull)

C.M.A. Ball Attracts 1,000

Over 1,000 dancers took part in the first Carnival Ball organised by the Hull Cinema Managers’ Association, held in the City Hall last Saturday. It led to the Royal Infirmary, The Lord Mayor and Lady Mayoress (Alderman and Mrs. R. W. Wheddon) were in attendance, and the programme included a big fashion display put on by the local Co-operative Society’s branch (B.I.P.), Lesley Waring and Lester Matthews being the chief models. The programme was largely due to the uniting efforts of a committee headed by A. Spinks, J. Watson and H. V. Dias. It has been decided to make this an annual event.

Birmingham and Midlands

(Representative: F. Ford Jones, "Winana," High Road, Smethwick, Birmingham)

Catering for All

Waller Jeffs, manager and secretary of the Picture House, Stratford-on-Avon, is present to a special week of pantomime from January 26th to 30th, when "Bluebeard" will be presented. Early in March, the Stratford-on-Avon Amateur Players are to present an entirely new production, whilst in May next, for one week, there will be a Grand Theatre season. This veteran showman certainly presents a programme acceptable to all.

Christmas Day Openings

Dudley Watch Committee has decided that the question of opening the cinemas on Christmas Eve will be left to the discretion of the Mayor, the Chairman and the Chief Constable, to grant permission or otherwise, after perusal of the premises by the police. Granting an application for the Tidbury Cinema to open on Christmas Day, the Burton-on-Trent magistrates have made it a condition that the names of the hins to be shown shall be sent to the police in advance.

Travelling Orchestra

A scheme has been launched in Birmingham under the direction of Appleby Matthews, who has got together a number of unemployed musicians, and, after negotiations with certain cinema proprietors, has named the players into a travelling cinema orchestra. They will visit four of the leading Birmingham cinemas on one night each week.

Small Heath to Celebrate

Friday, January 1st, is to be a special night at the Small Heath Free Cinema and Grange Cinemas, Small Heath, are concerned. They have to a "New Year" night at the Mission Hall. The Grange Free Film Festival will reign supreme from 8 p.m. until 2 a.m. Members of the trade are invited, and tickets, price 2s. 6d., can be obtained from W. East Smith, manager of the Grange, Coventry Road, Small Heath.

Variety Out—"Talkies" In

Aston Hippodrome—a house famed for years past for its variety entertainments—is, I am informed, to go "talkie," and will open as a cinema early in the New Year.

December 9, 1931

THE BIOSCOPE
**Film Society Sees "Le Million"**

By courtesy of the directors of The Scala, Birmingham, "Le Million," Rene Clair's masterpiece, was shown to the members of the Nottingham Film Society at the Hampton Picture House on Sunday evening last.

**Leicester and District**

For Municipal Archives

Percy Oswin, managing director of cinemas at Leicester, has accepted an interesting addition to the records of the town.

**Kiddies' Treat**

Pictor Gordon, manager of the P.C.T. Picture House, Granby Street, informs me that it has been arranged to rescue the "littledo" treat, which will take place at the cinema on Thursday morning, the 24th inst.

**Notts and Derby**


NOTTINGHAM'S NEW SUICIDE

Nottingham City council had under their consideration on Monday the scheme for the erection of a super cinema in the centre of the city. Of the various details given in The Bioscope last week on the advice of the Nottingham Housing Committee, who represented in the city with the owners of the site, the Council decided to rescind clearance orders already passed with regard to two small sites, in order to facilitate the progress of the scheme.

**Workers' Society Starts "Swimmingly"**

Miss C. Walker, of the Film Society, last week had their premier film display. It was, however, not in a picture theatre, but in the Nottingham Corporation baths, where one of the five swimming baths is converted into a hall during the winter months, with facilities for the display of films.

**Overhaul**

Parliament Street Picture House, Nottingham, is now in the process of complete overhaul and redecoration, preparatory to its reopening with "talkies." Griffin & Spalding, a Nottingham firm, are reconverting the whole of the theatre. To the best of my belief, there is now only one picture theatre in Nottingham which is still presenting silent films.

**Doncaster and District**

(Representative: F. Lyons 111, Palmer Street, Doncaster)

S.O. for Bentley Fund

The borough maistresses have granted music licences to all local houses running Sunday exhibitions in the near future on behalf of the Bentley Disaster Relief Fund. Incidentally, a breakaway from the usual order of things will be noted in the coming "season," as two houses are to be allowed to open on the same day in order to eliminate overcrowding, or the possibility of crowds being turned away.

The Fund continues to draw on the generosity of the trade, and during the last few days five guinea cheques have been sent to Major M. E. Clark, of the Palace; T. H. Johnson, of the Regal; the Adelphi Cinema, Sheffield; the Coliseum, Sheffield. In addition a donation of one guinea has been received from the Grand orchestra.

**Metheringham Hippodrome**

It is being freely rumoured that J. Guest, a well-known Metheringham amusement caterer, is about to take over the Hippodrome, the only music hall in town, which has been closed since July. Beyond admitting his interest in the matter, Mr. Guest prefers not to make any statement at this juncture.

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**AT THE C.E.A. MEETINGS**

(Continued from page 28)

small theatre that figure might result in hardship, but that could be put right. A share minimum of £10, although not transferrable, was an investment, because if a member intended to go out of the Society the money was returned. For a big organisation, 1 per cent. booking fee was not a big sum, but in regard to bookings for small theatres, it was of opinion that if they got their films almost free, they would be paying too much; having regard to the enormous overheads they had to meet. He was of opinion that the time was not far distant when they would be able to book programmes by paying a flat rate.

**When Will It Start?**

H. MATHER asked when they hoped to get the necessary working?

Major GALE said there was no great hurry. First of all, they were gathering the whole country at meetings at which they were personally represented, and that would probably occupy them up till January. They then had to wait an order on December 14th, when the Countess Haig will be present.

**Northern Ireland**

(Representative: George Gray, Port Garry, Craigavon Park, Belfast)

The Club Meeting

At the recent meeting of the White Cinema Club the report of the recent deputation to the Police Committee was presented and approved. It was pointed out that, taking all things into consideration, there was nothing to fear, but that the trade must be prepared for stronger efforts being made in opposition to secure the ban on children under 14 seeing "A" films. Arrangements had been suggested by the chairman of the Police Committee whereby the trade and the churches should get together and see whether they could come to some arrangement on the whole question. A suggestion by the churches that children under 16 should be allowed, in certain circumstances, to be permitted to attend "A" films had been ruled out as impracticable by the chairman of the Police Committee, who had stated that it was for the parent or guardian to decide this point. The Police Committee and the churches had been given full information regarding "A" films, and also regarding censorship, and it was felt that the deputation had done useful work.

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**Knottingley Failure**

The Picture Palace at Knottingley, the only cinema in the town, has closed down following the failure of the proprietor, C. A. Howdle. Mr. Howdle has been associated with the Palace since 1914, first as manager and later as a partner, acquiring complete control in 1927. He attributes his failure to "general depression in trade, and competition in large surrounding towns."

**In a Few Lines**

Sound equipment is being installed at the Picture House, Crowle, which is one of the three houses managed by W. Spivex. 1,200 "Teen Thimbles"—young readers of the Yorkshire Evening News—were given a special matinee at the Pontefract Crescent on Saturday.

**Stoke-on-Trent**

Trying Out Stage Stuff

Clarence Green, one of the most successful exhibitors in North Staffordshire, is giving an orchestra and a few variety turns a trial at his Professional cinemas, the Plaza. He has also re-arranged the programmes, so that three distinct performances, and not a continuous performance, will be given. Also he has taken the usual action of reducing the admission prices, making a uniform charge for all seats at the evening performances.

**British Legion Night**

By courtesy of the directors of the Picture-drome, Macclesfield, a British Legion Night is to be held at the cinema on the 14th inst., when the Countess Haig will be present.

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**The Ball**

The meeting approved of the holding of the annual ball on the last Friday in January at the Plaza. It was decided to change the hours to 8.30 p.m.—2.30 a.m., as this would suit the public much better.

**Etceteras**

For the remainder of the winter Portrait Picture House is only showing a Saturday night policy, as the visitors to this seaside resort fall off very considerably in the winter.

**There will be the usual opening on Christmas Day for the Northern Ireland, and exhibitors will not have to apply for special licences.**

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**Arthur Dent with a host of prominent Lancashire exhibitors at the opening of Wardour's new Liverpool branch office.**

On Mr. Dent's right is Arthur Sydney, the branch manager.
Are You Stereoscopic?

A correspondent writes to say that he has been engaged on some preliminary experiments in the field of stereo vision, and has suddenly formed the opinion that he has not stereoscopic sight. There is nothing very startling in that; I have known several similar cases of people who could not use an ordinary microscope until they had been trained. Elizabeth Marbury confessed the other day that she had never been able to see anything in a telescope, and hundreds of women suffer from the same disguised inability. But it is a simple matter to test your eyes for stereoscopy. Roll a sheet of paper up into a tube, hold it to your left eye, with the right one closed and look at some very distant object; then raise the right hand flat in front of the right eye, so that it is touching the tube. On opening the right eye an image of the right hand should be seen, pinned in the centre by the hole, through which the focussed object can be seen. The hole may be in the centre or to one side; the main thing is that it is there. If it is, you have stereoscopic sight. The quality varies with different people, however; the late Banister Merwin had so trained his eyes that he could at an ordinary price look at stereoscopic pictures, without any apparatus, and see them in full relief.

Television—How Near?

Dr. Herbert Ives's article in last week's issue on two-way Television has attracted a great deal of attention. Few people were aware that even in the laboratory stage the process had reached so high a level of practicability. The fact remains that a permanent installation is already in existence by means of which, at a few seconds' notice, two people may get in contact with each other and perceive the visibility of each other's presence. The world is mentally fully prepared for television, and when it arrives there will be a certain amount of demand for anything that resembles it. Yet it only seems a year or two ago since the idea of television formed the basis of one of the best practical jokes ever perpetrated.

A Televised Practical Joke

A man well known in filmland sitting in his office one hot afternoon found that, with the aid of glasses, he could see into the private office of another film magnate sitting at his desk. He rang him up, pretending to be speaking from a distant suburb, and said that he had on his desk a television device which could be attached to any telephone. "Can you see me now?" he said. "You are sitting in your shirt-sleeves dictating a letter." The other man was suitably astonished. "What am I doing now?" he replied. "You are scratching your head and handing the letter to your typist." This is marvellous, who does it belong to?" "If I am doing now?" "You are crawling under your desk," said the joker, watching through the glasses, "as your typist is laughing at you." The second man was completely convinced by the demonstration, and began begging to be allowed a financial share in the new invention. Before it was madea and hung up the receiver. The victim spent all that Saturday and Sunday in taxis chasing various telephonists and one address to another to secure a share in the new invention!

Multicolour Troubles

This year's collapse in colour is strikingly shown up by the report that Multicolour, the big colour film organisation in which Howard Hughes has a majority holding, is in difficulties. Multicolour has always been regarded as the most serious rival to Technicolor, and when they reported being behind it, Multicolour's year was expected. The system itself is as good as any other of the bi-pack processes, and in actual production has given results better than Technicolor's later average. But exhibitor apathy to colour of any kind has prevented any substantial progress, though Multicolour will always be a formidable factor when the craving for colour returns. It was stated that a British plant for Multicolour production was to be built in this country; but that project also appears to have been suspended.

E. S. S. Filters

Miss Geoghegan, of the E. S. S. Colour Filter Company, informs us that after December 21st the company's showrooms will be at 22, Bloomsbury Street, W.C.1. In addition to a wide range of colour filters, the company are specialists in colour photography, and also make a useful series of density meters. The Improved Sanger Screen used by E. S. S. Filters is a single piece enabling the printing density of any negative to be measured with an accuracy hitherto unobtainable in a popular priced instrument showing by direct inspection. The price of the cinematograph model is £5s. Other devices useful to the serious photographer are the Chapman-Jones Screenplate, the Sanger Shepherd Standard Test Plate, and the S. S. repeating back for three-colour photography.

British Change-over

In a recent issue of The Bioscope, reference is made to a change-over device which was unsatisfactory, in that it involved cutting into the top spool box, a practice frowned on by the fire authorities. The device in question was invented by Mr. Largen, and he writes to tell me that he has now changed the device so that it might be operated from inside the top spool box without any cutting whatever. Moreover, the device will, if necessary, start the motor and change-over automatically and no marking of the film is necessary. He hopes to have the whole device ready for marketing by the end of the year. This is his sixth patent. He invented a change-over alarm and a safety shunter some years ago and had a good deal of publicity in the Press in 1929, when he invented his sound safety signals. He has all his life been an artisan worker against film mutilation.

Some Good New Disks

The technical quality of disc records has improved so markedly during the past twelve months that it has been difficult to pick out items of outstanding merit from the non-sync. user's point of view. The sort of disc that will make a hit in the middle of a cinema programme is not easy to define; quality has relatively little to do with it, for many of the most beautifully executed and recorded films of past years have not been as popular. But there are three that have come to my desk this week that seem worth mention. The first is Columbia's DB.507, a record made by His Majesty's Granadier Guards. Both items are marked full of descriptive lyric 's, though "Old Frog Morton" is good. The other side, 'The Parade of the Elephants,' is full of very spirit, a trooper on a skirling drums and trumpeting, and its slow whimsical humour will infallibly please patrons. Jack and Charlie Hawes has done a good job on the original record, H.M.V. No. B.6063. "It Always Starts to Rain," and "Jolly Good Company." They contrive to make thin material quite amusing, but please do not make the mistake of putting this on to audiences who like robust humour. A harsh critic might justifiably say the stuff was feeble and wish-washy, but it is queerly amusing none the less. Finally try one side of H.M.V.'s B.6088, the New Mayfair Dance Orchestra playing a Novelty Fox Trot called "The Haunted House." It is full of amusing effects, but it requires great care in running, otherwise the words, which are clever, will be lost.

New "Talkie" Discs

Protagonists of the disc method of recording will note with glee that there are approximately 4,000 theatres in the States still employing disc reproduction, and R.C.A. Photophone has just begun the distribution of a new type of disc record, developed by the engineers of the R.C.A. Victor Company, known as the Victrolac record. The new disc has several features which make it superior to the old style shellac record. The width is reduced from 16 in. to 12 in. There is a pronounced reduction in weight from 24 ozs. to 4 ozs. It has greater flexibility and durability, improved tone, quality and a minimum of surface noise. The Company announces that 90 per cent. of the producers have changed to record their product on this record.

Push-out Cinema Stage

Further details are now to hand concerning the ingenious moving stage at the Ardwick Empire, Manchester, referred to recently in The Bioscope. Before the new installation was made, the orchestra took up its position behind the screen, which was raised when everything was in readiness for the orchestral programme. This resulted in the players being at the back of the stage, which is very large, the Ardwick Empire having been a legitimate theatre. To rectify this, Mr. Bigney, stage manager of the Leicester Palace, another Stoll theatre, designed the moving rostrum.

This is a large platform weighing three tons, stepped so that the players at the rear are in full view of the audience, and is built on rubber-tyred wheels. Immediately the screen is raised, the rostrum is moved away forward to the front of the stage. Wire ropes connect the rostrum to a winch which is noiseless in operation and easily worked by one man. So far as the adjustment that the rostrum, although trackless, moves forward in a perfectly straight line.

All the wire ropes are concealed and the audience is somewhat mystified by the slow movement of the rostrum without any visible power medium. The platform is 25 ft. long by 10 ft. deep and extends about 10 ft.; and is illuminated independently of the ordinary stage footlights.

December 9, 1931
**PROJECTING SOUND PICTURES**

by Aaron Nadell

At last someone has done it! Ever since "talkies" came in there has been needed a book for the projectionist and the practical theatre manager on projection of sound films, and the correct operation of sound equipment. Several writers have had a shot at it, and most of them have failed either because their books were merely a compilation of apparatus or because they were too general in scope.

Mr. Nadell has given us exactly the right mixture—probably because he is a thoroughly practical man and understands practical men's needs and also because as one who was formerly on the staff of E.K.P.I., and more recently in charge of projection with the Publix Theatre Corporation, he knows the subject so thoroughly that he can write it simply and clearly.

Whatever other books a projectionist has, he cannot afford to be without this one. It only has 260 pages and it will cost him fifteen dollars, but there is nothing in the theatre that is better value for money than this book. It has been prepared on a very definite plan. Electrical phenomena are very simply explained in these pages according to the Electron Theory, so simply and clearly and directly that the manager who knows very little about electricity and the projectionist who has been working with it for years, can meet on an equal footing.

**Explaining Technical Terms**

Technical terms are used consistently and correctly, for their meaning is part of the information this book aims to convey. But every term is introduced for the first two or three times in such context as makes its meaning self-explanatory. The reader does not need to memorise the terms; he can read the book as if it were a novel and acquire a technical vocabulary without conscious effort.

The book is colloquial, easy to read and yet, as a literary effort, it is one of which the author may be proud, for its colloquialisms are always appropriate to the subject. Mr. Nadell has made the fatal mistake of attempting to describe in great detail different makes of apparatus. He has aimed at giving the practical man a true background for all makes of equipment, and no projectionist who has mastered this book could ever be hopelessly floundered by any sound apparatus with which he was confronted.

**Confined to Principles in Practice**

A book of 1,000 pages could easily be filled with constructional and mechanical details of the 50 or 60 different kinds of equipment that have been produced. The result would be confusion. This volume confines itself to general principles and an extremely detailed description of how they are applied to sound projection. It does not attempt to reproduce the appearance of apparatus. It has aimed at giving the practical man a true background for all makes of equipment, and no projectionist who has mastered this book could ever be hopelessly floundered by any sound apparatus with which he was confronted.

Though the title of this book is comprehensive, it is a fair summary of the subject-matter. In the course of some 300 pages, Bernard Brown gives the clearest, simplest and most sensible account of Talking Pictures which has yet appeared.

Whether one approaches it with full technical knowledge or as the veriest amateur, not knowing the arc lamp from the sound head, the reader needs to know no more than the simplest electrical knowledge and the mechanics of the machine. Mr. Brown first describes early efforts to produce suitable equipment, and, in the early stages, is by no means technical.

Having introduced his subject and rapidly sketched the history of the sound film following the invention of the thermonic valve, Mr. Brown tackles the technical aspects of it thoroughly enough. Withal he makes his points so clearly that there is little likelihood of anyone failing to comprehend them.

**Not a Handbook**

Mr. Brown does not confine himself to any one aspect of his subject. On reproducing equipment, its installation, on recording and on studio practice he is informative and interesting.

This is not a handbook of the operation of studio or of theatre equipment. It is a readable description of sound recording and reproduction and the attendant equipment, written by a keen observer of the whole of the sound film field.

Mr. Brown confines his remarks on specific equipment almost entirely to the product of one company. To anyone reading the book with the object of discovering points of comparison between various makes of equipment it would, therefore, be valueless. Such a dissertation would merely have obscured the logical purpose of the book, which is to give a clear description of Talking Pictures, how they came, how they are screened and how they are made.

The practising projectionist or studio engineer will learn little of practical value from this book, but he will probably find that his outlook has been broadened and that his appreciation of the "other fellow's" has been increased, which will make him more tolerant of his apparent "peevishness" over details.

Mr. Brown concludes with a brief forecast as to the future of the cinema as an entertainment centre. Perhaps there is nothing strange or very novel in this, but the clarity of expression and unbiased appreciation of the problem as a whole are so typical of the whole of Mr. Brown's work that we let him speak for themselves:

"Cinemas, too, will have grown, not much bigger, but more elaborately, and will have effects like theatres. There will be no stage of screen as we know it. The curved prosenium will present many things, and whether they will be real or recorded it will be difficult, if not impossible, to say. The two will be blended into a whole gallery of entertainment. Magnified images of real actors will move and talk in recorded background, and, maybe, even with recorded choral music. Stage and screen will be combined, and the sum will be televised to the world."

**ACTIVITY AT PAIGNTON**

Negotiations have just been completed for the purchase, at a sum in the region of £5,000, of a site in Railway Square, Paignton, in the centre of the town fronting the station square. The purchaser is said to be a gentle chawm, known in the district in the cinema world, whose intention is to form a limited company for the purpose of erecting and operating a high-class picture theatre.

Plans have been prepared, also, for the erection of a cinema at the entrance to the Torbay Country Club, whilst a site has been provisionally secured for another cinema and car park on the Torquay road at Preston.

Meanwhile, it is understood that the projection room of the Paignton Picture House, one of the most up-to-date cinemas in the West, have under consideration the enlargement of their house.
APERTURE STANDARDISATION PROPOSED

What American Move May Mean For English Theatres

The different picture frame areas possible with sound on film and sound on disc prints have resulted in two separate apertures being adopted by theatres in which disc and film prints are run. The American Academy of Motion Picture Arts and Sciences now propose a standard size photograph for all films. This will necessitate a standardisation of camera apertures in studios—to which latest reports indicate that the leading American studios are agreeable—and will render possible the standardisation of theatre practice.

When this question of aperture sizes was under consideration about two years ago, the-studios were exposing for the full silent picture frame 0.88 in. by 0.906 in. This aperture was found to be unsuitable for sound on disc prints, and sound on film not being in general use, cameramen were content to allow the laboratory to mask off 0.1 in. of the picture to accommodate the sound track where sound on film was needed.

Makers Follow Common Practice

This practice resulted in some theatres following the studio scheme and masking the sound track only; thus obtaining an almost square screen picture for sound on film and reverting to the 3 by 4 oblong screen for disc subjects.

This did not find favour with the majority of the theatres, and it therefore became the general practice to mask in portions at the top and bottom of the frame to screen a 3 by 4 image, the necessary magnification of the smaller frame picture to fill the same screen size as used for silent and sound on disc subjects being attained by the use of a supplementary lens or a shorter focus projection lens.

Projector manufacturers fell into line and Simplex, Ernemann and Kalee machines are now fitted with readily interchangeable apertures for sound on disc and sound on film prints. The new proportional aperture for sound on film is, in most cases, 0.6 in. by 0.8 in.

What Theatres Will Gain

Having regard to the increasing use of sound on film, A.M.P.A.S. suggests a standard camera aperture 0.651 in. by 0.868 in., which would render possible a projection aperture 0.615 in. by 0.820 in., an increase of about 4 per cent. over that at present in common use.

Standardisation will simplify work in the studio, making it possible to utilise slightly smaller sets and to effect a slight reduction in production costs.

A certain measure of advantage is offered to the theatres also. A 4 per cent. increase in screen size without additional magnification is obtainable.

Framing will be easier. The proportional masks at present in use give the projectionist no guide as to whether his picture is central until the heads or feet of the artists begin to leave the screen. A smaller film picture will mean that the framing lines will again appear on the screen when the film needs racking to adjust its relation to the projection aperture. There will be no need to adjust projection apertures; to alter the position of the lens to conform with the centres of the two picture sizes; or to adjust the screen masking.

There will inevitably be a period when prints with different frame sizes are in use with sound on film and sound on disc. To facilitate this transition and to render possible the use of any size of aperture on either type of film, the following proposals will be submitted:

**THEATRE EQUIPMENT CHANGES**

Required by the Proposed Standard.

Where the proportional aperture is used:

(a) File out apertures to larger size or insert new plates.

(b) Enlarge screen area by 4 per cent.

Where the Movietone aperture is used:

(a) Insert new plates.

(b) Either move in top and bottom screen marks or install shorter focal length lenses and widen the screen.

Where the full frame aperture is used:

(a) Insert new plates.

(b) Centre projectors heads.

(c) Either move in top, side and bottom screen marks or install shorter focal length lenses to enlarge image to present screen size.

where the sound track only has been masked will find a reduction of about 7 per cent. in the screen size. Shorter focus lenses would enable the screen size to be maintained unaltered in both these cases.

Some exhibitors may consider that the present aperture, 0.6 in. by 0.8 in., would make an effective standard with the least outlay for the theatres; particularly as whatever standard is adopted will benefit the studios. If this were done 4 per cent. of the already limited space available on the film would be wasted, and this is hardly a thing to be used at when setting up a permanent standard.

Standardisation Will Save Trouble

It might be thought that the graininess of the picture would be enhanced by the increased magnification necessary, but general practice with the proportional aperture has proved that this is not a serious matter. The smaller aperture will perhaps reduce the amount of light which can reach the screen, but here again current practice shows that this proposal need not be seriously considered, particularly as the aperture to be standardised will be slightly larger than that now in general use.

Standardisation is to be welcomed, for it will save trouble to the studio, the laboratory and the theatre.

**Points of Detail Lead to Efficiency**

By making the chief operator responsible for the technical efficiency of entertainments, the Capitol Theatre, Didsbury, Manchester, hopes to steer clear of trouble. The system adopted is unique.

The chief operator has a floating cash balance, on which he can draw for the purchase of spare parts, a complete set of which must always be kept in stock. Complete and accessible records of goods in store are always available, together with daily to day requisitions, and the operator, from the fund which he handles, must do the rest to ensure the first-class maintenance of operating and electrical equipment.

"If a breakdown did occur," L. Clariton, the manager, told the Bioscope, "and the operator had not the necessary spare part in stock, to put it mildly, there would be trouble."

Studied attention is given to detail even in the box office. Cashiers always have sufficient money to change a 5/- note if necessary. Every show presented at the Capitol is previously rehearsed in "full dress" style. The entertainment quality of the shows has been considerably enhanced by the assiduous care that is given to points of detail.

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**Cleaning Electrical Contacts**

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ELECTRICAL CONTACTS

**for**

December 9, 1931

THE BIOSCOPE
Strand Electric's "Workshop"
Extensive Central Premises of Famous Electrical Engineers

Just behind Covent Garden Market is a street named, appropriately enough, Floral Street. The name is prettier than the street, which is narrow, slumish and often enough messed up with Covent Garden refuse. But it provides a home for one of the best known of the electrical firms in the trade, the Strand Electric and Engineering Company.

In view of the fact that the works are large and cover a substantial floor space, it is at first glance surprising that so central and so costly a site should have been chosen. The reason is that the company does a huge business with the West End theatres in connection with stage equipment, and it was found to be a convenience to have premises in the heart of theatre-land, so that an emergency service could be carried on during all entertainment hours.

Four Switchboards ERECTED

Most visitors to the Strand works are surprised by their extent. Here, on both sides of the street, are floors on floors devoted to the manufacture and storage of every kind of stage lighting equipment. Here are extensive bays with scores of workmen devoted to the manufacture of sheet iron letters for outdoor signs, from 6 in. to 10 ft. in height. Other floors are allocated to batten and footlights, which are turned out by the thousand feet. In the sheet metal works projectors, spotlights, footlights effects and area lanterns are being assembled in bewildering variety, while in the different engineering workshops enormous stage switch boards and dimmer gear are assembled.

On the occasion of our visit last week four big stage boards for colour lighting were already erected for test, and the fineness of the mechanical work was noteworthy. We examined one double four-colour board, and the adjustment and balance of the gearing was so delicate that, with all eight dimmer ranges clutched in, the more weight of the knob handle on the master wheel was sufficient to turn the entire train of gears by gravity.

Few people realise that the Strand Company was founded eighteen years ago, and in that period has created something of a monopoly in a highly specialised field. The founders and directors of the firm, A. T. Earnshaw and Phillip Sheridan, are both men with much experience in theatre work. The former was associated for years with the late George Adney Payne and for a further ten years with Charles Frohman, whose productions are landmarks in theatrical history. He is retained by that great showman C. B. Cochran, as consultant for stage lighting and effects. He recalls his first association with pictures when Robert Paul was showing the Diamond Jubilee Procession by means of a crude projector, a wet sheet and a thirty-ampere current. He was also associated with the earlier activities of Ruffells.

Philip Sheridan was for five years with the Gaiety Theatre, Dublin, ten years at the Crown, Peckham, and fourteen years at the Strand Theatre, Aldwych, prior to the formation of the Strand Company. His ability and experience in electrical work was vouched for by the fact that he was in control of the lighting at the Gaiety, Dublin, when he was seventeen, and actually installed the first electric system in that building.

Real Rush Work

Unfortunately the Strand Company has, from a publicity standpoint, kept its light under a bushel. It has had some sensational news to "splash" had it been so inclined. Apart altogether from its cinema and theatre work, the firm carried out notable lighting installations at the Tattoo and at the Admiralty Theatre at the Wembley Exhibition of 1925. The well-known spectacle of the Attack on Zeburg was remarkable for the colour effects on the cyclorama cloth, perfected by means of the Strand Company's system of tri-colour lighting.

For many years Strand have been responsible for lighting such annual events as the Variety Ball, the Royal Opera House Dances and the Olympia Circus, while the special lighting installed by them for the recent production at the Alhambra, London, brought high praise from Press and public.

The directors pay frequent visits to other countries to keep in touch with modern foreign stage practice, so that the Strand Electric may retain their foremost position in the lighting world.

One advantage of the company's centralised works is its ability to deal with emergency orders in any field. Recently they received at five o'clock a rush order for an electric sign 40 ft. long and 9 ft. high. Nearly everything had to be made, but by throwing a big staff on to the job and working all night the sign was ready for despatch the next morning at ten. Other customers are not, however, invited to provoke a repetition of this miracle.

Converting a Railway Station

A scheme is under consideration to pull down a considerable portion of the L.N.E.R. station at Saltburn, Yorks, and to erect a cinema and floral hall on the site.
Kinarko Carbons

The British Kinematograph Carbons that excel in service

Kinarko Carbons are supplied in three grades Standard, High Intensity, Mirror.
Obtainable from the principal Kinematograph Accessories Houses

Manufacturers:
THE GENERAL ELECTRIC CO., Ltd.
Branches throughout Great Britain and in all the principal markets of the World.
THE BIOSCOPE

Burton-on-Trent's Rebuilt Picturedrome

With 1,800 Seats

Symmetrical and Restrained

The facade to Curzon Street is built in deep red brick, the tone of which is emphasised by white mortar joints. It has a stone cornice and the windows are in leaded glazing. This elevation is of a symmetrical and restrained modern character, with two vertical features formed in the brickwork as a termination to the increased height of the central portion. These will each be surmounted with tall flagpoles, giving an imposing appearance.

There will be a wide entrance vestibule, approached from the street by marble steps with black and white insets, which will be protected by canopy projectng over the pavement. On either side of the entrance will be display windows.

The entrance foyer will be approached from the vestibule by three pairs of swing doors and will be sufficiently commodious to prevent any congestion. Immediately opposite these doors will be the pay box. On either side of this will be two fine Hightonwood marble staircases, rising to the tea lounge and balcony.

The auditorium will be 120 feet long by 85 feet wide, 32 feet high, and have a seating capacity of 1,300 in the stalls, together with 500 in the balcony, and will have two entrances from the foyer, two separate entrances to the front seats with crush hall, six exits and two balcony entrances and exits. There will be a tea lounge on the first floor.

The operators' rooms will be placed at the back of the balcony; a projection throw of 130 feet will produce a picture 29 feet by 22 feet, of maximum brilliance. Equipment of this essential part of the theatre is by the Walturdaw Cinema Supply Co., handled from their Birmingham office.

Interior decoration of the walls throughout will be carried out in a texture paint of varying colours, mainly comprising ambers, golden browns, russels and deep reds, toned to a deep colour at the base of the walls and fading out to lighter colours at the ceiling level, and the tea lounge walls will have a painted effect.

The auditorium ceiling will be in fibrous plaster with coffered panels, and the proscenium arch formed in flat surfaces receding from the auditorium to the screen, and will spring from a richly modelled fibrous plaster base. All the decorative work is in the hands of Bryan's Adamanta, Ltd., of Birmingham.

A Huge Lighting Fitting

On either side of the proscenium arch will be two chambers carried up to the ceiling, one of which will house the organ and will have finely modelled fibrous plaster grilles and projecting balconies.

The ceiling will be illuminated by a huge 16 feet square electric light fitting in the centre of the ceiling, and the entrance foyer and tea lounge will have ceiling lights and fan-shaped wall fittings. The lighting fittings throughout will be of ultra-modern designs executed in bronze and coloured glasses.

The whole of the internal fittings have been contrived to reflect the modern treatment and atmosphere of the theatre, to which the doors will be of a unique design with a glazed diamond panel and decorated in a rich shaded bronze.

The seating, by Cinema Supply Co., Glasgow, will be of luxurious and modern design, will present a remarkable effect, being upholstered in alternative colours radiating from the centre of the auditorium.

Surely the Park Cinema, Cardiff, must be one of the most remarkable shows in the country. It has recently completed work to overcome certain basic defects. It was a big house, seating over 1,800 people, but it had no stage, no proscenium arch, no grid or stage equipment and had a ceiling about 50 ft. high.

The proprietors, who have always made a feature of their premises, decided that to enhance that feature they must have a stage. Equally they decided that they could not give up any space for a stage. The problem seemed, in a Euclidean sense, impossible. It certainly called for some imaginative contriving, so they decided to offer the conundrum to Gillespie Williams, of Holophane, Ltd.

The Stage Carpenter's Secret

How he got over the difficulty may not be set down here in too plain detail, because a secret is a secret, even in this trade. But from a platform only 7 ft. 6 in. in depth he built a stage that would receive anyone but a stage carpenter.

From the lofty ceiling he hung pelmets and drapes to make a complete proscenium. He arranged for the curtain to fall over the edge of the 6-ft. platform, so as to save a foot of an inch.

In the space left he proceeded to install the following equipment:—

A cyclorama.
Set of Omni-set scenery.
A gauze festoon curtain for colour display.
An expanding screen.
Screen tabs.
Three-colour foot-lights.
Two three-colour battens.

As there were no stage wings, the 'flying' of all this stuff caused a good deal of head scratching, a process which was renewed when it became necessary to find a home for the dimmers and controls for the Holophane cinema stage lights. Finally, they were accommodated in the basement with tracker wire controls to a special seat for an electrician in the orchestra pit, close to the orchestra leader, who was provided with a foot signalling switch.

Compact Equipment: Astonishing Results

In practice this compact mass of equipment has given astonishing results, and there was not a patron who was not convinced that a proper stage had been installed. The cyclorama gives a completely satisfactory illusion of infinite distance and the Omnisets, thanks to careful colour lighting, provide some really astonishing stage pictures which have won unqualified applause from patrons.

It is not surprising to hear that other exhibitors, faced with the same lack of stage room, have journeyed specially to Cardiff to inspect the results achieved there and have ordered duplicate installations from Holophane.

Small One for Bedlington

A site has been reserved in Clayton Street, Bedlington, Northumberland, for a picture hall and skating rink for J. G. Hall, of Melrose Terrace, Bedlington.

The dimensions of the hall will be 100 ft. by 50 ft. The framework will be supplied by the Glasgow Iron Roofing Company, and a maple floor will be laid.

The main contract for the brickwork has not yet been let.
London's Latest Cinema—The Granada, Tooting, is protected with

Chloride

STORAGE BATTERIES

Following The Granada, Walthamstow, Messrs. Bernstein Theatres Ltd. have again installed Chloride Batteries for emergency lighting at their latest Cinema, The Granada, Tooting. Should the main electricity supply fail, the battery immediately takes over the secondary load. There is not a moment of darkness—no risk of panic or total disorganisation. Over 150 Cinemas and Theatres are equipped with Chloride Batteries for this purpose. May we place our emergency lighting experience at your disposal? We can submit a scheme to meet any of the local and county regulations.

Made entirely in England by the makers of the world-famous Exide, employing British Labour AND BRITISH CAPITAL.

The Chloride Electrical Storage Co. Ltd., Exide Works, Clifton Junction, nr. Manchester. London Office: 137 Victoria St., S.W.1
Capitol, St. Albans, Opened
Compton Install in Four Days

When the Capitol, St. Albans, was opened on Thursday night it was announced from the stage that up to a few minutes before the opening the auditorium had been full of scaffolding. There was very little evidence of any haste in the appearance of this handsome house, which is quite one of the most pleasing we have seen for a long time. It is decorated being ornate, and combines an austerity of form with a sense of richness and luxury.

The house was designed by Martin Hatfield and decorated under the direction of Robert Cromie, but it would be difficult to say where architecture became decoration or decoration was not essential architecture. It is a really outstanding example of Artistic Functionalism, and we would willingly see some of the more ornate West End houses replaced by restful structures of this character.

Remarkably Good Quality Sound

Full details of the house and its decorative scheme appeared in The Bioscope of November 25th. It only remains to say that the decorative scheme, attractive as it sounded in theory, proves to be even more attractive in actuality. The ceiling offlushed gold, the light and vermillion contrasts, the simple, fluted proscenium and the economy of decorative themes, combine to make a house distinctive and impressive without being in the least degree bizarre.

A rather long opening programme included an organ recital by H. H. Wingfield, of the Capitol, London, an orchestral selection under the baton of do Jung, Ralph Lynn in "The Chance of a Night Time" and a six-item cabaret. The whole performance, following a brief opening ceremony by his Worship the Mayor of St. Albans, Alderman James Flint, J.P., supported by a number of film stars, was evidently greatly to the liking of a crowded house.

A word must be said for the quality of the sound reproduction. We do not recall hearing sound of greater purity and freedom from background. This was delivered by Western Electric equipment though, as seems inevitable at opening performances, the volume was too high. Evidently Lew Morris's new house is going to meet the needs of the St. Albans residents, who have hitherto been none too well catered for.

It was not until Friday, November 27th that Compton were informed that the chamber was ready to receive the organ, which was ready for installation. The instrument was despatched to St. Albans that same day.

Early Saturday morning the Compton erectors were in the building, and they worked in relays without interruption until noon on Wednesday, December 2nd, by which time everything was in apple-pie order and the organist was enjoying his first rehearsal!

The instrument is a two-manual one, designed specially for the Capitol. The instrument contains a complete range of orchestral percussion effects, including a peal of bells, a vibraphone, drums, triangle and castanets.

By the way, the organ at the Capitol, St. Albans, is the fifth Compton which Mr. Morris has installed in his theatres in recent times. Indeed, the number of repeat contracts received by Compton is one of the features of their business, and goes far to support their claim that the Compton is "the best theatre organ in the world."

George Pixton Back

George Pixton is back in the theatre furnishing business in London, and it is not surprising to find his old associate, E. A. Roberts, with him again. Mr. Pixton has been for the past five years in India, where he specialised in reproduction furniture and was highly successful. He equipped the Vicerey's house, Commander-in-Chief's house, members' bungalows and Indian princes' residences at Kasmir, Hyderabad, and Patiala.

George Pixton, who is one of the veterans of the seating business, is not in any way connected with Pixton's of Newman Street, having severed his connection with that firm about seven years ago. His correct business title is George Pixton (Senior) & Co., and his address 20, Queen Street, Mayfair, W.1.

Mr. Pixton's experience dates from 1911, when he started Wilson Rae, Pixton & Co., Ltd., in Greek Street, and covers seating, carpets, draperies and fibrous plaster. Readers will be interested to learn that he is also London agent for Trinity Chair Works, Scarborough, probably the biggest seating firm in the North.

Southport's £120,000 Theatre
On Old Opera House Site

A contract for the building of a cinema at Southport, on the site of the old Opera House, which was destroyed by fire in December, 1929, has been placed with Wm. Tomkinson & Son, of Liverpool, at a price £70,000. The steelwork is in the hands of T. Blackburn & Sons, Ltd., of Preston.

The new theatre, which will have a main entrance at the junction of Lord Street and Kingsway, will have an imposing elevation surmounted by a large central dome. The entrance will be decorative and the auditorium will follow the Italian Renaissance form. The lighting installation will be a special feature of the theatre.

Plans prepared by G. E. Tonge, of Southport, provide for a house of over 2,000 seats capacity, comparing with the 1,600 seats of the original Opera House. All-in cost of the scheme is estimated at £120,000.

Improving the Empire

New ventilating plant is being installed at the Empire, Broughton, Manchester, of which the manager is R. A. Cross. The gas burners have been replaced with modern hot-water plant, a boiler house having been built under the stage.

Three-inch pipes, shaped to run over the exit doors, feed eleven radiators in the theatre, one in the pay box, and one each in the operating box and rewinding room. To prevent draughts of cold air entering the theatre, part of the rear passage near the doors leading from the entrance hall to the auditorium, is being boxed in.

The contractors for the heating installation are G. Dawson & Sons, Chapel Street, Salford. A new Transvox screen is being installed.

A. B. C.'s New Leeds House

The proposed new A. B. C. cinema, which, as exclusively reported in The Bioscope last week, is to be the fourth in a line of four on the edge of Park Lane, New Briggate and North Street, Leeds, will, it is said, accommodate 2,000, and will occupy a ground space of 90 ft. by 200 yards. Plans have been prepared by W. R. Glen, staff architect to A. B. C., are in the hands of the Leeds city engineer. The cinema will have a frontage of 90 ft., a large foyer, entrances and exits on three sides, which will enable the cinema to be filled and emptied in three minutes, and substantial covered accommodation for the waiting queues in Sheepshanks' Yard at the rear.

Supers for Eastbourne

A new proposal for a cinema at Eastbourne is at present being discussed, the suggested site being at the junction of Devonshire Place and Cornfield Road. Negotiations on the site are at present proceeding between the architects, Frank T. Verty & Beverley, of London, W., and the Corporation.

No information is at present obtainable as to the sponsors of the scheme or as to the nature and size of the proposed theatre.

It should not, however, be confused with the scheme launched by Lord Balfour, who has recently announced his intention of building a super in Terminus Road, Eastbourne. Architects for this scheme are J. Stanley Beard & Clare, of Baker Street, W.
A Useful Catalogue

It is rather surprising to discover how well known the firm of D. Walter & Co. is among studio workers and photographers. The company indulges in little publicity, but has built up an extensive connection simply by a policy of low prices and reliable service. There is nothing spectacular about the company’s products, but a study of their catalogue reveals a wide range of accessories for stage, studio or special lighting listed at prices which attract attention by their moderation. The No. 1 Model Spot Light Projector with 6 in. diameter lens, with three colour slides, is an ideal cheap but strongly made instrument priced at 35s., and a pedal is supplied for 15s. extra.

A rather more substantial model for large theatres, mounted on trunions and fitted with colour wheel and fireproof curtain, is £3, and an ingenious spotting attachment with a set of diaphragms and focussing lens is 10s. 6d. Overhead and Acting Area Floodlights (500 watt) are 35s., while Professional Floods are 30s. or 50s. each on tall stands.

A 12ft. magazine floodlighting with 18 compartments, with rippled glass reflectors, is £15, and a cheap open type is made with 24 lampholders at £8 19s 6d. per 12-foot run.

Automatic Revolving Spotlight

These few samples will show how reasonably the exhibitor or studio man can supply himself with reliable working equipment. And the rest of the list lives up to this promising start. It includes lamps of all kinds and shapes, fancy strip lighting, mirror bowls and automatic revolving spotlight, cartons, lenses, resistances, reflectors of all kinds and “Empire” Home Projectors. The automatic revolving spotlight is worth special notice. It consists of a special lantern suspended by chains and fitted with four large lenses, the whole turned by a five-hour clockwork motor. It is all encased in a handsome framework finished in Oriental copper and supplied with eight colours. It works from one 500-watt lamp, and when switched on four powerful beams sweep round the room in constantly changing colours. No operator is required, and the whole outfit absolutely completely supplied and priced at £5 15s. 6d., carried paid. For a cafe, dance hall or foyer it is ideal, and being so cheap it commends itself to exhibitors as a thoroughly practical device from which a large number of ingenious exploitation effects can be obtained. It will be seen from all this that the catalogue of D. Walter & Co. is well worth examination.

Billerica Site Acquired

A site has been acquired at Billericay, Essex, on which it is planned to build a cinema. The promoter of the scheme, whose name cannot at the moment be divulged, tells The Bioscope that the project is still in its earliest stages, and no decision has been reached as to who will prepare the drawings.

At the meeting of the British Kinematog-raph Society, held at the Gaumont Theatre, Film House, Captain Paul Kimberley took the chair in the absence of Mr. Rawson (at his trade show of “Sunshine Susie”) and Mr. Newman (at the Vickers’ display).

Randle Terraneau, who was to have presented a paper on the Dunning Process, was called away at the last moment owing to the illness of his wife. Leslie Eveyleigh, therefore, read Mr. Terraneau’s paper.

The Dunning process fundamentally is yellow upon the use of all the transparent portions, but not to the exclusion of the transparent background scene, used in connection with a coloured illuminated background behind the scene, in the same manner as would occur if they were photographed through an overall “K” filter.

Function of the Complementary Blue Light

Therefore, if the actors and all portions of the foreground components of a composite photograph are illuminated with, say, a blue background and photographed through the transparency representing the background components, and their image is projected upon the raw stock in the same manner as would occur if they were photographed through an overall “K” filter.

This summarises the first phase, or consideration, which, naturally, is to secure a solid original negative of actors through a given scene, and not to make any exposure obstruction caused by the transparency placed in front of the raw stock.

The second phase, or the whole process now, occurs automatically and simultaneously with the first phase. It is a printing light and not a photographic operation. In other words, behind the actors, and preferably out of focus, is a flat wall or curtain illuminated with blue light, approximately complementary to the orange image of the transparency in the camera. This is large enough to act as a printing light for the entire area of the transparency frame, except those portions obstructed momentarily by the actors or foreground set. The blue light passes through the neutral portions of the transparency, but unlike the yellow light from the actors, it is absorbed by the orange portions of the foreground scene. And thus it creates around, and apparently behind, the actors on the same raw stock, a printed contact negative exposure of the background scene. The result is a complete composite negative, which is developed in the usual manner, and exhibition prints made therefrom along with the regular work in any commercial laboratory. In all cases, the producer sees the finished results on the screen next morning when he is viewing the “dailies” of the previous day.

Why Height and Angle are Important

The Dunning process has certain limitations, as must be the case with all process work, but it offers producers scope which is in advance of that possible by any other means. Naturally, extreme care is needed in using the process. Particular attention must be paid to the angle of the camera and the height of the lens from the ground. If these are not exactly the same when both the background and foreground shots are made, the results will be laughable. One must easily lock down on the roof of a bus from the interior of a taxi if the camera height were wrong.

The Dunning process needs intelligent handling, and this was particularly apparent in a series of shots which were screened. It was noticeable that there is a tendency to obtain the background in sharper focus than the foreground. That, at any rate, was the case in the American shots screened. Many of these, however, were reject takes. Several takes by Bob Martin made in this country were of particular excellence, the matching of background and foreground being quite excellent.

Herbert Ponting’s Query

In the unfortunate absence of Mr. Terraneau, the discussion was of particular interest, but that eminent artist of the camera, Herbert G. Ponting, made some interesting and amusing remarks, in which he elicted the information that any film, even if badly warped, could be utilised for backgrounds with the aid of the Dunning process if the film could be run through a projection printer. Mr. Ponting confessed that his query was dictated by the number of interesting background subjects— including icebergs and seals, which, he pointed out, are seldom to be met with just when wanted—in his own files.

At the conclusion of the meeting the secretary was instructed to send Mr. Terraneau a letter expressing the thanks of the B.K.S. for his most fascinating paper and intimating that he had the sympathy of those present in his domestic troubles.

December 9, 1931

THE BIOSCOPE

B.K.S. HEAR ABOUT DUNNING

How Exteriors are Made in the Studio

"BUY BRITISH" says it with SHIP CARBONS
"CENTERLITE" SIGNS

One of the latest signs introduced by the General Electric Co. is particularly suited for use in foyer displays. It is known as the "Centerlite." The sign consists of a double sheet of glass mounted in a square frame. The rear glass sheet is of special type, the surface being irregular. The front glass is simply a plain sheet. Between the two glasses the matter to be displayed is inserted.

If wording only is to be used it is advisable to have a properly prepared stencil; but it is possible to utilise the sign for displaying many other kinds of announcements. For example, it is quite practical to use ordinary photographs, provided there is sufficient contrast and that the backgrounds are sufficiently dense.

The sign is lit by means of tubular lamps of the single ended type. These are housed in circular metal pillars, which can be placed at the side, top or bottom of the sign. Two tubular lamps opposite each other may be used if greater light intensity is desired.

The "Centerlite" sign is particularly simple in construction and is most suited to cinema requirements. It is almost as effective by daylight as at night. When artificial lighting is necessary, the light from the tubular lamps passes through the irregular background glass and is reflected by this over a wide area towards the eye of the observer.

Announcement changing is easy; simply loosen a screw and draw out the old stencil and then slide the new stencil in between the reflecting glass and the frontal glass. This can be done in a few seconds.

The sign is most striking in appearance and can be used for outdoor or indoor display. It can be obtained in a number of types, such as chain suspension, wall fixing, pedestal or counter fixing. Single or double sided models are available.

The "Centerlite" is all British and is a most useful type of sign, particularly for lobby display.

New Brenograph Effects Slides

A fresh batch of coloured positive and negative effects slides for use with the Master Brenograph has arrived in London, and a BIOSCOPE representative was accorded a special demonstration of their possibilities. Some definitely striking results were obtained, several of the effects screened having a decided suggestion of depth. Any theatre in which a Brenograph effects projector is installed can with the aid of these slides add very materially to its presentation possibilities. If any opportunity for a demonstration of these effects is forthcoming we would urge exhibitors to make every effort to attend. Whether or no a Brenograph is included in the equipment of your theatre we feel you will find the time spent at such a demonstration both interesting and instructive.

British Luxury Chairs

When the Royal Academy of Dramatic Art was opened a short time ago by the Duke and Duchess of York, it was graced with theatre chairs supplied by the Cinema Supply Co., of Hanway Street, Tottenham Court Road, W. The seating is their New British Luxury Chair, complete with silver-plated standards, a type in which the company is now specialising.

Other recent installations of a similar nature by this firm include the Carlton, Acton; Masonic Hall, Newquay; County Theatre, Bedford; Grand Theatre, Luton; and the Globe, Old Kent Road, S.E.

A Reminder.

THE NEW HALL and CONNOLLY HIGH INTENSITY LAMP

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SHOWMANSHIP ACTIVITIES

JUNGLE IN LEICESTER SQUARE

For the publicising of "East of Borneo," at the Leicester Square Theatre, General Manager W. H. Thornton has surpassed his previous ingenious efforts, for, in a blaze of light and exotic colours, he has transformed the interior of the theatre into a replica of the Borneo jungle. The whole of the frontage below the canopy represents the true jungle life, with tall grasses and matted vegetation, in which are depicted bright-tailed birds, the sinuous bulk of the python and other denizens of the wild. The island pay box is disguised as the bamboo hut of a Dyak head-hunter, whilst, crouched over the canopy with one powerful paw extending over the very edge, is a remarkable cut-out of a tiger. Above the canopy are also cut-outs of two giant gorillas.

In the vestibule are many stuffed specimens of the wild animal life of Borneo, including crocodiles, panthers and hyenas. A further interesting feature is that a genuine native of the districts in which the picture was filmed is present to explain (with the aid of an interpreter) any questions regarding Borneo which curious patrons may care to ask.

PULLING BY PATRIOTISM

The present vogue of buying British and the patriotic flavour of "Tell England" were not overlooked by Manager Royston Webster of the New Grand, Wood Green, N. Several local shopkeepers tied up with him in publicising the film in the manner of "This Is British" with a plentiful display of Union Jacks. Bunting and Jacks of all sizes and descriptions were draped over the front of the hall, and an attendant attired as a sailor paraded in front of a flag-bedecked vestibule.

Further forceful publicity was created by inviting over 100 ex-Service men from the local branches of the British Legion to witness the film. Large notices and posters were displayed in the balloons belonging to the Legion, and in this manner particularly much valuable additional publicity was gained.

SOUTHALL'S BIRTHDAY

To celebrate the second birthday of the Palace, Southall, Manager Edward A. Gislingham provided his patrons with an unaccustomed treat in the form of a stage show, which lasted 45 minutes. The wide stage was dominated by a huge cut-out representation of a birthday cake, two-tiered and topped by two big candles, with the name "Palace Birthday" along the front in imitation icing. Flowered drapes carrying wisteria trellises formed the background. Before this, Martell and his orchestra, now operating over the G.B. circuit, played selections from a rostrum masked by panels decorated with slashes of bright colour. Supporting the orchestra were "Peggy's Juveniles," a clever band of youthful dancers and singers, whose "leading man" of some three or four summers sang and danced with easy grace.

Manager Gislingham was his own scene designer and painter, and succeeded in presenting his show in a very attractive manner. That is why it drew big audiences and why they gave it a big "hand" at each performance.

BRIXTON INGENUITY

An ingenious angle of attracting patrons, attention to coming features was successfully put over at the Brixton Astoria to publicise "The Smiling Lieutenant" and "Scandal Sheet." Just prior to the screening of the trailers, a man exceedingly well made up as George Bancroft walked on to the stage and, before the closed tabs, commenced to describe the highlights of "Scandal Sheet." Just as he had got really busy, out from the opposite wing came "Maurice Chevalier," who immediately opened up a quick-fire boost of his film.

Failing to get their stuff over uninterruptedly, they turned to each other and commenced a heated altercation as to the respective merits of their films. Just as the fun was getting fast and furious, another man arose from the centre of the stalls, who announced to the now thoroughly astonished audience that the two films which occasioned all the "pother" were the coming great attractions. Then, as the tabs slowly opened and the trailers came on, the two "stars" strolled amiably off the stage.

DONCASTER BOOSTS CHAPLIN

Exploitation for "City Lights" at the Doncaster Picture House (manager, C. Vernon Taylor) began four weeks before the opening date, when an extensive Press campaign was organised, in which crossword puzzles and line building competitions were a prominent feature. Several built-up teaser posters in illuminated boxes were
placed in conspicuous positions in the foyer and corridors, and weekly additions were made in the design and "messages," until the completed caricature of Chaplin was reached. Extensive tie-ups were arranged, and every available vacant shop window utilised for the display of cut-outs and stills.

During the week of showing an impersonator paraded the house front, where cut-outs and streamers were lavishly displayed. The "star" feature of the scheme was, however, the canopy display, where a 7 ft. cut-out of Chaplin occupied a central position, flanked by a clever cut-out imitation of New York skyline, extending the entire length and breadth of the canopy. This "prop" was constructed of ply wood on the premises. Every window was illuminated, and at night, under the beam of a spotlight, the display was a source of attraction and created considerable interest.

**PUBLICITY WITH A PUSH**

An unusual stunt has just been pulled off by Manager H W Harward, of the Bournemouth Electric Theatre, as a general form of ballyhoo. Instead of boasting his picture, he made use of the fact that a local gentleman had published a song entitled "My Old Push Bike," and organised a bicycle race. Competitors were required to attach a board 28 in. by 22 in. to the front of their bike, on which to be clearly displayed:

"I'm off to the Bournemouth Electric Theatre, Commercial Road, to hear the latest song success, 'MY OLD PUSH BIKE,' and to see the wonder full film ' RANGO.'"

Competitors paraded at King's Park, and at a given signal, set off towards the theatre, pushing their cycles. The song was featured by the theatre organist, and on the evening of the race every patron was presented with a free copy of the song.

£150 WORTH FOR £12

When showing " Front Page" at the Queen's Hall, Newcastle-on-Tyne, Manager J. Radbourne brought off an excellent advertising stunt in conjunction with the local Evening World. He obtained a whole page publicity for one night, the usual cost of the page being £150, for £12.

The stunt was worked by arrangement with other local advertisers, and a chatty write-up was devoted to several local stores. The page was headed "The Front Page," and a good deal of the page was devoted to the Queen's Hall attraction; 20,000 small miniature replicas of the Evening World front page, across which was splashed in red "Front Page" at the Queen's Hall," were also distributed. Manager Radbourne obtained the block and circulars at an inclusive cost of 8s. 6d. per thousand.

**CALENDARS AS REMINDERS**

As a means of fostering goodwill between patrons and theatre, General Manager H. C. Thorburn, of the Lyric, Lymington, is issuing an attractive calendar that would not disgrace the walls of any household. On a stiff cardboard foundation, it is dominated by a reproduction of an oil painting, with the name of the theatre and necessary information between that and the leaves of the calendar.

The calendar idea is quite a sound one, and reminds us that one of the London publishing houses is advertising a "Cinema Lover's" calendar, such as would fascinate many a film fan. It might form the prize in a simple competition, or could be given to every 50th patron during Christmas week. Containing a series of photos of stars, it could not but prove a very acceptable gift.

**A HIDDEN SINGER**

Max Corne, the proprietor, and Miss Jeffreys, manageress of the New Imperial, Cardiff, sprang a pleasant and unusual surprise on their patrons last week. While the orchestra was playing on the stage, an un-
usually fine contralto voice began singing "Just a Song at Twilight," but the singer could not be seen and nobody appeared to know who it was. Later, however, it leaked out that the singer was an attendant at the cinema, Miss Mollie Miller, and she sang the song while "hiding" behind the piano. Quite a good little inside publicity and entertainment stunt.

**Bicycles for Patrons**

The owners of the Court Cinema, Cadostan, near Barry, are offering a bicycle each week to patrons. Every week one of the admission tickets bears a lucky number, and, at the end of the week, the number is disclosed and the patron holding the ticket with the number is presented with a bicycle.

**Communal Publicity**

To put over "My Wife's Family" at Hull, the manager of the Regent, with the assistance of Wardour's exploitation department, got a fine break in the *Hull Daily Mail*. He arranged with the advertising department of the paper a composite page displaying an editorial story in the centre of the page cleverly called attention not only to the film, but also to many household necessities advertised on the page.

As a further part of the campaign excellent displays were arranged with the Cavendish and Hackney Furniture Companies. In the former's window a complete home was arranged, with banners bearing the words:

"Furnished with pride for 'My Wife's Family.' See 'My Wife's Family' and be happy." These were accompanied by stills. The Hackney Furniture Company had life-sized models of "Father" and the "Kiddies" playing with toys, and all 14 of their windows bore streamers with the message: "Furnished by Hackney for 'My Wife's Family.' See 'My Wife's Family' at the Regent." Effective tie-ups were made with radio shops, piano stores, jewellers and baby linen shops and 4,000 jig-saw puzzles supplied by Wardour were distributed with 100 free seats offered for the first correct solutions.

**A Moroccon Prologue**

Manager C. R. Young, of the Newcastle Paramount Theatre, staged a wonderful picturesque prologue entitled "In a Moroccon Cabaret" as a prologue to "Morocco." The stage setting was elaborately set out, Legionnaires forming a body-guard to the Paramount Tiller Girls. Excerpts from the "Desert Song" were well rendered by Matthew Newton (tenor) and Doris Barrow (soprano), together with the Legionnaires' chorus. The songs were interspersed with a specially dancing act by Mira and Karinoff.

**Outsize "Boardmen"**

For the week's run of "Trader Horn" at the Queen's, Wolverhampton, Manager J. Lloyd-Davies hit on the idea of getting some useful publicity out of the hire of two elephants as sandwich-board carriers. Two famous circus elephants recently returned from a season in Ireland to their winter quarters at Wolverhampton. The two elephants, "Salt" and "Saucy," were suitably rigged out, carrying giant posters, and their daily parades of the town created no little interest.

**"Trader Horn" Atmosphere**

Visitors to the Majestic, Leeds, last week lingered in the lobby to look at the fine display of African spears, shields, skins, quaintly carved wooden images, representing the goddess 'Maternity,' ugly-looking knives, and stuffed animals which Manager W. Sherwood had collected to create "atmosphere" for this week's presentation of "Trader Horn."

---

**Projection—**

articles, news and comment, written by experts and edited especially for the projectionist in this the leading projection journal in the world. New developments in projection work recorded in detail first in these pages. Edited by James J. Finn.

Special subscription rates for "Bioscope" readers: $2.50 for 1 year; $4.00 for 2 years. Published monthly by

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Clement Blake & Day
THE CINEMA AGENTS
22. WARDOUR STREET, LONDON, W.1.

A SPECIAL OPPORTUNITY

THE only Cinema in select resort, Somerset; doing the highest class of trade, as is evidenced by the fact that prices of admission are 2s. 6d., 1s. 10d., 1s. 6d. and 1s., and making "very big" profit. Was purchased some years ago by present vendor, a North of England exhibitor, who was ordered South for health reasons. But his health has not improved, and he cannot now carry on any longer. Big as his present profit is, it can be made even bigger by a showman with sound health. The hall seats 800 (Balcony holding 200), and is held on 999 years' lease at £9 a year Ground Rent. "Western Electric" (fully paid for); has Stage and Dressing Rooms. Price £16,000. CLEMENT BLAKE & DAY.

FOR A QUICK SALE

FOR AN EFFICIENT SALE

FOR A STRAIGHTFORWARD SALE

instruct

Classified Advertisements

SITUATIONS VACANT

ENGINEERS—200 Page Book Free! Do you realise that there are Examinations open to you that lead definitely to jobs carrying salaries rising from £4 10s. to as much as £20 per week, and that no particular experience is required? Our Handbook explains these things and more. It gives details of B.Sc., A.M.I.C.E., A.M.I.E.E., I.E.E., A.M.I.A.E., G.P.O. Matrix, and all Examinations, outlines Home Study Courses in all branches of Civil, Mech., Elec., Motor, Wireless, Aero., "Talkie," etc., and shows how our unique Appointments Department operates. Do not stay in the rut—get our 200 page Handbook to-day—FREE (state subject)—BRITISH INSTITUTE OF ENGINEERING TECHNOLOGY, 313, Shakespeare House, 29/31 Oxford Street, London.

EARN money writing Showcards at home; we teach and supply work.—ART CARDS, LTD., (AAI), 45a, Bouverie Road West, Folkstone.

WANTED.—First Class Manager.—Apply, by letter only, Millar, La Scala Theatre, 207, Oxford Road, Manchester.

ENGAGEMENTS WANTED

ELECTRICIAN-OPERATOR (Chief), qualified in all projector talkie equipments, B.T.H., W.E., etc. Excellent references.—R., 25, Lowley Street, Worchester.

GENTLEMAN, 23, good education, height 5 ft. 11 in., knowledge of the cinema industry in general, requires position as assistant manager.—Box No. 724, c/o The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C.2.

YOUNG MAN, age 24, tall, well educated, seeks position with view to management. Excellent references; keen, trustworthy.—Box 722, c/o The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C.2.

FOR SALE

FOR SALE.—The contents of several West End theatres, 1,000 red, 1,000 blue, 1,000 old gold, 1,000 polished wood tip-up chairs.—CINEMA SUPPLY Co., 16, Hanway Street, Tottenham Court Road, W.1. Phone: Museum 3891

FOR SALE.—Two Kalee No. 6 Machines, Projectors, Philips' Amplifier, Horns, etc. Complete unit, Sound on Disc.—Appley Rend (Blackburn) Ltd., Lanes.

ARGYLL THEATRE
Argyle Street and West Stewart Street, Greenock.

FOR SALE OR RENTAL
Handsome Stone Building fitted up to Local Authority requirements; £30 tip-up seats or thereby, stage fitted with scenery suitable for Repertoire or Variety, ample Dressing, etc., Rooms.

For particulars apply:
Hardie, Caldwell, Ker & Hardie, Chartered Accountants, 145, St. Vincent Street, GLASGOW.

PATENTS AND TRADE MARKS

(Continued on page xiii)
### LONDON

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<tr>
<td>THURSDAY, DECEMBER 10, 1931</td>
<td>The Lullaby... ...G.-M.</td>
<td>LeSO</td>
<td>10.45 p.m.</td>
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<td>THURSDAY, DECEMBER 10, 1931</td>
<td>First Classic, British Lion</td>
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<td>The Secret Service, ...Gaumont</td>
<td>Queen's</td>
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<tr>
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<td>Royal</td>
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### BRISTOL

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<td>The Lullaby... ...G.-M.</td>
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### GLASGOW

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### LEEDS

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<td>The Lullaby... ...G.-M.</td>
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### LIVERPOOL

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### MANCHESTER

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<td>FRIDAY, DECEMBER 11, 1931</td>
<td>The Lullaby... ...G.-M.</td>
<td>Theatre Royal</td>
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### NEWCASTLE

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<td>Grainger</td>
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### NOTTINGHAM

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<td>THURSDAY, DECEMBER 10, 1931</td>
<td>The Lullaby... ...G.-M.</td>
<td>Scala</td>
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### SHEFFIELD

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<td>THURSDAY, DECEMBER 10, 1931</td>
<td>The Lullaby... ...G.-M.</td>
<td>Union Street Picture House</td>
<td>10.45 a.m.</td>
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PROVED AGAIN!

—RELIABILITY OF F.I. EQUIPMENT

WELL-KNOWN BROKERS QUOTE LOWEST “LOSS FROM BREAKDOWN” PREMIUM

Yet another example of the high reputation for reliability held by F.I. equipment. The letter from a well-known insurance broker, reproduced here, tells its own story—the proved reliability of F.I. equipment warrants a lower premium than for that of any other make of apparatus. Surely a wonderful testimony—and one which you cannot afford to ignore. With F.I. equipment not only are you assured of freedom from expensive breakdown, but at the same time you know that reproduction is perfect—is continuously perfect. Remember too, F.I. is ALL BRITISH.

29th September, 1931

Dear Sir,

In reply to your enquiry for the best rate for “Loss from Breakdown” risk, we are pleased to inform you that as a result of the views expressed by those theatres installed with your set and in view of the proved reliability of the equipment, we are in a position to quote you lower rates than we are able to give for any other make of apparatus.

We enclose details of the individual rates, and trust that we may be favoured with your insurances.

Yours faithfully,


The original of this letter may be seen at the Company’s Office at any time.

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FILM INDUSTRIES LTD

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Metro-Goldwyn-Mayer Pictures give your theatre preference over all competition!

That’s an advantage the smart showman doesn’t overlook!

Here’s what M-G-M exhibitors will get in April and May next:

THE CHAMP (Wallace Beery—Jackie Cooper)
THIS MODERN AGE (Joan Crawford)
THE CUBAN LOVE SONG (Lawrence Tibbett)
SIDEWALKS OF NEW YORK (Buster Keaton)
The New Adventures of GET-RICH-QUICK WALLINGFORD (William Haines)
THE RISE of HELGA (Greta Garbo—Clark Gable)
THE LULLABY (Helen Hayes)
THE GUARDSMAN (Alfred Lunt—Lynn Fontanne)
BEAU CHUMPS (Laurel—Hardy)

And in June, July, August and onwards the same amazing standard of consistency will be maintained...

There’s no disputing M-G-M’s SUPREMACY—theirs is the only product on the market that an exhibitor can book with a sense of SECURITY, and a knowledge that his theatre will be the most popular in the town—

AND THE SMART SHOWMAN KNOWS IT!
A DECIDED COMPLIMENT — “It is regrettable to have to compliment a British picture on being so full of life, laughter, and movement that it does not look or sound at all like a British picture.” — FILM WEEKLY.

BEST ENTERTAINMENT — “Sunshine Susie” is the best entertainment of the film week in London, in spite of our having thirteen new talking pictures on parade.” — DAILY MAIL.

Comparisons between ‘Sunshine Susie’ and ‘Congress Dances’ is inevitable, as they are the two best talkie musical shows of the year in the English language... ‘Sunshine Susie’ is as full of movement and gaiety as a Christmas pudding is full of plums.” — SUNDAY EXPRESS.

FULL OF PLUMS... Comparison between ‘Sunshine Susie’ and ‘Congress Dances’ is inevitable, as they are the two best talkie musical shows of the year in the English language... ‘Sunshine Susie’ is as full of movement and gaiety as a Christmas pudding is full of plums.” — SUNDAY EXPRESS.

GOLDEN BOX-OFFICE RETURNS. — “Sunshine Susie” is most happily named. It is a film which is most surely destined to bring the sunshine of golden box-office returns wherever it is shown.” — CINEMA.

THAT RAREST OF FILMS... “It is among those rarest of films which live up to advance notices... Unquestionably the best musical film yet turned out by a British concern, it attains almost universal appeal, and is destined to bring a flood of sunshine to the box-office.” — BIOSCOPE.

RENEATE in SUNSHIN

MUSIC BY PAUL ABRAHAM
BOOK BY FRANZ SCHULZ
LYRICS BY DESMOND CARTER

with

JACK HULBERT
MORRIS MORRIS

IDEAL FILMS LTD, FI

RCA REC
Distribu
sings the 'Happy Song!'

views for E SUSIE

RADIATING HAPPINESS. — "The most welcome of new talkie stars is Renate Muller, the laughing heroine of 'Sunshine Susie.' I know of few film stars who radiate happiness so effectively. 'Sunshine Susie' is a film to see... a fascinating blend of the natural rhythm of the cinema and the lift of a tune. It makes you want to go about your own business to waltz time."—EVENING NEWS.

BETTER BRITISH TALKIE YET! — "British film history was made yesterday when Gainsborough Pictures privately disclosed their latest production, 'Sunshine Susie,' a musical comedy so witty, so gay, so technically yet made... Judged from the highest standards it remains a really great picture."—DAILY EXPRESS.

A REVELATION. — "Undoubtedly the best and most imaginatively-directed musical produced in this country. This subject will go anywhere, and make the ticket rolls look small. Nothing better has been done in our studios. A picture that, I think, is going to be a revelation to London."—DAILY FILM RENTER.

TREMENDOUS POPULAR SUCCESS. — "Sunshine Susie," one of the happiest of talking picture entertainment... by the joyousness of this performance, the expertness of the direction by Mr. Victor Saville, and the charm of the story 'Sunshine Susie' will be a tremendous popular success."—DAILY MAIL.

FEATHER IN OUR CAP. — "One of the most entertaining films ever projected on a screen... 'Sunshine Susie' is a feather in the cap of British production."—NEWS CHRONICLE.

"JOYOUS. — "A distinct feather in the cap of British production... It's a joyous film full of charm, that is irresistible."—BOWLER REED'S REPORT

"THIS IS THE STUFF!" — "I have no hesitation in saying that, as far as the film-going public is concerned, this is the stuff to give them. Nothing more exhilarating has yet come from any British studio. I think filmgoers everywhere will receive it with shouts of joy."—SUNDAY PICTORIAL.

MULLER E SUSIE

OWEN NARES

HARVEY

DIRECTED AND ADAPTED
by

VICTOR SAVILLE

AR DING.
ted by

LM HOUSE, WARDOUR ST. W.
Efficiency!

in every phase of cinema management can be yours with the aid of these volumes, written by men with years of experience and knowledge, for your guidance.

BUILDING THEATRE PATRONAGE

THE STANDARD BOOK ON THEATRE MANAGEMENT and THEATRE ADVERTISING

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PARAMOUNT SOUND NEWS
GET THE PICTURES OF WORTH

IMPORTANT EXCLUSIVE NEWS ITEMS IN CURRENT ISSUE

1 FIRST PUBLIC SPEECH EVER RECORDED OF
H.R.H. THE DUCHESS OF YORK

2 SALVING "LUSITANIA"
FAMOUS SUBMARINE CONSTRUCTOR'S STORY
FURTHER PICTURES OF THESE THRILLING OPERATIONS 2000 FATHOMS DEEP WILL BE FEATURED EXCLUSIVELY BY

Paramount Sound News

IT'S A WAY THAT PARAMOUNT HAS!

Distributed by The Paramount Film Service Ltd.
Paramount's June Releases
(1st Month, 4th Quarter, Releasing Year Sept. 1931-1932)
made a great showing.
Here is given the equally impressive list for July (2nd Month, 4th Quarter)
Without a doubt—Paramount is rising from strength to strength—the 4th Quarter will make a terrific finish to a mighty year.

Paramount presents
GEORGE BANCROFT
in
"RICH MAN'S FOLLY"
with
FRANCES DEE, ROBERT AMES and JULIETTE COMPTON
Directed by John Cromwell
RELEASE DATE
JULY 4
1932
Let the star with the biggest punch in pictures force the business up for you.
* See overleaf for further details on this one.

PARAMOUNT BRITISH PRODUCTIONS
present
"EBB TIDE"
with
JOAN BARRY, DOROTHY BOUCHIER, GEORGE BARRAUD
DIRECTED BY ARTHUR ROSSON
Brilliant Talking Version of the Silent Success "Fate gave me 20 cents"
A PARAMOUNT BRITISH PRODUCTION
RELEASE DATE
JULY 11
1932
Look at this cast of British artists. Wide-awake showmen know that the public will want to see them in this Paramount British Production.
Gary Cooper would 'get away with murder' with the WOMEN—Claudette 'can do no wrong' with the MEN. So this picture gets them all.

What a cluster of stars—each one with a real following of fans. They'll lead the crowd to your house.

Its 'Working Girls' that keep the Box Office busy—Here they see themselves LIVING, LOVING, and LAUGHING with Paul Lukas. Doesn’t that spell 'A FULL HOUSE!'
HIGH VOLTAGE DRAMA

THE DYNAMIC

DOMINATING AUDIENCES AT THE PLAZA PICCADILLY CIRCUS
GEORGE BANCROFT IN "RICH MAN'S FOLLY"

with FRANCES DEE, ROBERT AMES and JULIETTE COMPTON
Directed by John Cromwell
A Paramount Picture

"A corking George Bancroft picture."

DAILY HERALD.

"It is packed with action, its sentiment is attractive . . . Mr. George Bancroft gives a splendid performance."

EVENING STANDARD.

"There is tremendous power in his performance."

DAILY EXPRESS.

All Bancroft's stored-up energy bursts out in this one—his first picture since "Scandal Sheet."

One of Paramount's powerful list for July 1932.

(2nd month 4th Quarter Releasing Year Sept. 1931—32.)
In the presence of H.R.H. The Prince of Wales, H.R.H. Prince George and a most distinguished audience.

Ralph Lynn in Mischief

Specially selected for the occasion, was shown last night at a midnight performance at the Carlton Haymarket.

"It's a British and Dominions Production"

Story by Ben Travers.
Directed by Jack Raymond

Dresses designed by Doris Zinkeisen
-Executed by Lady Victor Paget.

The opening and presentation to the trade will take place on Mon. Dec 21st, New Gallery.

"Play Straight—Co-operate"

In the spirit of the season it might not be too much to hope that the good work started by Sam Eckman, jan., President of the K.R.S., and R. V. Crow, President of the C.E.A., to promote a conciliatory atmosphere between renters and exhibitors, should reach fruition.

We have pressed consistently for a practical demonstration from the K.R.S. which might prove to hard-pressed exhibitors that Mr. Eckman’s urge for “co-operation” did not end just as it began—in plain talk.

There have been signs that the K.R.S. would provide that evidence of goodwill. A small exhibitors’ scheme has been thrashed out, and the renters indicate their readiness to go further in regard to rental relief they may afford the small exhibitor.

Unfortunately, from the exhibitors’ own side—C.E.A. Headquarters—there appears to be a disconcerting clash of effort.

Mr. Crow, replying to a speech by J. C. Graham, who represented the K.R.S. at Bristol last week, acknowledged that the only safeguard of film quality in the future was an equitable return to the producer-renter to-day. We felt he had hit it.

Obviously, for as long as the film business goes on, there must be a profit both for the exhibitor and the producer-renter. Assuming the C.E.A. desires to “co-operate,” it may be expected to negotiate with the K.R.S. or its renter-members on lines securing that state of equity. But what happens?

While Mr. Crow is applauding Mr. Eckman’s plea for “co-operation,” the official organ of his good association, the C.E.A., wields an inflammatory influence. Co-operation must come from both sides or not at all.

It is probably by one of those most unfortunate of all curious coincidences that the K.R.S. Council was last week asked, with thoughts of Christmas goodwill and “co-operation” uppermost in its collective mind, to pass special judgment upon one isolated film out of the whole output of one particular renting concern. It is possibly by the same co-incidental process that the official organ of the C.E.A. gave special prominence to that judgment.

But it is difficult for us to believe that the spasmodic selection for discriminatory criticism by the C.E.A. Council or Committee of isolated films out of the large number trade shown will do any more to assist the type of exhibitor most in need of help than it will to engender the spirit of co-operation which both the K.R.S. and C.E.A. Presidents are agreed is desirable. All films or songs should be dealt with in this fashion by the C.E.A.

A good slogan for to-day would be “Play Straight—Co-operate.”

"Sell British!"

Occasionally the droll dirge of the pessimist is varied by the surprising note of the man who is an optimist not merely to be different, but because his heart, his mind and his eyes compel him to be.

His is the spirit that, recognising in economic crises, bad trade, unemployment and heavy taxation, difficulties to be studied intelligently and overcome will force our nation to win through. One such man is G. S. Royd, who gives his name to one of Britain’s most progressive publicity organisations. He believes in “Buy British,” but he recognises that its fellow press-stud, “Sell British,” can alone complete the desired “clinch,” securing a practical hold upon more and better trade.

"Britania," he says, “is ready to advertise because her competitors advertise, but she regards advertising as a necessary evil, and not as an essential of modern commerce.” “Hollywood productions have waved the Stars and Stripes in every country almost to the obliteration of the Union Jack,” he says. “American films advertise American psychology and American goods, and British exports decline.”

He has read the full force of the slogan “Trade Follows the Film.” When there are more Royds there will be fewer British deputations to Government asking for Protection. Their time and energy, plus newly-acquired imagination and courage, will be diverted to the real issue of “Selling British.”
Triumphant Royal Presentation of “Mischief”

Prince of Wales and Prince George “Richly Amused”

Another Brilliant B. & D. Success for W. & F.

Dr. Becker Quits A.S.F.I.

E. Van Duyjn Now Chief

Following a board meeting of Associated Sound Film Industries, Ltd., held on Friday last, it was announced that Dr. Rudolf Becker, general manager of the company since its inception in November, 1929, has tendered his resignation from that post and also from the managing directorship of British Sound Film Productions, Ltd.

Dr. Becker stated that as a reorganisation of the Acoustic Speekfilm concern is now in progress on the Continent, and important studio activities have been secured for A.S.F.I. during the near future, he thought the work of organisation for which he had been appointed had been completed, and therefore he would now like to devote himself to other work of a more definitely commercial character.

The board, after referring to the heavy task which J.1. Becker had shouldered in a period of exceptional financial difficulty, expressed its regret at Dr. Becker’s decision and wished him every success in his future work.

Dr. Becker will be succeeded as general manager of A.S.F.I. and managing director of British Sound Film Productions, Ltd., by E. Van Duyjn, of the Speekfilm Company, of Amsterdam. Mr. Van Duyjn has cooperated with Dr. Becker since his illness last year, and has deputised for him during his visits abroad.

British European Film Corp. Registered

French and German Versions

Registration details of the British European Film Corp., Ltd., particulars of which were exclusively published in The Bioscope last week, are now announced. A "private" company, with a nominal capital of £1,000, it has as its objects, "to carry on the business of producers, exploiters and exhibitors of cinematograph film subjects of all kinds, etc."

The subscribers (each with one share) are Hubert T. Marsh, chairman and managing director of British & Dominions Film Corp., Ltd.; H. S. Meen; S. Soosin, chairman of Sooza Films, Ltd.; and I. Zinserman, director of Sooza Films, while H. S. Meen and S. Soosin each sign for 49 shares on behalf of British & Dominions and Sooza Films respectively.

The names of the directors, to be four in number, are not stated.

Further to the information published in The Bioscope last week, Mr. Marsh states that the company will handle French and German versions of subjects produced by British & Dominions for the English-speaking market. The Continental versions will be produced at J. B. Wood, the first subject to be handled in this manner, "Rhapsody," having already been completed in all its versions.

Enthusiastic scenes marked the arrival of the Prince of Wales and Prince George at the Carlton Theatre last (Tuesday) night for a special Midnight Ballet Party in aid of Queen Charlotte’s Hospital.

The Film Industry was largely represented at the gathering, when the new British and Dominions comedy, "Mischief," in which Ralph Lynn and the Aldwych players again excelled, was shown for the first time in public.

Hubert Marsh and Herbert Wilcox, of British and Dominions, and Jack Raymond, the director of the film, afterwards received unstinted congratulations upon their latest achievement.

The terrific reception accorded the film at last night’s Charity Performance will doubtless do much to increase the large public which will see the film when it is pre-released by W. & F. at the New Gallery next week.

It is likely that this picture, which will be reviewed in full in The Bioscope next week, will achieve even greater success than previous Ralph Lynn farces, which include the highly successful "Roverry Nook," "Thunder" and "Chance of a Night-Time."

Like these well-known British & Dominions comedies, "Mischief" is based on an original story written by Ben Travers, author of Aldwych farces. In "Mischief," Ralph Lynn is again supported by Winifred Shotter and other players, including Jeanne Stuart, James Carwee, Kenneth Kove, Maudie Gill, A. Bromley Davenport and Jack Hobbs.

Although last night’s audience was composed principally of distinguished people, the laughter was vociferous as one might have expected in any suburban or provincial theatre, and although the programme included a ballet by the Carmargo Ballet Society, co-operative with the Rambert Ballet, the film was easily the high light of the show. After the Ballet there was dancing on the stage, with the "running" buffet, which continued until the early hours.

J. C. Clavering Returns

Ionic, Golders Green, To Start Chain

J. C. Clavering, formerly well known as an exhibitor, is coming back as an exhibitor. He has already taken over the Ionic, Golders Green, from Captain Victor Diamond, and is negotiating for further properties which will form the nucleus of a small chain of halls.

Management of the Ionic is temporarily being taken over by Claude Withers, formerly manager of the Iverham, who, as exclusively reported in The Bioscope last week, has joined Mr. Clavering as general manager of the theatres.

C. J Donada Leaving Paramount

Tribute from J. C. Graham

A glowing tribute is paid to C. J. Donada, who is leaving early in the New Year in order to devote his activities to other interests, in a statement from J. C. Graham, managing director of Paramount Film Service, Ltd.

"It is with the deepest regret that I have accepted Mr. Donada’s resignation,” stated Mr. Graham, “but in common fairness I feel that he is entitled to claim relief from his responsibilities to this company. The many heavy calls on his services in other directions. In expressing my great reluctance to end an association of close upon 20 years, I should like to add the cordial wish that Mr. Donada’s future will be rewarded with all the success to which his undoubted gifts entitle him."

In October, 1915, with Adolph Zukor opened an office in Charing Cross Road for the Famous Players Film Company, which originally represented the Paramount interests in Europe, he appointed Mr. Donada to handle the Continental end of the business.

A network of distribution branches published throughout the Continent by Mr. Donada facilitated the development of the company’s trading in the initial stages, and eventually he built up an efficient organisation to handle the Paramount product in all parts of Europe outside the United Kingdom.

Mr. Donada was in 1916 appointed secretary of the company, which represented the parent corporation in Europe. Later his advice was sought in regard to larger exhibiting undertakings, and at the invitation of the directors he took complete charge of the management of a number of important exhibiting groups.

His organisational ability was also evidenced in the strides that the Paramount Ad-Sales Department and other branches of the organisation made under his guidance—a gift that was also apparent in his choice of lieutenants.

Efftée to Open

F. W. Thring will trade show the initial programme of the Efftée producing unit in Sydney shortly. Advance reports are decidedly encouraging. It is probable that either Manager Tom Holt or Thring himself will journey to London on the matter of outlet there and on the Continent in the near future.
Salary and Wage Reductions by Decree
Germany's Hope for Saner Cost Basis

The Bioscope

In consequence of a new Emergency Decree issued by the German Government, the Film Industry will probably be encouraged to evolve a new economical code. Fresh "cuts" of all costs will be carried out, definite wages being fixed for artistic, technical and administrative employees. According to the new Emergency Decree, it is believed that a legal basis is now created under which to attain reductions of the unjustified prices for licences claimed by the Electrical Trusts.

Lubitsch for Berlin
Ernst Lubitsch, the famous director and "prime" producer of Paramount, will come to Berlin, his native place, at the beginning of next year. It is said, Lubitsch intends to work in Berlin again after an interval of many years.

American Attack in International Talker Field

Western Electric is said to plan opening a great offensive in the international apparatus field. It is said that the situation at present ailing Tobis has encouraged Western Electric to act. Advances by adjustments with the A.E.G. (the great German electrical concern) are reported. By an action of the A.E.G., behind which Western Electric stands, the majority of the Tobis interest is, it is said, to be acquired. Should this action be realised, Western Electric would gain a virtual monopoly in the talker field in Europe, in spite of the famous Paris Convention.

The Report on the Middlesex Experiment—being the first statement on Sound Pictures in British Schools—is on sale to-day.

 Definitely favouring the sound film as a valuable instrument for aiding education, the report suggests the immediate need for films, scientifically produced for school use. The type of equipment suitable for school work is also dealt with—but the installation of Sets is regarded as of secondary importance until films are available.

22,118 Examinations

Fifteen schools in Middlesex participated, including Secondary, Senior and Junior types. A total of 3,642 pupils of both sexes, with ages ranging from 8 to 18 years, took part, whilst 186 teachers collaborated in testing results. No less than 22,118 individual tests were conducted.

Sixteen films were used in the Experiment and were divided into four groups. Six of these were geographical, four dealt with biology or nature study, whilst the remaining six could be described as films of general interest.

The Committee compiling the Report agreed that the films used were by no means ideal for school use, as they were, all at some time or other, used as part of an entertainment programme for adults, even with this material, the value of the Sound film in education was amply demonstrated.

Any suggestion as to the Experiment being in the nature of a "stunt" was actively discouraged, and the teachers were urged to accept it as part of the ordinary school routine.

Teachers' Views on Films

The questionnaires which were set to the teachers reveal some interesting opinions on the actual films used and, so far as film production is concerned, should be a valuable guide to future activities. Their opinions are summarised:

1. Where incorporated, running commentaries were too fast, and the words chosen were far too advanced for the average child.

2. Geographical films lacked explanatory maps and diagrams.

3. Music, used as a background, and where not actually required as an integral part of the film, should be definitely excluded.

4. In all films the more important points should be emphasised by "close-ups." or "talkie." (Continued on page 16)

Rene Clair's "Talkie Without Words"
Practically No Dialogue in "Liberty"

"Liberty," Rene Clair's latest production for French Tobis, has just been presented with considerable success at the Miracles Hall, in Paris. The scenario, dialogue and direction are by Clair personally. The stars are Edouard Marcellin and Raymond Cordy, both practically newcomers to the screen. They are perfectly natural in their parts, "Nous la Liberte," as it is called in French, shows the new development formulae pushed to greater lengths than in "Sous les Toits de Paris" or "Le Million." The film consists in story telling in a sequence of scenes full of very ingenious gags. The theme is that of comparing, in a satirical way, life in a modern prison and that in a highly standardised phonograph factory.

There is a slight love interest in the film; but it mainly deals with the adventures of two inseparable chums. Music and sound underline the action from start to finish, but there is no theme song or chorus. The settings are mainly factory scenes, extremely severe and modern.

Although the story of "Liberty" is rather difficult for the masses of cinemagoers to follow, it is a film which will be much admired by the intellectual patrons of better-class halls; and, in any case, it can be clearly followed without any knowledge of the French language.

The whole film was made in the Tobis studios and grounds at Epinay, with the Tobis-Klangfilm sound recording process. The sound is perfect, as is the photography. It is one of the few outstanding French films of the present year.

Zukor and Kane Receive French Honours

Adolph Zukor and Robert Kane, the latter now director-general of the French Paramount studios, have been created Chevaliers of the Legion of Honour.

Gaumont Finance

The financial reorganisation of Gaumont-France-Film-Abuert continues, and it is understood that the Banque National de Credit has consented to giving forty years' credit for the repayment of about two hundred million francs which were involved in the gigantic financial operation of 1929-1930. This sum has to be refunded in yearly payments of five million francs. This week the Gaumont hundred franc shares hovered in value between twenty-five and twenty-two francs.
TALK OF THE TRADE


Faraday House, December 16, 1931

On the Co-op.

Not very much detail from the Co-op. Front this week: meetings are proceeding, as reported on later pages, mostly in private, for exhibitors are not anxious to be quoted in the Press. Will Evans is definitely going to U.S.A. "on special business," but probably not until the New Year. Meanwhile, Messrs. Comyns Carr, Victor Davis, F. W. Morrison and Sir Gordon Craig are addressing exhibitors in Glasgow to-day (Wednesday); the Notting Hill Co-op. are meeting specially on January 6th, and those at Bristol are meeting specially on January 19th. Other meets use broadcasted. What the trade would very much like to know is that there is in the rumour freely circulated in Wardour Street, that the Co-op. has already done away with two members—Morrison, J.P., speaking for Dorland House, says it is not possible to disclose figures yet, so we must wait in patience.

R.K.O. Scheme Approved by Stockholders

A cable from New York informs me that the R.K.O. stockholders have approved the plans submitted to them for the re-financing of the company. This report is a voluminous affair, and was first conveyed through THE Bioskop three weeks ago and created a mild sensation on this side. It is clear that R.K.O., saddled in any need of capital reconstruction, came as a great surprise. There was a movement among certain stockholders—evidently a minority movement—to prevent the scheme from going through, but according to present indications their efforts are likely to be unsuccessful. This fact in itself might be taken as evidence of the grave state of affairs generally in financial America, because it shows the extent that the rediscussion and re-classification of the R.K.O. stock will involve the present holders rather heavily. The alternative, it is clearly stated, would be a revaluation of the receivable amount by stockholders preferred to choose the lesser of two evils. There is, however, an ancient quip: "Out of evil comes good!"

Talk Film and National Education

I imagine that a good amount of trade interest will be aroused by the report, finally presented, of the Middlesex educational experiment. This report is a voluminous affair, published in book form and containing a mass of information, much of which will be of little use to the capital can be found for the expensive business of developing an Educational Film Production Policy. A précis of the report appears on another page, and you will see that, in effect, it urges that someone should start at once to make educational pictures. The question of fitting schools with projectors, the report somewhat amusingly suggests, can follow the main consideration of providing the films to show. Marvellous logic!

If Britain Does Not Answer America Will

Viewing this matter seriously, however, it becomes manifestly desirable that this country should not rely upon America for its supply of educational films, which, ultimately—and inevitably—the film becomes a really powerful factor in Public School, Secondary and even Elementary Education. The question is this: Who is going to undertake the risky commercial experiment of making special types of films as recommended in this report for screening in schools? There is little doubt that there is money in it for the company with resources equal to the demand. I imagine there is no question of financial ability, so the doubt is, can the distributors see a practical liability to success in any such new field of endeavour?

Could F.B.I. Secure Board of Education Assistance?

If times were normal I should feel constrained to urge that the members of the F.B.I. should consider seriously the provision of educational films, and that they should attempt to secure financial support from the appropriate sections of the National Board. The National Board, I view the educational and the danger that unless this country is seen in this direction, America will ultimately do so, with definite cultural effects upon the next generation of British people, is it too much to hope that even in spite of present National difficulties Lord Eustace Percy could be induced to recommend the Government to grant a part subsidy to a reputable company or companies ready and competent to undertake the production of British educational films?

Princes See B. and D.'s "Mischief"

This week’s great event is the Carlton Theatre Royal performance of the new Ralph Lynn film, "Mischief," which the Prince of Wales and Prince George consented to attend last (Tuesday) evening. You will find a full report on another page held for late news, so I need do little except congratulate Hubert Marsh and Herbert Wilcox, of British & Dominions, as well as Jeffrey Bernard, of W. & P., on the honour which this special performance confers upon the films and upon their respective companies. The evening’s event, held of Queen Charlotte’s Hospital, and J. C. Graham and Earl St. John, of Paramount, are to be heartily applauded for the loafing of the theatre. Is it not characteristic of both these gentlemen that they should welcome into the programme on such an occasion a new British film made by a concern other than their own?

Serious Blow To the "Seat-Filling Trade"

If the K.R.S. is duly impressed by the result of recent correspondence between the C.E.A. and the L.C.C. on the hardy annual topic of the cinema licence fee, I imagine it will, in the near future, be less difficult for trade journalists to get a reasonably good seat at London trade shows. It is time something was done and if the C.E.A. can achieve the exclusion of "seat-fillers" it will have done the whole trade a service. The L.C.C. informs the C.E.A. that the presence of "deadheads" at trade shows automatically brings such performances within the scope of the Cinematograph Act, 1909, and that consequently the whole of the Council’s rules of management attaching to cinema licences is relevant. The L.C.C. could discover that by some statutory means "deadheads" could be made to pay entrance money. We should then get fewer experiences of the kind brought to my notice a few days ago.

How Not To Treat the Press

Two representatives of two reputable film trade journals attended a trade show legions to review a film. They were considerably disturbed by a chattering of three gentlemen seated near by, and when they remonstrated they were sneered at in rather loud under tones as just two more butter and egg men. It may be that the gentleman who invented this delicate epithet was in an excellent position to judge whether or not the crowded house was filled mainly with "deadheads," for he was a close relative of the managing director of the company showing the film. That position of authority should, however, have carried the responsibility of knowing legitimate Press representatives in the film circle who are so courtesy usually accorded to their craft. Yes, it is time something was done.

Fighting for Sunday

As an instance of the absurd lengths to which some of the more reactionary Sabbatharians bodies will go in their fight against Sunday cinema shows, another instance of the ridiculous consequences in which they often involve themselves, the following facts are interesting. Harry C. Thorburn, general manager of the Lyric, Lyndhurst, recently secured a Sunday licence—first in his locality. Local public response enthusiastically by patronising his Sunday shows, which are then more than the usual Sunday crowd, as Thorburn discovers at their Sunday shows, stipulating that suitable pictures should be screened. As any wise exhibitor would do, Thorburn’s advice on programmes and everything works smoothly. How long before the last of the obstructionists hauls down his colours?

Sunday Opening in Madeira

Leila Stewart, freed from the responsibilities of the Warner space desk, writes again from Funchal, Madeira, just to say that as it’s so near Christmas he has nothing to do but bathe in the sea and the sun! She has no papers (except, presumably, Two Bioscopes); no cinema, no phone (what does she use to impress her visitors now?) and no letters except one day a week. Her patience is long; Thorburn’s advice on programmes and everything works smoothly. How long before the last of the obstructionists hauls down his colours?

Saying It With Free Trailers

No finer New Year greeting could have been devised by anyone than that adopted by C. M. Woolf and Jeffrey Bernard for the W. & F. Film Service. At the beginning of the New Year W. & F. will distribute free of charge to exhibitors showing their British
films a special service of trailers. There is a double significance to this fine gesture; not only are W. & F. heart and soul with the exhibitor in his fight over their fine British product, but they are so confident of widespread public response that they are prepared to incur expense as well as trouble in giving every one of these films a fair break with British theatre audiences. According to the rate at which W. & F. are booking their release string of British successes somewhere, is going to feel a draught, and it will not be the British exhibitor nor the British producer.

Mickey Mouse Annual
At the Kit-Cat

Will I attend the Annual Mickey Mouse Christmas Party at the Capitol and Kit-Cat next Sunday? Will I take with me two small friends? So runs an invitation card from Simon Rowson, of Ideal. The "two young friends" have already written two dozen replies on different coloured paper and posted some in every postbox in the neighbourhood (just in case). All are safely in the affirmative, so I may look forward to a secret joy to next Sunday. This Annual Party is the best of the year, and promises this time to be bigger and better than ever. All the latest Mickey Cartoons will be screened at the Capitol, and Miss Pamela Oster, daughter of Isidore Oster, will afterwards preside at the Kit-Cat tea party. As Lord Eustace Percy suggested last week, the more national depression there is, the more we need Mickey Mouse!

A Record

Salesman

British Lion must surely be the first film company to enlist the service of a "salesman" who knows when to stop talking, who only tells his story once over and who enters into no argument. That salesman will shortly be in thousands of cinemas, all more or less at the same time, urging exhibitors to book the new A.P.A. film, "The Beggar Student," which British Lion is trade showing this (Wednesday) evening at the Phoenix. The explanation is that they have made a celluloid disc with theme songs from the film and a sales talk encouraging exhibitors to book the film. They ought to have sent a recording instrument out with each copy so that exhibitors could have sent back their own voices in sharing terms to the British Lion offices for a play back!

Fleet Street

Needs Lessons

"Lila Lee, the heroine in 'Trader Horn' and 'Lloyd of the C.I.D.,' Universal's latest Hollywood production."

These are among the faux pas emanating from Fleet Street this week. Most Fleet Street organisations have competent film critics, but with even fewer exceptions these are constantly embarrassed by the results of clumsy interference on the part of the inside men, who know less about films and film stars than the average newspaper usher. The first film publicity director with the courage to tackle this problem, instead of grovelling as though Fleet Street really does "tell the pictures," will have the film critics with him 100 per cent.

Believe It
Or Not!

A well-known renters' salesman — widely respected and remarkably gifted (for a film salesman) at telling the truth — told me yesterday that he knows an exhibitor who has already paid his income tax. Not last year's demands, but the full January 1, March settlement. He should be caricatured by Ripley!

The Bioscope

20 Millions Wanting Talkies
Still Paying to See "Singing Fool"

By Terence Atkinson

It is surprising that in the Balkan countries, whose Slav population has never heard a full-size "talkie" in any language but German and English, the cinema has not been killed stone-dead by finding its voice. For no one has considered the South Slavs — despite their twenty millions of population in Jugo-Slavia and Bulgaria, speaking practically the same language — worthy of a "talkie" of their own, not even a "dubbed" version. The Jugo-Slav has to be content with hearing foreign tongues from his native screen, and reading only imprinted titles and dialogue along the base of the screen.

Yet talk has not killed the cinema in the Balkan countries, which demonstrates the virility of this medium among the less sophisticated nations. Fortunately, too, in the larger towns, Belgrade, Zagreb, Sofia, and so on, a large proportion of the population is bilingual, speaking both German and Serbo-Croat or Bulgarian. Thus the German talk-film has a pull over its American rival, especially in the parts of the old Austrian Empire now incorporated in the kingdom of the Serbs, Croats and Slovenes.

The thought naturally arises — if the German and English "talkie" can still be popular, what an amazing success would greet the arrival on the Balkan screens of native "talkies"?

You cannot get a seat of any sort under 10 dinars, which roughly equals for the Jugo-Slav 1 sh. 6d. out of the pocket of an English cinemagoer.

There is, incidentally, a scheme on foot to provide Belgrade, the Jugo-Slav capital, with a really modern super-cinema. At present there is not one Belgrade cinema with an illuminated modern facade, nor attractive foyer; as these things are understood in England; yet the city has a wealthy upper social strata, and a total population approaching 300,000.

Exploitation must be found in the rapid growth of the capital from some 50,000 inhabitants only ten years ago.

Perhaps in the coming year something will happen to bring the talking film right to the doors of the Jugo-Slav, via the talking news-reel, for the Balkan map is just now under the serious gaze of one enterprising concern that has practically combed the rest of Europe for screen news. More than anything, this project should bring the South Slav talking film into the realm of practical production in the near future.

Jugo-Slavia, up to October, 1931, had a total of 110 wired cinemas, against 35 a year previously: Bulgaria had 35 against 10 in 1930; Rumania 138 against 50; and Turkey in Europe had 40, an increase of 30 on the figures for October, 1930.

Whether the returns from such a territory cannot be considered negligible is a matter for film producers and renters to discover and decide.

I consider that there is a sound financial reason awaiting the producer who will make a few not too expensive "talkies" in the Jugo-Slav tongue. As will be seen, a market exists in probably well over 100 cinemas of Jugo-Slavia and Bulgaria, for here a film has long life, almost approaching immortality. I instance the startling fact that "The Singing Fool" is enjoying probably its one hundred and first resurrection this week in Belgrade.

Visatone Set For Australia

For British Dominions Films

Stoll Picture Productions announce that a Visatone sound recording system has just been shipped to Australia to the order of British Dominions Films, Ltd.

It is stated of the set installed at the Stoll Studios that it has never once held up a production a minute through mechanical or other fault. The set is, of course, sold entirely free of royalties.

The Duchess Speaks

Voice Recorded by Paramount

Paramount Sound News recorded the first and only record of H.R.H. the Duchess of York's speech at the opening of a new block of model flats at the week-end.

It is the first sound record ever made of H.R.H. 's voice, this issue of the Newsreel should be of peculiar interest to hundreds of cinema patrons too embarrassed to hear for the first time a public utterance from one of the most popular members of the Royal Family.
THE BIOSCOPE

December 16, 1931

Wm. Fox Denies New Affiliations

Says No in Aaron Fox Film Corp.

(By "The Bioscope" New York Representative, Ernest A. Rowland)

Broadway and Hollywood are both discussing the announced formation of Aaron Fox Film Corporation. Aaron Fox is a brother of William Fox. Production, distribution and exhibition on an international scale is the announced policy, with a studio to be acquired in Hollywood, exchanges to be established and theatres built or purchased for operation on a price range of a dime to 50 cents.

The new company capitalised at $10,000,000 suggests that the movement has somebody behind it. But who, the industry asks? From the offices of Hirsch, Newman, Reiss and Becker, representing William Fox, it is denied that he has anything to do with it.

Columbia Looking for Stars

Columbia is in the field for names, and by that it means stars whose names are real box office. Louis B. Metzger, general sales manager, said at Kansas City, Mo., where a two-day district meeting of the Columbia sales forces was held.

"We are producing high quality pictures because we have no theatre affiliations and are not compelled to rush production to meet arbitrary release schedules," Metzger said.

As to exhibitor demands for a decrease in negative cost, the Columbia executive replied that quality product cannot be produced for nothing.

America and "Educational"

Whatever hopes had been held for an early development of the non-theatrical market have been dashed by a combination of circumstances.

For one thing, a proposed deal for acquisition of a Photophone non-theatrical licence by Fox Films Corporation has cooled, and with that development has faded R.C.A. Photophone's dream of winning much of the non-theatrical sound business of producer-distributor licensees of Western Electric. It is understood that several Erpi licensees for some time have had in mind a possible tie-up with R.C.A. in order to get away from the $500 a reel royalty fee of Western Electric.

Fox alone of the leading companies in the field of production and distribution for which theatre had made any serious efforts toward development of the non-theatrical market. And others who had had their eyes wide open to be ready to step in at an auspicious moment have found it advisable to conserve the finances and effort required for pioneering work.

Speaking of R.C.A. Photophone, the company has reduced its deficit $862,326 to a new total of $2,576,498, compared with the loss of $3,148,824 shown on the balance-sheet of September 30, 1931.

Investment and advances to its subsidiaries totalled $1,203,531, as against $2,484,319 August 31, 1930, and the corporation had notes payable to Radio Corporation amounting to $1,000,000. Total assets were $11,329,873, compared with $18,279,619 on the 1930 date.

FRENCH TRADE AFFAIRS

(Continued from page 15)

graphicque, of Paris, G. W. Pabst is making a short stay in Paris to see the new films which will be entirely sound, music and dialogue will be directed from a new scenario, and will take advantage of the silent version, which, featuring Napierkowski, was exploited in England. The old film was thought to have been too close a copy of Rider Haggard's "She," but the new version will differ considerably, the mystery element of the desert being treated, not as though it were a facts, but as an hallucination one of the characters in the drama. Pabst's idea is to make the story so clear in action that dialogue will be all but unnecessary. The exteriors will be made in Africa, production commencing shortly.

Mercanton Returns

Louis Mercanton has returned to Paris to direct "Miche," a French comedy with music, in the Paramount studios at St. Maurice. Drean, France's most famous music-hall comic, will be the star.

Three New Halls

Palais-Margnau is the provisional name of the new hall which Pathé-Cinéma is to open on the Champs-Elysées early next Spring. It will seat 2,000.

A sort of "café lounge cinéma" is to be opened on the Boulevard de Clichy, not far from the Mouton-Rouge. This, it is understood, will be a 400-seater speciality hall.

François Coty, politician, financier and perfume-maker, is said to contemplate the construction of a publishing centre for his paper, L'Ami du Peuple, on the Boulevards, where the Nouvelles-Galeries department store once stood. If the scheme comes to anything, there will be a cinema with probably a thousand seats, run on the lines of the speciality halls run by the papers L'Intransigent and Le Petit Parisien.

EDUCATIONAL REPORT

(Continued from page 13)

by a short pause (i.e., a continuous shot), whilst there could be repeated.

5. The commentary should not be exclusively relied upon to furnish the necessary explanation but more captions should be inserted.

6. Many of the films were considered as being overloaded with too much detail. Many of the opinions apply to those films which dealt with specific subjects, the "General Interest" films being considered in the educational value, except in so far as they helped to broaden the outlook.

In the comparative tests which were made between the Sound and the Silent film, the advantages appeared to be all on the side of the Sound picture.

An important feature of the Experiment, which was the subject of close scrutiny, was the effect of the Sound film on the dull and backward child. The Committee definitely conclude from the experiment that the gap between the normal and the retarded pupil can be considerably lessened by the use of a sound film. It has been demonstrated quite clearly that the Sound picture is an instrument that definitely benefits this class of child.

Recommendations to the Trade

The main conclusions reached, and the recommendations made by the Committee as a result of this Experiment, are particularly interested to the trade, and are summed up below:

It is felt that much of the existing film material which no longer has "Box Office" value, could be saved from destruction and, by re-editing, made fit for use in schools.

The direction in which development is long overdue, however, is the actual production of new films. These should be made with the close co-operation of producers and teachers, and with facilities for advice from specialists in all branches of education.

The problem of installing the necessary projection equipment is admitted by the Report to be one of some magnitude, since this MUST follow the production of suitable films.

The Committee are of the opinion that Sound films would prove to be an indispensable aid in teaching such subjects as Geography, History, Science, English, Forestry, Mathematics, Vocations, Physical Training and Vocational Guidance.

Several of these subjects, and the method of teaching them in the film, have been enlarged upon in the Report, published in book form by "The Schoolmaster" Publishing Co., 3, Racquet Court, Fleet Street, E.C. 4.

On the problem of distribution, the Committee urge the need for a comprehensive catalogue of available films as and when produced.

The formation of a central body was recommended for the examination and certification of films as being educationally sound before inclusion in the catalogue.

Suitable Equipment

Dealing with the type of reproducing equipment most suited for school work, it is strongly recommended that this should be supplied by a reputable firm who can guarantee continuous and reliable service and who can continually supply the necessary spare parts. It is maintained that, while the initial outlay may be more expensive, this will be cheaper in the long run. A price range of £200 to £5,000 is quoted in the Report for covers all types of equipment, under-standard (35 mm.) or sub-standard (16 mm.) film.

Marilyn Miller with Ben Lyon in "Her Majesty Love," which First National Film Distributors will present to the trade at an early date.
THE BIOSCOPE

SPEAKING PERSONALLY

P. B. M. Smith has taken over the management of the Camden Hippodrome, S.W., from Claude Withers. He is very well known in West London circles by reason of his long connection with the Red Hall, Walham Green. Other managerial posts held by Mr. Smith have been at the Finsbury Park Rink, and the Pavilion, Hackney.

Mostyn F. Ashley, assistant manager at the Tower Super Cinema, Peckham, has just been promoted to the management of the Palace, Kilburn. Before going to the Tower, Mr. Ashley was for some time assistant manager at the New Victoria, S.W., and was associated with General Manager Jack Hanbury in many of his live showmanship efforts.

David Harris has been appointed manager of Warner Bros' Birmingham office in succession to Charles Sanders, who has resigned. Prior to joining Warner Bros., Mr. Harris was with Paramount at their London office for 18 months.

J. P. Carter, who has been on the staff of Walterdaw's branch at Manchester, has now joined Langrish & Co. at their Birmingham office.

Frank Williams, who for a number of years has been associated with the Picture House, Cannock, has taken over the Electric Palace at Hednesford, which is shortly to be opened, after reconditioning, as the Tivoli.

F. R. Marion, Western Electric's late operating manager, is leaving for America on the 19th inst., per the s.s. Leithalax, and a farewell dinner is being given him by his colleagues on the 17th inst.

T. P. Drew, Western Electric's sales manager, returned to business on Monday.

James Mitchell Yates (44), of Deane Road, Bolton, former manager of the Regal, Bolton, has not been heard of since attending a recent trade show in Manchester. Much anxiety is felt concerning his whereabouts.

Maurice Herbert Mott-Cowan, who was for three years Liverpool manager for F.B.O., has been appointed manager for Butcher's Film Service. He will operate on the North Wales territory, which is attached to the Liverpool branch of the company. "Bert" Mott-Cowan's father is Liverpool manager for W. & F.

E. C. Finlayson, manager of the Broadway Cinema, Bootle, has been appointed manager of the Plaza, Allerton, Liverpool, in succession to G. Mudge. Mr. Cawood, from London, is now in charge of the Broadway.

G. Mudge, for the last few years manager of the Plaza (G.-B.), Allerton, Liverpool, has been promoted circuit manager for Gaumont-British in Liverpool. He takes over that part of the circuit which previously came under Mr. Snell's jurisdiction.

Cyril Levy, who was for nearly eight years manager of the Scala Picture House, Birkenhead, has been appointed northern representative for David Allen Neon Displays, Ltd. His headquarters are at Hanter Street, Liverpool. Messrs. Allen have large Neon sign works in London, and have executed many important contracts in this territory.

W. G. Thompson, who for the last four years has been in business at Parsonage Chambers, Manchester, as film agent, has joined Radio Pictures, Manchester, as outside representative.

Fred Farrall, a newcomer to the cinema trade, has joined Pathe Pictures, Liverpool, as Traveller. Up to recently he was cinema advertising manager for one of the Liverpool evening newspapers.

J. H. Ferguson, on relinquishing the position of house manager of the Piccadilly Picture Theatre, Manchester, which he has held since 1926, was presented last week with a gold watch by his colleagues and the staff of the Piccadilly.

N. Snell, circuit manager for Gaumont-British in this city, succeeds to the position vacated by J. H. Cannon, who has been appointed area inspector.

H. Bays has just returned to the Notts and Derby territory as Paramount's representative. He has been in the same time in the Birmingham area, but will now look after Notts, Derbyshire and the Potteries. A veteran of the trade, he was formerly in the same territory for Hepworth.

Herbert Bedford has just returned to Nottingham as manager of the Grand, Gaumont-British's big suburban theatre. He is well known in the city, where he was formerly assistant manager at the Hippodrome. Mr. Bedford, who during the last four years has had extensive experience in Leeds, Sheffield, Preston, Hanley, Bournemouth and many other towns, returns to Nottingham from the Majestic, Ashton-under-Lyne.

H. W. Cladish, who has been manager of the Ideal, Kings Heath, Birmingham, for some time past, has relinquished his appointment.

Jack Barrasford has succeeded H. W. Cladish as manager of the Ideal, Kings Heath. Mr. Barrasford will be remembered by many in the Midlands for his associations at the trade fairs at Wolverhampton and late at Worcester, where he was for a period manager of the Silver Cinema. His recent activities have been in the London area.

Billie Dove, Charles Stanet and Mary Duncan in the Howard Hughes film, "The Age for Love," which was trade shown in London yesterday by United Artists.

Maurice Herbert Mott-Cowan C. H. Russ

C. H. Russ, area inspector for Gaumont British on the Liverpool territory, has, The BIOSCOPE understands, been appointed successor to A. S. Moss, who has been appointed assistant general manager to Will Evans on the Moss Empire Circuit. Mr. Russ, who will be the divisional superintendent, will operate from Birmingham, and cover the South Midlands and South Coast division.

Albert Smith, who has for some time been in charge at the Palace, Kilburn, has been appointed manager at the Red Hall, Walham Green. Manager Smith was formerly for some time connected with theatres in the Liverpool area.

George Oxley has been appointed manager of the Welbeck Cinema and Playhouse, Walker-on-Tyne, in place of F. K. Seymour.

R. Waugh has been promoted to the supervision of the four Gaumont-British theatres in Newcastle, the Queen's, Grey Street, New Westgate, and Pavilion, in addition to the other theatres he already controls on the T. & C. circuit. His headquarters will in future be at the Queen's Hall, Newcastle-on-Tyne.

Rex O'Grady, organist at the Paramount Theatre, Manchester, is considered by many good judges to be the most versatile cinema organist, and he considers the organ at the Paramount Theatre is the finest he has ever played. In the near future he may broadcast. He began playing at the age of eight, and at the age of 11 was appointed organist at Rotherhithe Church. At 14 he was conductor of the orchestra and choirmaster of the New Cross Philharmonic Society, London. He was senior scholar of Trinity College of Music, London, at the age of 15, and played the organ in the cinema for the first time at 17. When Wulfitz came over from America 10 years ago, he decided to make his career as a cinema organist.

C. Bennett, of Greenbank, Breck Road, Walsall, has been appointed agent for the Liverpool area for British Lion Film Corporation, in place of Mr. Fearnett, Mr. Bennett, who is very well known in Lancashire trade circles, was previously with F.B.O. for a number of years.

C. Smidmore, who has for some time past been acting as relief manager for P.C.T., has been appointed manager at the Highbury Picture House, London, N.
"Bioscope" Readers' Forum
Open Platform To All in the Trade

READERS of The Bioscope have frequently expressed a desire for the recommencement of our " Readers' Forum," for many years an interesting feature of this journal.
The Editor will be pleased, therefore, to receive from any member of the film industry, or anyone actively interested in its welfare, contributions, however controversial, to this feature.
All letters intended for publication MUST be accompanied by the name and address of the writer and, unless expressly requested to withhold, the Editor will consider himself at liberty to publish names and addresses. If requested, however, a pseudonym only will be used, and the name and address will be treated in strict confidence. Letters should be reasonably brief and, if possible, confined to one specific subject.

S.O.S.!
The Editor, THE BIOSCOPE.

Dear Sir,
At the risk of being charged with neglecting Shakespeare's injunction to " Avoid Vain Repetition," might I urge you through your columns—which are generally acknowledged to be the exhibitor's mouthpiece—to press emphatically the claims of the small exhibitors, in the desperate plight that many find themselves in since the infliction of the Entertainment Tax on the cheaper seats.
Many of these cinemas have to depend largely on the poorer class of cinema-goers, who pay 3d., 6d., or for their seats. As these fell upon—owing to their meagre incomes—only to budget in coppers, an additional tax of 33½ per cent. and 25 per cent. (3d. and 1d.), and 4d. and 1d.) has had a disastrous effect on the attendances. It is not a question of waiting for better times. The falling-off of patronage has been so severe that these halls are being faced with a weekly deficit that can only have one end—closing down. These small exhibitors are not agitating for increased profits. They are crying out to be saved from extinction, and quick extinction, if some alleviation is not granted!
We are told—and possibly with a large element of truth—that nothing can be done before next Budget Day. If this is so, then I fear that, judging by the cases of hardship we hear about, many of our smaller brethren will be out of it, and their staffs switched on to the dole.
The incidence of the tax is manifestly unfair. It only needs a glance at the percentage of tax on the poor man's seat, 3d., 4d., and 6d., to see how he is asked to pay a much larger percentage than his wealthier neighbour.
I am not personally interested in any small hall, so that I am entirely unbiased. Truly, the poor man, as well as the small exhibitor, has ample reason to grous.

Yours truly,
J. S. Snell.
Shipcote Hall, Gatehead-on-Tyne. December 11, 1931.

EXHIBITOR APPEAL FOR FAIR PLAY
The Editor, THE BIOSCOPE.

Dear Sir,
In your last issue of December 9th, you quote Mr. J. C. Graham, of Paramount: "If exhibitors insisted upon rentals that are too low, product would be forced to inferiority levels." Agreed; but this is only another dig at the Film Co-op. movement. I am an independent exhibitor of 20 years, and 4d. 

The only people who are getting cheap films are the circuits, and no renter can deny it. While the small exhibitor is bluffed and bullied with demands starting at 33½ per cent., to 50 per cent., and often a week's booking at that, circuit houses can afford to show two pictures in one programme for which I paid 50 per cent. and a 60 per cent. in one programme. You know this is a fact. I can give names of films and the cinemas if required.
Now then, Mr. Graham, how much per cent. did these houses pay for these films to be able to put them in one programme? Then why is the small man to be derided by Press and Trade because they want to have a fair bargain?
The renter will see that it will not be a reduction in rentals that will ruin them, or compel them to give us worse rubbish than 50 per cent. of their past output. I have in mind renters who put out outputs at £2 per film, while killing the old independent like Hepworth, Grainger, &c., who now piously say prices must not be brought down and imperil the industry.
I want no silly price-cutting; but a fair hiring fee, as accorded to the big circuits, to enable me to at least live and pay my way, and that cannot be done if the present rates continue.
Mr. Sam Eckman's "get-together" idea is fine. Please start at once, and one of the first things for the renters to do is to honour the contracts made in their name by their representatives and return them promptly, not hold them in that wonderful place " HEAD Office " for three weeks or a month and then send them back, minus the Plum, which, after various excuses—but none in writing—is handed over to the traveller, as the bait for the next lot of bookings.
This trick was recently tried on me, and the booking was to include tentative dates for: The Regent " in coarse of construction. I turned the lot down. Another try-out was the booking of six films, including the Plum for a week, January 4th.
A few days after the traveller called and stated the Plum would not be released till January 25th, so I could not have it until February 1st. I tore the six contracts up, and have my signatures in my desk as torn off.
Now although told that this film was not to be released till January 25th, it has been shown a few miles from here this week, and the general release is early January. Another booking included a comedy Plum.
Three weeks after, contracts arrived minus comedy. On inquiring at the renters I was told the traveller should not have booked it. Splendid! Why did the firm send him out with this included in his list with dates open? The renter stopped playing the game, and offered the small man a fair deal, there would be no talk of Co-op. bookings.

Yours sincerely,
ERNEST E. SMITH
(Sole Proprietor).

It is our opinion that Mr. Graham, on behalf of the K.R.S., indicated that fair rentals were in the interest of both exhibitors and renters. Cases such as these cited by Mr. Smith could surely be dealt with by a K.R.S.-C.E.A. Committee, and the " Get-together" idea which Mr. Eckman has advocated could then become something of vital concern to the industry.—Editor.

French Government and Trade

The French Government, through the department of the Ministry of Fine Arts, has chosen the members forming the Conseil Supérieur de la Cinematographie, and they are nominated for a period of three years. Over seventy people have been chosen, many of whom have only the remotest connection with the film trade. Two-thirds, however, may claim to be in the business, or in trades associated with it.
Amongst notabilities of the trade whose names are given are Charles Pathé, Léon Gaumont, M. Nathan, Andre Debray, Charles Jeanin, Charles Delac, Marcel Vandal, Roger Riché, Adolphe Osso, Raymond Lusiez, Léon Brézillon, Schmidt (of Kodak) and others.

Marlene May Film in Germany

Marlene Dietrich, during her stay in Germany in the spring, hopes to play in a picture. She despairs of her success, as she believes that a maximum is only possible for her in the German atmosphere. It is doubtful whether Paramount, to whom she is under contract, will allow her to work in Berlin: Ufa has been trying for many weeks to obtain her on loan.
BOX OFFICE FILM REVIEWS

**"The Old Man"**

* Denotes Registered British Film.

**Offered by:** British Lion. **Produced by:** British Lion Film Corp. **Directed by:** John Haynes. Adapted from The Stage Play by Edgar Wallace. **Photographed by:** Alex Bryce and Harry Segur. **Length:** 6,990 ft. **Release Date:** Not fixed. **Certificate:** A. **Recording:** R.C.A. on Film.

**THE CAST**

Mrs. Harris — Maisey Gay
Lady Arranways — Anne Grey
Lord Arranways — Cecil Humphries
John Lornrey — D. A. Clarke-Smith
Keith Keller — Lester March
Millee Jeans — Diana Beumont
Dick Mayford — Gerald Rawlinson
Charles — Frank Stanmore
Remnet — Finlay Currie

**Suitability:** With many points of appeal, this should do well in almost any house.

This combination of cookery comedy and tragedy, coupled with the air of mystery and sur­prise which may always be looked for in the Edgar Wallace thriller, will entertain almost any present-day audience.

The story is one involved, but is quite easily followed, and interest is sustained throughout. The Old Man is a mysterious character who spends his time replacing stolen articles, and it is while engaged in this pastime in the house of Lord Arranways that the house catches fire.

The action now deals with the flirtations of Lady Arranways (Anne Grey) with Keith Keller (Lester Matthews), the suspicions of her husband and the opinions of the landlord of the local hotel where the party are temporarily staying. Keith, a blackmailer and general rotter, has several times tried to blackmail her over the life of the revelation of the identity of the attacker and the clearing up of the mystery comes as a genuine surprise, and the reconciliation of the noble lord and his wife supplies the happy ending.

Maisey Gay, though not essential to the story, her presence at times retarding the narrative, does some excellent work as an old "char" despite the fact that several of her remarks are "near the knuckle", but Anne Grey looks beautiful in the role of Lady Arranways, a part which calls for a minimum of real acting, and Cecile Humphreys is splendid as her disgruntled and suspicious husband. Perhaps the best performance comes from D. A. Clarke-Smith in the part of the hotel landlord, the man who is responsible for the great surprise. Lester Matthews is sufficiently objectionable to lead the way.

The film is convincingly mounted with action (even if excruciating in the old country hotel). The fire has all the appearance of the real thing.

**ANALYSIS**

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<th>Section</th>
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<tr>
<td>Story and Dialogue</td>
<td>12% out of 20%</td>
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<tr>
<td>Direction</td>
<td>18%</td>
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<tr>
<td>Acting</td>
<td>17%</td>
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<tr>
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<td>17%</td>
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<tr>
<td>General Appeal</td>
<td>20%</td>
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<td>Rating</td>
<td>69%</td>
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**"Rich and Strange"**

* Denotes Registered British Film.

**Offered by:** Wardour. **Produced by:** R.I.P. **Directed by:** Alfred Hitchcock. **Photographed by:** John Coates and Charles Martin. **Length:** 8,380 ft. **Release Date:** Not fixed. **Certificate:** A. **Recording:** R.C.A. on Film.

**THE CAST**

Fred Hill — Henry Kendall
Emily Hill — Joan Barry
Commander Gordon — Percy Marmont
The Princess — Betty Annam
Miss Imre — Edith Randolph

**Suitability:** May go on Hitchcock's reputation, but is not satisfying entertainment for popular patronage.

Alfred Hitchcock's abilities as a director have led us to expect much, and it is a foregone conclusion that the great majority will be disappointed in this, his latest effort. He may suffer for his extra reputation.

He certainly, in this instance, is not well served by his story, which is in itself episodical. Even so, only with the rarest exception is there a hint of a masterly touch to lift it above the very ordinary level, and the tempo is extremely slow; there is lack of action and considerably too much footage for story needs.

A disinterested couple (Henderson and Kendall), who is married to a lowly little wife (Joan Barry), who waves travels and talks with any one when a relative presents him with a fat cheque.

They proceed to Singapore in easy stages—each stage is bridged by a sub-title—and while aboard the liner going to the Far East the wife flirts with Commander Gordon (Percy Marmont), and the husband falls victim to a bogus princess (Betty Annam), who relieves him of his small fortune.

Suffering and wiser, the couple return, are shipped to Cape of Good Hope and eventually reach their villa in quiet suburbia. 

The story with its very picturesque moral, but before one realises it the story has become tedious. Alternating between the various parts of call—surely relics of tropics—and mild flirtations on expansive promenade decks, devoid of anyone other than the two principals, the end is something in the nature of a relief.

The sequence of the wreck, in which the two treat it rather as an everyday occurrence, is aséantic as it is pointless, a remark which applies equally to the episode on the Chinese junk. An exceedingly abrupt ending comes when the scene shifts from the China seas to London's suburbs.

Harry Kendal, who utters some specially strong expressions, is satisfactory as Hill, and Joan Barry makes a pleasant little wife. Percy Marmont has the conventional role of the commander, while Betty Annam is not too convincing as a vamp.

The comedy is feeble and forced, though this is hardly the fault of Elsie Randolph, who is calling upon to interpret a part of a gosspinster.

Recording is not always of the best.

**"The Old Man"**

**"The Hill"**

**Offered by:** Fox. **Produced by:** Fox Films. **Directed by:** Henry King. **Length:** 8,241 ft. **Release Date:** Not fixed. **Certificate:** U. **Recording:** Western Electric on Film.

Johnny — James Dunn
Dame Ma — Phyllis Diller
Ma — Ethel Eilers
Ma — Myrna Loy
Tommy — Edward Crandall
Isaac — Ollie Howland

**Suitability:** Strong appeal to the emotions of a new, too sophisticated audience.

In this "talkie" version of Will Carleton's popular poem, the silent version of which will be remembered for Mary Carr's great success in the leading part, Henry King, the director, again proves that he possesses the valuable American gift of going all out for his object. Whether the subject be the callous brutality of the sadists, the duplicity and corruption of the police, the cold-blooded pertinacity of the newspaper reporter or the pathetic suffering of the American.的理想实志家 that, while subtle shades may please the cultured few, the million likes its colours laid on with a trowel.

The story, which follows the silent film version in all essentials, is of the devoted mother of a most objectionable family, who is left in poverty by her shiftless, easy-going husband, and then, like a female King Lear, rejected in turn by the underlings who extended him hospitality. Until at the callous suggestion of the one who has benefited most, she sends her lonely way on to the poorhouse.

From this fate she is rescued by the scapgoat of the story, who has been deprived of his name to show any spirit of sacrifice or affection.

The story is told effectively though with too much conventionalism, passion, and sentiment in the scenes. The unfeeling devotion of the wife and the underlings is almost too piteously vivid for the one that does not need to have it further illustrated by the sight of a cat sucking its kittens.
**The Bioscope**

December 16, 1931

The children, too, are such objectionable little brats that the details of their quarrels and penurious ambitions might be better left out and scenes in school cut out entirely.

Drama itself is stronger when the children are grown up, scenes which are well directed and superlatively well played. Some may think the subject too gloomy for this period of general depression and that it lacks the interest attaching to a new subject, but there are plenty of scenes of great poignancy and heartstrings needed to make this film an assured box-office success.

Mae Marsh gives a most tender and sympathetic performance of the principal character and in battle of wits, change from young woman to old age proves herself to be a fine student of character.

James Dunn is convincing as Johnny, and again shows his power in expressing many emotions. His voice is a charming medium, and in an exceptionally good east outstanding performances are given by James Kirkwood as the father, Olin Howland as the hypercritical Isaac and Edward Crummell as a most offensive son-in-law.

**Rich Man’s Folly**


The CAST

Brook Trumbull George Bancroft
Anne Trumbull Frances Dee
Joe Warren Robert Ames
Ann Trumbull, jun. David Donald
Paula Norcross Juliette Compton
Katherine Trumbull Dorothy Peterson

Suitability: Strong and spectacular attraction for any audience.

In the role of a pitiless and arrogant shipbuilder, George Bancroft gives a great performance. Bancroft Trumbull, head of an old-established firm of shipbuilders, exults when his wife gives birth to a boy, though the event brings his wife near death. His firstborn, a girl, he regards with indifference, but lavishes his affections on his son, whom he feels will grow up and as Brook VI succeed him and carry on the business. But his son inherits his father’s sickly strain in plains to this after his father as he is eager to christen a ship just completed.

The little fellow goes through the ceremony with credit to himself, but soon after collapses and dies.

Trumbull becomes morose and departs for Europe. His daughter has won the esteem of young Warren, a shipbuilder in a small way. He offers marriage, but she postpones acceptance. Her father will not give a wife, worldly or worse. He hears his daughter bewailing his selfishness, greed and boorishness, and a scene ensues and marriage Warren follows.

Matters go wrong with Trumbull. A big contract is given to a jealous, bankers refuse collaboration and Warren proves a rival. A crash is diverted by a mortgage, but his wife proves her worthlessness, and his men revolt. He fights them and causes the loss of his own vessel, on the eve of launching. Ultimately, the exasperated man is reconciled to his daughter, and the businesses are amalgamated.

The incomparable performance is the outstanding feature of this film, there is much in it to appeal on other grounds. David Donald displays remarkable cleverness in the invalid boy, and Frances Dee is sweet and sympathetic. Bancroft Trumbull’s part is one of the best of his career. When the daughter achieves distinction, excellence is supplied by heated business interviews, and a big fight at the close.

**ANALYSIS**

**Story and Dialogue** 16% out of 20%  
**Direction** 16%  
**Acting** 18%  
**Recording and Photography** 15%  
**General Appeal** 20%

81%  
100%

- J. H. B.

**Dance, Little Lady**


The CAST

Jenny Pearl (Ann Casson)  
Maurice Avery (Carl Harbord)  
Mrs. Pearl (Flora Robson)  
Mr. Pearl (Maurice Marvin)  
Miss Darling (Dorothy Wilding)  

Suitability: Excellent film, which lacks the accepted characteristics of box-office material. Conspicuous MacKenzie’s story tells of a ballet dancer’s romance in the Victoria era. Anthony Asquith, who directed, has strained to capture the atmosphere of the time, and in creating it, has sacrificed its appeal to popular taste.

This is not the type of production needed in the cinema at the present time. It is an out old-fashioned to stimulate interest, particularly as, in the same kind of real action, it relies heavily upon dialogue.

Jenny Pearl (Ann Casson) is a dancer from a humble family, who, with a ready tongue, rises the advances made by fops who hang about the stage doors for a living and saves her from further degradation, and the end—contrary to the novel—is a happy one.

To follow this film to its logical conclusion will prove an effort for most audiences. The story is a somber one, and Asquith’s treatment in no way adds that touch of colour which might have enhanced its entertainment value.

Development of the plot of the film deals with the rather coarse repartee between the dancers at periodical meetings at the stage door. Hanky Panky is the usual term at Jenny’s home and the fear of the mother for the future of the daughter.

Ann Casson makes an appealing Jenny, and though rather too immature for the part, her future on the screen will be closely watched. Carl Harbord does well in the unpleasing part of Maurice, whose despicable behaviour is not reconcilable with his protestations of affection for the girl in the closing scenes. Flora Robson is excellent as the mother, and Maurice Marvin is well cast as the father.

**ANALYSIS**

**Story and Dialogue** 16% out of 20%  
**Direction** 16%  
**Acting** 18%  
**Recording and Photography** 15%  
**General Appeal** 20%

81%  
100%

- H. M.

**Star Reporter**


The CAST

Michael Starr — Harold French  
Lady Susan Loman — Isla Bevan  
Anthony Loman — Richard D’Abernon  
Mary Loman — Mildred Harris  
Lord Langbourne — Spencer Trevor  
Anthony Holles — Nick Morris  
Elsa Graves — Elga Larson  
Philip Morant — Morris

Suitability: Good: second feature for melodrama houses.

This film, from a story by Philip MacDonald—directed by Michael Powell, though possessing no great originality of plot or special distinction in presentation, is of sufficient interest to make a useful addition to a programme supporting an outstanding feature.

In the synopsis it is explained that the characters and incidents are the same as in the novel. The film would have gained in interest if the incidents had been treated with more imagination and originality, and the characters with greater realism.

A young journalist applies for the position of chauffeur to Lady Susan Loman, presumably to obtain journalistic copy and, incidentally, because he looks remarkably well in the uniform. Lady Susan Loman’s father is the inimitable owner of a world-famous diamond, and, in order to keep it out of the hands of the wrong people, a scheme suggested by an international crook, Mendel, whereby the jewel will be “stolen” and returned to its owner unheard of.

An elaborate “sham and grab” raid is staged in Bond Street, which is one bright day, and the handsome young journalist chauffeur who sees the diamond deposited in a flower seller’s basket.

In the scene that tops them all, the handsome young journalist chauffeur instead of grabbing the diamond from the basket and shouting for the police, spends his time scribbling
notes to his Fleet Street office, while he watches the diamond being carried off by a mysterious stranger.

It turns out, afterwards, however, that he is only the second in line to the entrance of the crook's gang, where, after being overpowered and tortured, he is left after a struggle at the top of the building from which the crook fled, now reduced to nothing.

The drama is somewhat unoriginal, but full of exciting situations and rapid action, Garry Marshall, a lobster, Mendl, plays with the crook's conviction, and his voice records particularly well.

Harold French as the journalist has a pleasing personality, but plays the part with more self-confidence than conviction, and Spencer Trevor cleverly conveys the impression that Lord Langbrough is too foolish not to realise that he is taking part in a swindle.

ANALYSIS

**Story and Dialogue** ...... 10% off of 20%
**Direction** ............... 12% ...... 20%
**Acting** ................. 12% ...... 20%
**Recording and Photography** .. 12% ...... 20%
**General Appeal** ......... 15% ...... 20%

64% ...... 100%

J. H. B.

**“The Age for Love”**


Jean Hurd .... Billie Dove Duke ...... Charles Starrett Sylvia Pearson .... Lois Wilson Horace Keats .... Edward Everett Horton Jeff Aldrich .... Adrian Morris

**Suitability:** Sound programme picture anywhere.

Excellent acting makes the familiar problem of a young wife's devotion to home or continuing a business career one of absorbing interest. Much light relief.

Jean, fascinating and efficient, runs the office of Keats, a literary broker of lecherous habits. At a party she meets Dudley, handsome but ordinary. Though there is nothing in common between them, he makes advances. She marries him and leaves business.

Time hangs heavy on the young wife's hands, and as the affairs of Keats are in a bad way she suggests her return and a partnership. After much opposition the husband consents.

Gradually the couple drift apart. Jean is absorbed in her duties during the early hours. Quarrels ensue, Dudley leaves her and a divorce occurs. To a girl who has loved him, but he cannot forget Jean, and, seeing her at a theatre one night, follows, forces her to see him, though she does not accept.

Wife and ex-wife meet; each shows self-sacrifice for the other, Jean once to become a mother. During a visit to Europe Jean signs the cup of pleasure, meets Dudley on her return to New York, and the couple are reconciled.

This story is told in a straightforward manner and reflects credit on the director. But it cannot be said to throw any light on the two problems raised, namely, the business career and child questions.

No sympathy for either is aroused in the mind of the spectator. Compensation for this is provided by one of Edward Everett Horton's delightful character studies. As a literary agent who reclines on a sofa and goes to sleep while reading his clients' manuscripts, he gets many laughs. There is also a humble household where happiness seems to be the watchword, undisturbed and having children.

Dudley gives a very clever performance as Jean, and displays much emotion when the young wife is reconciled. Charles Starrett plays Dudley in a rather amateurish way, the character requires.

ANALYSIS

**Story and Dialogue** ...... 14% off of 20%
**Direction** ............... 17% ...... 20%
**Acting** ................. 17% ...... 20%
**Recording and Photography** .. 18% ...... 20%
**General Appeal** ......... 15% ...... 20%

60% ...... 100%

I. J.

**“The Platinum Blonde”**

**Offered by:** United Artists. **Produced by:** Columbia Pictures. **Directed by:** Frank Capra. **Length:** A2-technical release. **Certificate:** U. Based on: A story by: H. E. Chandler and D. W. Churchill. **Recorded:** By Video on Film. **THE CAST**

Sally Stew ........ Robert Williams Gallagher Loretta Young Alice Snively Jean Harlow Grayson George Todd Reginald Owen Mrs. Snively Louise Closser Blake Smythe ...... Halliwell Hobbs

**Suitability:** Good entertainment for popular patrons.

A hard-boiled newspaper man of phenomenal veracity marries a society girl in haste, but regrets at leisure. Stew Smith is sent by his editor to ferret out the facts of a breach of promise case. At a phlegmatic mansion he encounters a fascinating blonde, and, against her will, supplies his paper with the information required about her brother.

Though this ruffles her she encourages his interest.

The girl Gallagher, who does society stuff for Stew's paper, secretly loves him, but he is too blind to see it. With Anne, the blonde, he visits well functions, makes ardent love and marries her.

Stew's life is a miserable one; at the office his chum has an affair. Home Anne becomes supercilious and bad tempered, and her family attempt to give her bohemian husband the polish he lacks. A divorce is arranged, and the Gallagher girl wins the man she loves.

This picture is plentifully supplied with amusing impersonations, and though several are of the caricature order and the incidents often farcical, they succeed in eluding laughter throughout.

Robert Williams, who plays Stew, has the gift of rapid utterance in a remarkable degree, and his wit, though not particularly refined, are certainly sharp.

Staging is lavish and artistic, action taking place at the mansion. At the latter an amusing raid of Stew's rowdy friends occurs. A slight abbreviation would be advantageous.

ANALYSIS

**Story and Dialogue** ...... 15% off of 20%
**Direction** ............... 17% ...... 20%
**Acting** ................. 17% ...... 20%
**Recording and Photography** .. 16% ...... 20%
**General Appeal** ......... 16% ...... 20%

76% ...... 100%

I. J.

**“Shotgun Pass”**

**Offered by:** Radio. **Produced by:** Radio in All-Technicolor by William White. **Directed by:** Tim McCoy. Adapted from: Jules W. Tomkins's story "Fanny Foley, Herself." **Length:** 6,512 feet. **Release Date:** May 2, 1932. **Certificate:** U. **Recorded:** By Video on Film. **THE CAST**

Fannye Foley ...... Edna May Oliver Mr. Seelye ...... Robert Bosworth Lacey ...... Florence Roberts Carmen ...... Rochelle Hudson Lenore ...... Edna May Oliver "Detective"

**Suitability:** Will be received by laughter at most houses.

A touching mother-love story, amusing variety turns, and a very droll personality provide acceptable entertainment.

After a lifetime of marriage, Fannye Foley, a popular music hall artist, returns to her dressing room and finds a letter announcing her husband's death. The son of a wealthy man, his marriage had caused estrangement from his father.

An interview between the mother and the despond daughter-in-law takes place. He offers to adopt her two daughters, to leave them his wealth, and make her a liberal provision. She refuses to leave the stage and does not see her children any more, but is reconciled to the decision in receipt of a big salary, Fanny has her girls well educated. Neither have seen their mother on the stage and the indolence of her performance shocked them. They remonstrate, implore her to give it up, and attempt to earn their own living. She again sees the purse-proud man, and provides a beautiful cottage none, emitting to steal it is on fire.

Complications ensue when he throws himself in the path of the girls and tries to wear them from their mother. But, ultimately, he recognises her worth, and happiness reigns.

It is difficult to say whether Edna May Oliver's quaint mannerisms, smartness in repartee and singular expressions as a phase, or the touching little story of self-sacrifice make the stronger appeal. The amusing incidents are not artificially imposed, but arise naturally from the course of events. There are many exciting moments and some funny low comedy, especially when the mother flies to her children by plane and descends by parachute. A pleasing low comedy.

Robert Bosworth as the father-in-law, and Fannye Foley and Louise Closser Blake, as the daughters, give excellent performances, without a trace of theatricalism. Helen Chandler has also a good part. The staging is artistic. Everything is in Technicolor.

ANALYSIS

**Story and Dialogue** ...... 12% off of 20%
**Direction** ............... 15% ...... 20%
**Acting** ................. 15% ...... 20%
**Recording and Photography** .. 16% ...... 20%
**General Appeal** ......... 15% ...... 20%

74% ...... 100%

I. J.

**“Top of the Hill”**

**Offered by:** Radio. **Produced by:** Columbia Pictures. **Directed by:** Donald Crisp. **Photographed by:** Ben Flagg. **Length:** 6,909 feet. Release Date: Not fixed. **Certificate:** U. **Recorded:** By Video on Film. **THE CAST**

Tim Walker .... Tim McCoy Sally Seagrave ...... Virginia Lee Corbin Lon Seagrave ...... Dick Stuart Sage Brush ...... Frank Rice Corbin McCoy ...... Joe Mitchell Garry Seagrave ...... Derba Jake Mitchell Pearce ...... Monty Vanderbilt

**Suitability:** Acceptable booking of its type.

As Tim Walker, a ranch manager, he is "up against" a rival faction, a set of crooks who endeavour to kill him to gain an interest in the ranch with which he is interested. A slight interest is introduced, and it is actually for the sake of Sally that he takes such risks.

Most of the crooked business on the part of the bad men takes place in the famous Shotgun Pass, which, besides being the scene of several thrilling, lends pictorial beauty to the film. The film's main fault lies in the fact that its hero is too blatterly dear, and his actions at times are liable to lose obvious quality. An excellent character piece of his, splendid horsemanship and considerable comedy. Shots of herds of stampeding horses are dully handled.

Virginia Lee Corbin plays opposite McCoy on conventional lines, and others in the cast are quite up to the required standard.

ANALYSIS

**Story and Dialogue** ...... 9% off of 20%
**Direction** ............... 15% ...... 20%
**Acting** ................. 15% ...... 20%
**Recording and Photography** .. 17% ...... 20%
**General Appeal** ......... 15% ...... 20%

76% ...... 100%

H. M.

**Short Product**


"CURIOSITIES No. 226" (United Artists). 875 feet. Release Date: Not fixed. Certificate: A.
THE BIOSCOPE

December 16, 1931

PORTABLE RECORDING SET

The Tanar Equipment

When the Tanar portable sound recording equipment was first exhibited in London in June of this year the Bioscope estimated that there was a probability of the apparatus being manufactured in this country. With the exception of the light valve itself, which is still produced in America, this is now an accomplished fact. Tanar can be fitted to any make of camera and is amazingly compact. Two cases, hardly bigger than the old-fashioned hat-box, and weighing about 60 lbs. each, and the tripod—which is of special construction and very light—comprise the entire equipment.

Here is the Tanar set mounted with a De Brie camera. The glow lamp can be seen on the extreme left with the battery connections next to it.
Quality Studio Built in 47 Days
British & Dominions’ Latest Achievement
£300,000 Investment Which Stands For Good British Films

This ground floor plan conveys a general impression of the layout of the studios, but does not show the locations of monitor and recording rooms and certain other accommodation which is provided on a second floor.

To the distinction of controlling the only Western Electric equipped studio in Great Britain, British & Dominions Film Corporation, Ltd., has added that of being the only company in the world to erect a complete and fully equipped studio stage in the remarkably short period of 47 days, bringing the total value of their studios to roughly £300,000.

When one remembers that the new building had not merely to reach the same standard of efficiency and up-to-dateness which characterised the existing two stages, but had to represent an advance upon these, and even upon some of the latest American studios, one grasps something of the magnitude of the task which was undertaken and carried through with such success.

It was on Monday, October 5th, that the architects, Messrs. Howard & Partners, received instructions that the new buildings were required, and by Friday, October 9th, E. G. W. Souster, F.R.I.B.A., and his
WITH B. & D. AT BOREHAM WOOD

MODEL BRITISH STUDIO

This shot of the almost empty studio gives some idea of the floor space available on the British Dominion’s lot at Boreham Wood. There are now three floors like this one.

Left is the view of B. & D.'s new working stage, which is enjoyed by the Monitor man from his high perch on the glass-enclosed sound controlling platform.

Below, a view of the floor from "behind the scenes." The "Monitor" room window is seen in the distance.

Below is a part of the apparatus used for synchronising sound on disc. The machinery is mounted on cork-insulated concrete bases to obviate vibration.

Britain’s Western Electric Quality Studios
colleagues of Howard & Partners were preparing working drawings on the lines of approved plans.

At this juncture the representatives of the Western Electric Co. and the contractors for the steel work, Edward Wood & Co., Ltd., 68, Victoria Street, S.W., were brought into consultation with the architects, and on Saturday, October 10th, the lengths of the main stanchions for the building were definitely agreed and instructions telephoned to the works to commence preparation of the steel required. Working drawings of the building were finally completed on October 16th and excavations on the site commenced.

On October 21st, six days later, the first lengths of steel were delivered on to the site, and on October 26th the heating engineers, Stuart Engineering Co., Ltd., 147, Queen Victoria Street, E.C.4, were able to begin fixing supports for their ventilating trunks over the frame of steelwork that had been erected.

On the same day, the electrical engineers, Berkeley Electrical Engineering Co., Ltd., Vincent House, Vincent Square, S.W., commenced the running of their piping, and on October 28th the general building contractors, Gee, Walker & Slater, 32, St. James Street, S.W.1, started filling in the walls between the steel construction. As early as November 3rd, the walling had been completed ready for the acoustic engineers, Horace W. Cullum Co., Ltd., 52, Britannia Street, King’s Cross, who commenced their acoustic treatment. Finally, embellishments on the first half of the flooring occupied until November 25th, when half of the studio was handed over to British & Dominions to enable them to commence building studio sets ready for shooting at the end of the week.

Special Acoustical Treatment

The whole of the external walls and ceilings of the studio and a portion of the walls and ceiling of the monitor rooms are treated with material ensuring special acoustical properties.

In order to expedite this work, light scaffolding was erected over the whole of the walls and travelling rafts were supported on the underside of the ceiling runways, so that the men working on the ceiling treatment could be worked from platform etc. as desired. In spite of the large area to be covered, the whole of the acoustical treatment was completed within the short space of 24 days!

Then Heating and Ventilating

Previous to the formation of Stage No. 3, the whole of the ventilating and heating trunking serving the existing two studio stages and a large portion of the administrative offices, dressing rooms, etc., attached to the studio, ran through the space where Studio No. 1 now stands. In addition to this, the central station for the air treatment: that is, the heating and blowing apparatus in connection with ventilation and heating services, was situated in a building where the monitor room has now been located.

The whole of the previously existing plant had, therefore, to be taken down and reinstated in an entirely new structure, which was erected during the time the studio was under construction, and a certain amount of heat had to be continually supplied to the buildings during the course of the work.

Assisting the companies already mentioned were the following:—The fire-resisting floors were supplied by Caxton Floors, Ltd., 16, Caxton Street, S.W.1; and ironmongery, including special fittings, was supplied by Yarnells & Co., 25, Theobalds Road, W.C., and P. C. Henderson, Ltd., Tangent Works, Barking, Essex.

A Western Electric film recorder installed on a cork insulated base, at the British & Dominions studios at Boreham Wood

Where B. & D. Films are Printed

Wonders of Olympic Kine Laboratories

The Olympic Kinematograph Laboratories, Ltd., in School Road, London, N.W., who accept responsibility for the printing of all the British and Dominions films, was established in 1913, when it processed merely a few thousand feet of film a month.

To-day, its output is many millions of feet per month. All the time plant has been increased to comply with the ever-growing demands of the British industry.

Kine Laboratories have installed the very latest machinery for sound negative developing, and have only this week opened an entirely new developing unit consisting of the very latest in negative plant. Recently installed at the Kine Laboratories is a special machine for super-imposing titles in any language. The plant is working day and night all the year round, year in and year out, and has special facilities for dealing with daily film “rushes,” of which it arranges specially prompt deliveries.

Approximately 150 hands are now employed at the Laboratories.

The entire management and control of the works is under the personal supervision of Joe Skittrell, whose 25 years in the trade must tell in the long run.

He has also a staff of experts who have remained with him practically since he started.

About Iron Chains

Very few people could guess offhand the great variety of articles and commodities used in a film studio like that of British & Dominions. But among the more prosaic, though perhaps most essential, of these are such articles as wire nails, door springs, metal joint fasteners, cast-iron shelf brackets, brass finger plates, iron and brass screws, galvanised painted kettles, galvanised nails, mortice locks, pivot hinges and iron chains (presumably for fractions artists and directors!). Felt and leather cloth are also used in quantities, and all these are supplied in the case of British & Dominions by Stedall & Co., Ltd., of Broad Street, Bloomsbury.

Joe Skittrell
Manager Olympic Kine Laboratories
BRITISH & DOMINIONS STUDIOS

ELECTRICAL EQUIPMENT for the Studio Lighting
MADE IN ENGLAND by the

G.E.C.
THE GENERAL ELECTRIC CO., LTD.

The installation includes—
OSRAM Lamps
G.E.C. Projectors, Spotlights,
Reflector Fittings, etc.
G.E.C. Switchgear
Pirelli-General Wires and Cables
G.E.C. Special Distribution Boxes
"Salford" Circuit Breakers
"Salford" Instruments
Chamberlain & Hookham Meters
MAGNET Conduit, Etc.

The Services of G.E.C. Specialists in Studio Equipment are freely offered to film studios without obligation.

THE GENERAL ELECTRIC CO., LTD.
Branches throughout Great Britain and in all the principal markets of the world.
Studio Efficiency Reflects at Box-office
Western Electric Standards Maintained
In List of British and Dominions Successes

The latest stage in the development of the (300,000) studios of British and Dominions brings into bold relief the surprisingly rapid strides which this company has made.

It was only in October, 1929, just over two years ago, that Western Electric first commenced activities with British and Dominions, to whom they supplied a location truck.

That one truck was used to shoot "Rookery Nook" and "Splinters"—both spectacular successes—the truck being used for one picture in the daytime and another by night.

Early in 1930 the work of installing permanent channels was commenced, and on April 7th of that year two stages, complete with separate recording units, each capable of recording on disc and film, were brought into operation. All the power plant is fitted in accordance with Western Electric specification, the acoustic treatment of the two sound stages also being attended to by Western Electric.

Abreast of the Times

To keep pace with the latest innovations which have from time to time ensured improvement in "talkie" recording, British and Dominions during June of this year adapted the whole of their sound equipment for noiseless recording, the first picture to be made by this process being "Carnival," which features Matheson Lang and Dorothy Boucher. At that time, British and Dominions had three complete Western Electric channels in use, one for each of the existing stages and one reserved exclusively for "dubbing." A fourth channel is being added to serve a newly constructed stage, so that there is still a separate channel reserved for "dubbing."

In order that this fourth channel fitted to the new stage should be completed and ready for production work by the first week in December, Western Electric had over 500 men actively employed in the structural and recording work, the installation being carried on simultaneously with the building operations and acoustic treatment.

In view of the established reputation of Western Electric for quality sound reproduction, it is not surprising that the British and Dominions Studios—the only ones equipped with W. E. in this country—should have received the most careful attention of the technical experts associated with Western Electric.

Aldwych Farce Successes

Even since British and Dominions "talkie" productions have been finding a way to cinemas, not only in Great Britain and the Empire overseas, but in certain foreign markets also, the result of this attention has been manifest in quality and clarity.

Here is a power panel at the British & Dominions Studios. It gives some idea of the electrical energy consumed in the business of picture making.

Some of the earlier British and Dominions pictures have created box-office records not only in Great Britain, but in Australia, and other overseas markets. "Rookery Nook," "Canaries Sometimes Sing," "Pandemonium," "Tons of Money," and "Chance of a Night-Time," all Ralph Lynn comedies, have played to terrific business everywhere, and this leading British comedian continues his happy partnership with Tom Walls, Winifred Shotter and other Aldwych players in "Mischief," which has this week achieved the signal honour of a special midnight presentation before the Prince of Wales and Prince George. Everywhere the Ralph Lynn pictures have typified the greater success of British and Dominions.

Star Building Policy

Another well-known British comedian for whom stellar values have been created under the British and Dominions banner is Sydney Howard. First brought to public notice in "Splinters," he was later more prominently played in "Almost a Divorce" and "Up for the Cup."

Another production which is destined to add to the prestige of British and Dominions is "Carnival," in which Matheson Lang and Dorothy Boucher play the principal parts. This recently was well received by British critics, and now, like the bulk of British and Dominions productions, is being handled by W. & F. Film Service, Ltd., who report heavy bookings.

In the course of production British and Dominions have "Tharp," in which Brigitte Helm, famous German star, plays in both English and foreign versions; "Good Night, Vienna," in which Jack Buchanan is starring, and "A Night Like This." Planned for production are "Tharp," "King's Cup," while several other well-known subjects are under negotiation.

A Section of the Amplifying Rack at the British & Dominions Studios, Boreham Wood
NEW
B. & D.
PRODUCT

For
W. & F.
Distribution

Dorothy Bouchier and Joseph Schildkraut in the British B.O. Dominions film "Rhapsody," for presentation soon by W. & F. Film Service.

Beautiful Brigitte Helm in B. O. D.'s "Rhapsody," directed by Herbert Wilcox and due for presentation by W. & F. in the New Year.

Dorothy Bouchier and Matheson Lang in the successful B. & D. production "Carnival," now playing at the Marble Arch Pavilion, where W. & F. have arranged a pre-release.
THE QUALITY STUDIOS
BRITISH & DOMINIONS
BOREHAM WOOD, HERTS.
Managing Director: HUBERT T. MARSH, F.C.A.
Director of Productions: HERBERT WILCOX

THE ONLY STUDIOS FOR THEATRICAL MOTION PICTURES IN GREAT BRITAIN EQUIPPED WITH WESTERN ELECTRIC RECORDING APPARATUS

THE FINEST EQUIPPED STUDIOS IN GT. BRITAIN BUILT AT A COST OF £300,000

BRITISH & DOMINIONS FILM CORP. LTD.
IMPERIAL STUDIOS
BOREHAM WOOD, HERTS.

SEE PAGE FOUR
THE HOUSE OF QUALITY

Managing Director:
HUBERT T. MARSH, F.C.A.

Director of Productions:
HERBERT WILCOX

RECENT PRODUCTIONS

SPLINTERS
with SYDNEY HOWARD, NELSON KEYS

ROOKERY NOOK
with RALPH LYNN, TOM WALLS

ON APPROVAL
with TOM WALLS, YVONNE ARNAUD, WINIFRED SHOTTER, EDWARD BRENN

CANARIES SOMETIMES SING
with TOM WALLS, YVONNE ARNAUD

PLUNDER
with RALPH LYNN, TOM WALLS

TONS OF MONEY
with RALPH LYNN, YVONNE ARNAUD, LYNN HARDING, RAYMOND MASSEY

SPECKLED BAND
with RALPH LYNN

THE CHANCE OF A NIGHT TIME
with RALPH LYNN

ALMOST A DIVORCE
with SYDNEY HOWARD, NELSON KEYS

UP FOR THE CUP
with SYDNEY HOWARD, MATHESON LANG, DOROTHY BOUCHIER, JOSEPH SCHILDKRAUT

CARNIVAL

MISCHIEF
with RALPH LYNN

Rhapsody
with BRIGITTE HELM, DOROTHY BOUCHIER, JOSEPH SCHILDKRAUT

A NIGHT LIKE THIS
with RALPH LYNN, TOM WALLS

Recorded on Western Electric Equipment.

BRITISH & DOMINIONS FILM Corp. Ltd.
THE QUALITY STUDIOS
BRITISH & DOMINIONS
BOREHAM WOOD, HERTS.
Managing Director: HUBERT T. MARSH, F.C.A.
Director of Productions: HERBERT WILCOX

Equipment Comprising the following:

Three Sound Studios
Each with Monitor Recording and Projection Rooms and finest quality acoustic treatment.

One Re-Recording Department
These are served by four separate Recording Channels capable of recording on Film and Disc.

Dressing Rooms, Offices

Two complete series of Workshops

Property Rooms, Cutting Rooms, etc.

Projection Theatre

Western Electric System

One Sound Studio, Dressing Rooms, Office, and one series of Workshops, etc., leased to Paramount Film Service, Ltd.

BRITISH & DOMINIONS FILM CORP. LTD.
IMPERIAL STUDIOS
BOREHAM WOOD, HERTS, ENGLAND.
The Olympic Kinematograph Laboratories Limited


SCHOOL ROAD, LONDON, N.W.10

We specialise in highest quality Negative Developing, First Prints and General Release Copies.

We have recently installed new machinery which enables us to execute Daily Rushes at the very shortest notice.

A special machine has been added to our plant for the purposes of super-imposing Titles in any language.

QUALITY PRINTS

The Olympic Kine Laboratories at School Road, N.W.10
BRITISH & DOMINIONS FILM CORPORATION, Ltd.

have always safely entrusted the fulfilment of their exacting film developing and printing requirements to the highly skilled staff and up-to-date plant of

Olympic Kinematograph Laboratories, Ltd.

SCHOOL ROAD - LONDON, N.W.10
HERBERT WILCOX, a Director of British and Dominions and chief producer for the Company, can claim to be among the pioneers of Elstree as a British film centre, for he was associated before the inception of British and Dominions with British National, forerunners of the British International.

Mr. Wilcox has been associated with British and Dominions since its inception in 1928, during which time he has been responsible for some signal strokes of showmanship which have helped to place the company’s product more prominently before the public than that of many other British concerns.

It was Mr. Wilcox who first brought over leading American stars to play in British pictures. Among the artists appearing in silent productions made under his direction were Pauline Frederick and Dorothy Gish.

Again, when "talkies" came, he was first among British studio executives to dash to Hollywood in order to get first-hand information concerning the then new and highly controversial medium. So convinced was he that "talkies" had come to stay that he immediately rented a stage in the Metropolitan Studios in America, where he produced "Black Waters," one of the earliest "talkies" shown by a British company in this country. Immediately upon his return Mr. Marsh and Mr. Wilcox next made plans for the first stages of their present £200,000 studios.

Throughout his association with the company Mr. Wilcox has shown a daring which marks the real showman, and it is perhaps to this fact as much as to any that the consistent success of the British and Dominions output has been due.

S. S. A. WATKINS, B.Sc., M.I.E.E., a director of the Western Electric Company, and manager of their recording department, was responsible for the planning of B. & D.’s recording installation.

Formerly a teacher of electrical engineering at the City and Guilds Engineering College, where he gained his B.Sc. degree, Mr. Watkins joined Western Electric in New York in 1911, and was attached to their research laboratories, which were later known as the Bell Telephone Laboratories.

From 1929 onwards his activities were confined more or less exclusively to sound recording and reproduction as applied to the phonograph industry, and he was then engaged on the development of the Western Electric recording system, which is at present employed by H.M.V. and Columbia.

In 1925 he took charge of the research department of talking picture recording, and when the Western Electric sound system was adopted by the Warner Bros. Vitaphone Corporation in 1926, took complete charge of all their recording and theatre activities.

On the formation of Electrical Research Products in 1927, Mr. Watkins was appointed director of their recording engineering department, in which capacity he was responsible for the design and equipping of sound studios for most of the major producing companies in Hollywood and New York.

In February of 1929 he came to England and joined the Western Electric Co., Ltd., as recording manager, and in the early part of this year became a director of the company.

HERBERT T. MARSH, F.C.A., the chairman and managing director of British & Dominions Film Corporation, Ltd., joined the company in November, 1929, when he became its financial controller at a critical time in the company’s history.

After freeing the company from its association with the Gramophone Co., Ltd., he closed the studios temporarily and re-opened them gradually after a lapse of several months.

Mr. Marsh was appointed managing director of the company on July 1, 1930, becoming chairman also on May 14, 1931. Under his guidance the fortunes of British & Dominions have been revived, until it now has to its credit a strong line of completed and forthcoming product as well as possessing what are possibly the three finest sound studios in the country.

As reported exclusively in The Bioscope last week, Mr. Marsh has just become associated with a new subsidiary concern, British European Film Corporation, Ltd., which will make and distribute French and German versions of British & Dominions’ successful British pictures, "Rhapsody," the first of the line-up, having already been completed in the two languages at the Boreham Wood Studio.

Apart from his association with British & Dominions, Mr. Marsh is very well known in the City, being a partner in the firm of Whitehall, Marsh, Jackson & Co., chartered accountants. A Fellow of the Institute of Chartered Accountants, he is also a director of Tebbit Bros., Ltd., the Royal Sovereign Pencil Co., Ltd., Associated London Properties, Ltd., and J. A. Weir, Ltd. He has had a wide experience in fostering British industries, particularly those which have had special difficulties to contend with. He admits that when he joined British & Dominions he did not anticipate it would absorb such a large amount of his time, but he has since discovered that the film business is a fascinating one, which leaves him with very little leisure.

HUBERT T. Marsh, F.C.A.
Chairman and Managing Director
British & Dominions

Herbert Wilcox
Director of Productions
British & Dominions

S. S. A. Watkins
Director and Recording Manager
for Western Electric
and the Rialto Theatre, Coventry Street, W., as well as planning hotels and fine office blocks.

During the War Mr. Souster was engaged on the design of a great many War factories and on technical work in connection with munitions, and about this time he also commenced practice on his own at 13, John Street, Adelphi. Since then he has been responsible for the design and erection of over a hundred business premises for several multiple firms, domestic work and office buildings, but he has specialised also in industrial plants.

It was about six years ago that he commenced to take an active part in the practice of E. Howard & Partners, and with Major E. Howard he designed a great many large industrial plants and reconstruction of existing works both in the London district and other parts of Great Britain.

At the end of 1929 E. Howard & Partners were approached by the British & Dominions Film Corporation, Ltd., to construct studios at Elstree, and since that date these architects have been employed in additions to the buildings forming the headquarters of this company, Studio No. 3, just opened, being the last building in the group to be completed.

LATEST IN CAMERA TRUCKS AND MIKE BOOMS

The modern studio camera has developed bulk as well as intricacy, and the old-time tripod has given place to a massive four-wheeled truck with rubber tyres on which the camera apparatus can be moved quietly and with comparatively little effort into various positions of the "set." At the same time it is necessary to secure a "rock-steady" stand with no danger of vibration.

Two such trucks were built specially for British and Dominions by E. F. Moy, Ltd., of Camden Town. Microphone booms for the same studio were supplied by Vanreco, Ltd., from Mole Richardson patterns.

These booms are all-metal, and are the very latest in American technical projection, being adjustable in every and any position. Although made of tubular steel these booms are extremely light, making for easy portability.

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GENERAL IRONMONGERY
UPHOLSTERY FABRICS
AND LINOLEUMS
for Film Production Work and Studio Maintenance, including the new British & Dominions Studios recently completed at Elstree

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Always specify

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B. & D. Studios

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AND
MICROPHONE BOOMS
(In conjunction with MESSRS. VENRECO LTD.)

BY

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For all classes of MODERN STUDIO EQUIPMENT including
ALL MAINS SOUND FILM TESTING MACHINES

'PHONE: GULLIVER 5451.

THE VENRECO M.R. MICROPHONE BOOM

A British-made Microphone Boom manufactured under arrangements with Messrs. Mole-Richardson. The Boom is mainly constructed of Solid Drawn Steel Tubing. The total height is 9 ft. 3 in.; Tilting Movement of about 2 ft. each up and down, operated by a Lever Rod.

The Microphone can be swung round a complete circle. A Telescopic Portion gives a horizontal movement of from 7 ft. 6 in. to 12 ft.

It is mounted on three large rubber-tyred Castors for easy travelling, and is fitted with three adjustable Spikes for jacking up off the ground when in position. The whole is finished in Olive Green enamel.

As supplied to B. & D. Studios, El tree.

Mr. Berger made
Fine Colours in
London in 1760

British Paints for British Pictures

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Berger Paints

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Electrical Equipment Efficiency

At B. & D. Studios

The main switchboard is situated at one end of the studio and is equipped with a 5,000-amp. G.E.C.-Salford circuit breaker and the usual instruments.

From this board, power is led through heavy lead-covered Pirelli-General cables, via "T" boxes, to subsidiary switchboards fixed in the walls of the studios. The subsidiary boards are fitted with smaller capacity G.E.C. circuit breakers and with Chamberlain & Hookham energy meters.

From the subsidiary boards power is led to smaller boards in the studio galleries overhead and to portable boards fitted with wheels, so that they may be moved to any convenient point in the studio. These portable boards have a large number of outlets and supply flexible cables through special plug and socket joints.

The flexible cables run to spider boxes of various sizes, so that the whole lay-out is very flexible and lighting units of different powers can be readily connected at any point in the studio.

90 Per Cent. Osram

The studio lighting is approximately 90 per cent. incandescent by means of Osram lamps.

The lighting fittings were supplied by the G.E.C. and number over 200, including a variety of types, so that a cameraman may obtain any kind of lighting he desires.

The fittings include over 100 powerful projectors, fitted with 2,000, 3,000, 5,000 and 10,000-watt Osram lamps and overhead reflector units ranging from 3 up to 18 k.w. rating.

STAGES FOR LETTING

Producers requiring studio space on "letting" terms will be interested to know that British and Dominions can offer the following accommodation for certain dates:

**One Stage 98 ft. 6 in. by 73 ft. 5 in., 7,240 sq. feet.**

Inquiries should be made at headquarters, British and Dominions Film Corporation, Ltd., Empire House, 117, Regent Street, W.I. 'Phone: Regent 7128 or Imperial Studios, Boreham Wood. 'Phone: Elstree 323

The latest type of spotlight supplied was specially designed for the British & Dominions film studios, and the main part of it is cast in one piece of light aluminium alloy, so as to prevent the possibility of cracking noises occurring, as sometimes happens owing to expansion, if sheet metal is used. These new spotlights are equipped with 2-k.w. Osram lamps, and also have a new type of optically worked mirror, which gives increased efficiency.

A.R.P. Plan Studio Extensions

"Entirely British," says Basil Dean

Plans are being made for the extension of the A.R.P. Film Studios at Ealing Green, according to an announcement made by Basil Dean.

A building containing five storeys of technical departments and dressing rooms, together with a stage, divisible into two parts, will be constructed by the side of the existing main central building.

Approximately £75,000 will be invested in this new extension, it is said.

This extension of the A.R.P. Studios will facilitate the production of a greater number of British films by the Associated Radio Company.

It is only a few weeks since the studio at Ealing was opened as an entirely new building and the news that it is to be extended is, therefore, all the more surprising.

Speaking to The Bioscope, Mr. Dean said: "Not one cent of American money has ever been invested in the enterprise. It is necessary to make this quite clear, because the fact that our films are to be released by R.K.O. throughout the world has led certain people to imagine them to be either whole or in part an American enterprise."

"In point of fact, speaking financially, the enterprise mainly owes its existence to the public spirit of Mr. Stephen L. Courtauld, supported by his brother, Major J. Courtauld, M.P., who are determined that we shall contribute our share towards establishing British films in the world market."

SUNSHINE SUSIE—

(A Gainsborough Picture)

Negative was developed and the Trade Show and
Premier run Copies were
Printed by:—

GEORGE HUMPHRIES & CO.

10, North Court, Chitty St., Tottenham Court Road.

Museum 1734/5

Telegrams: Best Lab, London
BRITISH STUDIO ACTIVITIES

Warner’s “Next—Fogwell Using Blattner’s Studio—” In a Monastery Garden” Cast—
A.R.P.’s “Button” Studio—“Buy British”—F.A.G. Christmas Parties

Pervez Story Tooddington’s Next

The next story to come into production at Twickenham studios under the Warner Bros. and First National banner will be an adaptation by Roland Pervez and John Haggins Turner of an original story written by Pervez, and entitled “A Voice Said Good-Night.” William McGann will direct and he is now looking around for cast.

Reginald Fogwell’s "Betrayal"

Reginald Fogwell has launched a new production at the Blatter Mundos, Elstree, where he is personally directing "Betrayal," an original story written by himself in conjunction with Hubert Griffith, the well-known playwright and dramatic critic. "Betrayal" is a strong drama, in which the leading parts are taken by Stewart Rome, Marjorie Hume and Leslie Perrins, supported by Henry Hewitt, J. Fisher-White and Humpherton Wright. One of the high spots of the production will be an Old Bailey trial scene, in which Humpherton Wright will play the judge. Fogwell’s assistant director is Billy Phelps, and his cameraman D. P. Cooper.

Elvey Directing for Hagen

Julius Hagen has signed Leo Elvey to direct “In a Monastery Garden,” the new production at Twickenham, and the cast has been signed. John Stuart and Joan Mande will play the chief roles, and will be supported by Hugh Williams, Alan Napier, Humpherton Wright, Frank Pettingell and Dino Galvini. Joan Mande will be remembered as “Salome” in the recently revived stage play and as one of the featured players in the “talkie” version of Hobson’s Choice.” Hagen’s permanent team of technicians are being employed on this film.

Heather Angel as “Sookey”

The title role of “Sookey” in the new George King production, to which I referred last week, has gone to Heather Angel, who made her "talkie" debut in “City of Song” as the Irish peasant girl, and has just completed a leading part in “Bill the Conqueror.” A big cast of 50 will support the star. There is only one other important woman’s part, which will probably be played by Florence Desmond.

The "Button" Studio

“Quite different from anything I have ever seen in any other studio.” That is the remark made recently by an important visitor to the A.R.P. Studios at Elstree Green, the fine British film centre where Basil Dean’s “Nine Till Six” is now in production. The methods are apparently new. They work smoothly, the heart machine serves its purpose admirably. They work it without a hitch. Dean knows how to take advantage of this mechanism,” the visitor said.

Methods of taking production have changed a great deal. There is no clapper boy running on to the set to mark the film—all that is done automatically. Nobody whistles, a button is pressed and there is silence. No shouting for doors to be closed, for the pressure of another button locks them.

Harry Rowson’s “Buy British”

“A Lucky Sweep,” which has just been completed, is the first production of National Talkies, Ltd., of which Harry M. Rowson is the managing director. Rowson tells me that his company’s policy is to produce pictures essentially featuring subjects of national interest, and in pursuit of this policy he intends to follow up this picture as early as possible with “Buy British.” I hope the exhibitors will listen to him. National Talkies, Ltd., are producing each picture and arranging individually for distribution after showing each picture to interested distributors.

“The Frightened Lady” Hustles

T. Hayes Hunter, who is directing the British Lion-Gainsborough production “The Case of the Frightened Lady,” at the Lion Studios, Beaconsfield, is already two days ahead of his schedule! Work this week will be concentrated on the huge Priors Hall set, which occupies the whole of the studio floor space. This fine set, designed by Art Director Norman Arnold, is one of the most solid structures we have seen in a British studio, and it reflects great credit on Mr. Arnold, who worked through two days and nights to have it ready in time for shooting.

Kathleen Nesbitt, Gordon Harker, Emlyn Williams, Julian Royce and Finlay Currie have been hard at work during the past week getting through their scenes just in time to hurry away for the evening performance at Wyndham’s Theatre.

Lupino Lane’s “Milky Way” Cast

Lupino Lane, who is directing “The Milky Way” for British International Pictures, has now selected his cast for this picture, which is a comedy dealing with gangster life. The principal role will be played by Henry Kendall, under contract to B.I.P., who has been seen in “The Flying Fool” and “Rich and Strange,” and will shortly be seen in “The House Opposite” and “Bill the Conqueror.” The Milky Way” also heralds the return of Margot Grahame to the B.I.P. fold, for she is to play opposite Henry Kendall.

Betty Norton, another B.I.P. discovery, will also play a leading role in the picture, as will Charles Farrell in one of his very own “tough” parts. A newcomer is Polly Luxe, and the cast also includes Ben Welden, Bernard Nedell, who played a leading part in “The Man From Chicago,” Wallace Arthur, Frank Perfit and Arthur Finn.

Other B.I.P. Pictures

Cecil Lewis, who is directing B.I.P.’s “New Year’s Eve,” is now engaged on one of the most interesting sequences in the film—that of a New Year’s Eve party.

“Brother Alfred” unit has transferred from a millionaire’s yacht in the Mediterranean to the dance hall of a Continental cabaret, where some magnificent scenes are being filmed.
The Bioscope

The Bioscope's weekly summary of the financial news and views of the American motion picture industry.

December 16, 1931

Financial News and Views

Theatres Which Enjoy Booking Advantages

Steady Profits Which Should Interest Investors

American Stocks Around Low Levels

(BIOSCOPE CITY EDITOR)

LONDON STOCK MARKETS continue to show a very unsteady tendency. Rapid fluctuations in exchange are followed by movements in gilt-edged securities which are so wide as to indicate a certain amount of speculation in a class of security which we have been accustomed to look upon as the investor's ground. It seems to be the wise course for the investor for income to ignore these fluctuations and to pay attention to the published statements of the Chancellor of the Exchequer in which he asserts that the financial position of the country is on a comparatively sound basis.

Meanwhile, industrial shares are neglected and any inquiries into the present position of the present state of liquidation and adjustment of the market position cannot be answered with any amount of certainty. The list of prices has no particular feature of interest.

Associated P.P.H. Good Investment

The following particulars of ASSOCIATED PROVINCIAL PICTURE HOUSES, LIMITED, appear to be worth study. It would be too much to expect that the company could escape the results of the last year's depression, but even with some reduction in dividend, the shares should be cheap.


Its issued capital comprises £100,000 in 7% Cumulative Preference of £1, and £700,000 in Ordinary Shares of £1.

The financial year ends on May 31st, and figures for the year show that progress has been made by the company since 1929.

In that year the profit was £38,261, and in 1931 it had risen to £44,035. Only in 1929 was the “talkie” boom period of 1929-30 was higher, and in 1930 the profit was £31,270.

Dividends for the past seven years have been maintained at 10%, and the Depreciation Reserve showed a similar increase.

The carry forward from last year's profit of £50,831 is expected to yield 8% on the issued Ordinary share capital. All the company's properties are held, with the exception of three, which are held on long leases.

A large freehold site has been acquired by the company at Wood Green, London, N., and a modern theatre with a large seating capacity will be erected there as soon as plans have been approved.

It is important to realise that this company exhibits films only, and does not incur the risks involved in production and renting branches of the industry.

Gaumont Theatre Advantages

The fact that the company's theatres are managed by Provincial Cinematograph Theatres, Ltd., with the Gaumont-British Picture Corporation, with which it is associated, is the largest exhibiting company in the world outside the United States of America, places it in a very strong position to book films on the most advantageous terms, which is undoubtedly the secret of success in this industry.

On the basis of a dividend of 10%, the Ordinary shares at 86, yield approximately 12.8%.

Weak American Markets

Following the proposals of President Hoover and Mr. Mellon for heavily increased taxation, the American markets have been suffering a heavy and continuous liquidation. This has been aggravated by the failure of the commodity markets to respond to the slight improvement in the stock market. The tendency observable a month or two ago.

New York Prices

<table>
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<th>Company</th>
<th>Close Tues.</th>
<th>11 a.m. N.Y.</th>
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<th>Low</th>
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<td>81.8</td>
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<td>81</td>
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<tr>
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<td>8.2</td>
<td>18.5</td>
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<td>5.4</td>
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<td>12.0</td>
<td>11.0</td>
<td>24.0</td>
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*Nominal Price.
Raves from the Provinces

"Sunshine Susie" Spreads Sunshine

Ideal's provincial managers are sending glowing reports of the reception of "Sunshine Susie" by local exhibitors.

From Cardiff, Manchester, Newcastle and Bristol have come heartening messages that are delighting Ideal and Gainsborough executives.Summed up, these tributes indicate without a shadow of doubt that "Sunshine Susie" is regarded by one and all, and in every territory, as the season's greatest offering.

From Liverpool comes the report: "The exhibitors simply raved about it, and from Liverpool's point of view there has never yet been anything to equal it." At Cardiff, where Maurice Prince, the branch manager, wished to buy a gramophone record of "To-Day I Feel So Happy," the theme song, he discovered that "On making enquiries locally with a view to purchasing this record, we were informed that the entire stock had been sold out this week! I think the rush for this record may be directly attributed to our trade show last Tuesday."

Meanwhile, the "House Full" boards have become a happily familiar feature of the Capitol's front since "Sunshine Susie" took up her abode there. E.V. Glenister, the manager, states that at many performances they are reluctantly turning people away, and that the advance bookings are wonderfully good.

"I should say that the Capitol is having the best pre-Christmas business that has fallen to its share for many years," said Mr. Glenister. "All along the line 'Sunshine Susie' is a success, and everything points to a long run for one of the most enjoyable pictures of recent times."

"Devotion" at New Vic.

The P.D.C. picture, "Devotion," starring Ann Harding, is being pre-released at the New Victoria, Victoria, S.W., this week, for seven days. This is its second West End pre-release.

British Trailers Free

Beginning with the New Year, W. & F. are supplying all their customers who book British films with trailers free of cost.

Judgment Against Soviet

The Societe Pax-Film, concessionaire for the distribution of Russian films in France, has recently won an action brought against the representatives of the Soviet film industry in Paris for breach of contract. Judgment has been given in favour of Pax-Film, with 1,000,025 francs damages.

Spanish Revolution Film

"Firmin Galan" is the title of a Spanish film directed by Fernando Roldan, for the Spanish Cinematograph Union (not "Cinaces"). the chief episode of which is the Jaca insurrection, which immediately preceded the Spanish Revolution. The film is made with official consent, and is based upon fact. It is being synchronised by the Tobis process at the Epinay studios.

Russian Films in France

Simon Tovbini, representing Soviet film interests, states that Societe d'Expansion Cinematographique has been formed to handle Russian films in France, and it is understood that Victoria Cinéma, S.A., is to do the actual distribution of Sovkino and other productions in France, Belgium and Switzerland.

First National "Inquest" To-day

Barringer's Story at Phoenix

An interesting personality who, like many of the most imaginative stage and film writers, has had a varied and rugged experience of life, comes once again into the limelight this week with the screening (at the Phoenix this, Wednesday, afternoon) of First National's British film "Inquest." Michael Barringer, who wrote "Inquest" as a stage play, once spent eight years in Canada prospecting for gold: his literary talent seems likely to provide it by less laborious process than mining! Later he worked on transatlantic railroads and spent a season as a lumber-jack. He is also an inventor with 25 wireless patents to his credit. During the war he was in the Flying Corps in France, but he came to the notice of the British film industry in connection with an intriguing phase of sea warfare when he co-directed with Geoffrey Barkas the famous New Era success — "Q- Ships." Mr. Barringer wrote the play "Inquest" in just under three weeks in a sailing vessel off Skye, where he has a "home." In less than three weeks after he had sold it and it was later produced in the West End.

In view of its complete originality the picture is bound to attract wide attention among film viewers when it is screened at the Phoenix this afternoon. There is a sustained atmosphere of mystery about the story, and Mr. Barringer admits that his idea of keeping the secret of the plot until the last few hundred feet was deliberate, because, he says, like the executives of First National Film Distributors, he has found that audience reactions have always proved this kind of dramatic construction to be sound in the box-office sense.

Michael Barringer was himself responsible for the adaptation of his play to screen requirements, and when it is remembered that he has for long been actively interested in British film production one imagines that he should be well qualified to accomplish his task successfully. The two leading characters are enacted by Campbell Cullin and Mary Glynn, who took identical roles in the play.
"Congress Dances" Wins, Lancashire
Distinguished Visitors at Trade Shows

Judging by the record attendances at the Liverpool and Manchester trade shows of "Congress Dances," the film has completely captured Lancashire’s not easily excited imagination. Both the Trocadero Super Cinema, at Liverpool, and the Piccadilly Theatre, at Manchester, were crowded beyond capacity when the film was screened, and at both shows distinguished audiences included members of the City Council and Corporation and a plentiful sprinkling of Consuls, including the German Consul at Liverpool.

All expressed their great appreciation of a wonderful production—an opinion shared by the Press critics. It is notable that at Manchester both evening papers devoted space in praise of the film in the earliest possible editions after the show.

Ex-Kaiser Yields
Faces Camera Willingly for B.M.N.

Remarkable pictures of the ex-Kaiser in exile at Doorn have been secured by British Movietone News. These are the first moving pictures ever made of the ex-Kaiser, with his consent.

During the many years he has been in exile he has been approached by scores of cinematographers, but hitherto he has refused their requests. When he finally consented, the stipulation he made was that sound apparatus should not be used. This fact has enabled Movietone to add an interesting running commentary.

The shots were included in the Movietone Newsreel released on Monday.

Romance Behind the Scenes
Paramount Technical Advisor’s History

At the Paramount studio a man of the world, who has been to every place, done more things and is capable of meeting any emergency, can usually be found at the director’s elbow during the planning and filming of each production.

One of them is Gerald Grove, serving as technical aide on his ninth Paramount picture, "Once a Lady.

Son of Sir Walter Grove, of Sedgwick Manor, Shaftesbury, after studying for the diplomatic service in London, he joined the British South African Police in Rhodesia, serving until the outbreak of the world-war, when he obtained a commission in the King's African Rifles.

Since then he was wounded in German South-West Africa, served as aide-de-camp to Viscount Buxton, Governor-General and Commander-in-Chief of the Union and High Commissioner of South Africa, fought on the French front, spent a year in a military hospital, became a member of the British Foreign Office, acted as chief of staff and aide-de-camp to the Earl of Stradbroke, Governor of Victoria, adventured in the islands of the South Pacific, worked in Mexico as a rancher and, finally, went to Hollywood.


John " Paddy " Carstairs, who is the sole British representative for the "Hollywood Reporter," wishes it to be known that he has given no one permission to obtain Press permits or trade show tickets on behalf of that journal, and unless accompanied by specific authority from himself, requests for such should be ignored.

West End’s British Boom
Five in Gaumont Houses

A list of the week’s attractions at the Gaumont-British London West End group reveals that practically every house is making money with British pictures.

The New Gallery is playing the Gaumont production, "A Gentleman of Paris," which Sinclair Hill directed. This will, incidentally, be followed on Monday by another British picture "Mischief," featuring Ralph Lynn, which Herbert Wilcox directed for B & D.

"Sunshine Susie," the Gainsborough comedy which Victor Saville directed, is setting up records at the Capitol. It looks like standing up well over Christmas.

At the Marble Arch Pavilion, "Carnival" is playing a second week after previous presentations at the Tivoli and the New Victoria. This Matheson Lang picture is also from the B. & D. studios.

The Astoria has two British pictures in its programme. "Michael and Mary," the Gainsborough picture starring Herbert Marshall and Edna Best, leads, while B & D’s "Almost a Divorce," with Sidney Howard and Nelson Keys, adds support.

British Lion's Tauber Film

A musical treat is promised in the first of the Richard Tauber films, "End of the Rainbow," which British Lion is screening for the trade at the Prince Edward Theatre to-morrow (Thursday) afternoon at 3.

Richard Tauber, the world-famous tenor, who took London by storm with his singing in "Land of Smiles," is seen to particular advantage in an absorbing story in which he sings no less than 12 songs, ranging from grand opera to jazz.
Two New Scottish Halls
Regal, Dumfries, and Regal, Saltcoats

Provoz Piddle performed the opening ceremonies last month at the Regal, the new picture house erected by Associated British Cinemas in Shakespeare Street, Dublin. The new attraction is linked by a wide glass-paned passageway with adjacent Ealing Street, in an area of shops and offices. The house has accommodation for 1,800 persons, and is the most modern and sumptuous in the city. The façade is decorated with costly marbles, and the dressing of the interior, with the use of the colourings gives a feeling of comfort and cosiness.

The Regal offers a prosenium, which has its 'architrave moulding, fitted with lights, presents a striking feature when the lights are switched on. Three changes in colour, pink, blue and mauve may be obtained, and the effect is most artistic. The lighting throughout the house is on a lavish scale, and the fittings are exceedingly attractive. Ventilation is another aspect of the building which has received special attention. The system is controlled by fans, and the air is drawn from ducts in the roof. It is led to a fan chamber, and the discharge therefrom is to the open air. A constant supply of purified air is thus secured, making the interior atmosphere wholly satisfactory. The stage of the picture house, which is on the first floor, is supported by massive concrete columns, and is obtained from radiators placed conveniently throughout the house.

The house is handsomely finished in every part. An air of luxury is added by the floors throughout being carpeted in rich Autumn tints. The aim in every part of the house, have been designed to give the maximum comfort. The interior arrangement of the Regal is the result of many experiments to create a theatre atmosphere which has been achieved by the fan-shaped arrangement of the house and the seating, so that the audience travel without any obstruction. The sound installation is Western Electric.

The opening of the cinema will be under the control of David Stewart, J.P., who controls thirty-seven cinemas in Scotland. The manager will be John Dalinton, J.P., who has been managing the company's old hall in Dumfries for the number of years.

Our Luxurious Divan Tub TIP-UP EASY CHAIR FROM 25/-
50,000 recently supplied to the leading Glasgow Cinemas.

REPAIRS AND RENOVATIONS of all kinds carried out without interfering with business.

Keenest estimates without obligation. Write or Phone for our representative to call

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Telephone - CENTRAL 5289

December 16, 1931

London Trade Show Diary

THURSDAY

"End of the Rainbow"—British Lion Pictures.
Richard Tauber, the German operatic star, is in this film, supported by Maria Elisa, Lucie English and Otto Sima.

"The Guilty Generation"—United Artists New Gallery, 11
How children suffer for the sins of their parents—how fascinating and innocent guilt, is the theme of this Columbia picture. It is a thrilling tale told in a forceful manner and superbly acted by a cast headed by Leo Carrillo, Constance Cummings and Robert Young, Boris Karloff and Ruth Warren appear in support.

Two Columbia Featurettes will also be shown.

Twelve Shorts .................. First National R.C.A. Theatre, 2.45
FRIDAY

"The Deceiver"—United Artists New Gallery, 2.45
Louis King was chosen to direct this glamorous tale taken from the sensational story by Bella Minnelli and Finkl.

The story is that of a famous romantic actor who, before leaving for Hollywood to take up a screen contract, attempts to straighten out his many entanglements. Lloyd Hughes, Dorothy Sebastian, Natalie Moorhead and Ian Keith head the cast.

The presentation will be preceded by a screening of "The One Way Trail," starring Tim McCoy.

MONDAY

"Mischief"—W. & F. New Gallery, 9
This typically Lynn subject, from a story by Ben Travers, uproariously describes a matrimonial complication into which Lynn obtusely takes his customary eagerness and excellent intentions. Naturally he complicates the issue, but in good time runs against Winifred Shotter, falls in love with the charming girl, and ends happily, others in the cast, James Carew, Jeanne Stuart, Jack Hobbs, Maud Gill and Bromley Davenport.

"Cavalier of the West"—Pathé London, 13
Harry Carey is the star, supported by Kane Richmond and Carmen Lerox.

Ten Shorts .................. First National R.C.A. Theatre, 2.45
TUESDAY

"Rich Man's Family"—Paramount Carlton, 10.45
This offering sees Bancroft as a master shipbuilder, whose passion for a son to carry on his business ruins his life as a successful commercial man. In this dramatic offering, Frances Dee gives sympathetic support as his neglected daughter.

"Convicted"—Pathe London Pavilion, 10.45
Jameson Thomas will be seen again on the screen in this feature. The support includes Aileen Pringle, Henry Myers and Dorothy Christie.

WEDNESDAY

"The Christmas Party"—M.-G.-M. Own Theatre, 11
All the M.-G.-M. stars appear in this Christmas tit-bit.

BOARD OF TRADE EVIDENCE WEDNESDAY, DECEMBER 23
Xmas Party (M.-G.-M.), Own Theatre.
A Committee to Meet the Renters

General Council Outcome of Sam Eckman's Plea

Was Co-operative Scheme the Spur?

"That this General Council appoint a Committee to meet the renters on the subject of film rentals under the trading matters."

This resolution, duly proposed and carried unanimously, was the outcome of a discussion at yesterday's meeting of the General Council at a previous meeting. The resolution was the outcome of a suggestion by the President, R. Y. Crow.

Several expressions of opinion on the relations between renters and exhibitors were a feature of the discussion. Cllr. H. F. McDonald stated that his confidence in the renters was exhausted, while Alderman Trounson declared that he was not satisfied with anything Mr. Eckman had said. Mr. Lever averred that the Co-operative Scheme had been the spur which drove Mr. Eckman into appearing before the General Council.

The General Secretary read replies received to the letter of the 2nd December by the President, there being protest from the General Council that political votes could and should be included as an item of entertainment. The letter, he said, wrote that in their films no speeches whatever were included during the recent political hours. Herbert Harriss wrote that they had reduced to a minimum talks direct to the camera; that they had been using the episodes as items of news, and that they were keeping the philosophy of film production to a minimum. Paramount Sound News wrote that they were in agreement with the Association, and would not allow their films to be used for propaganda purposes by any political party.

Not Entertained

H. Victor Davis contended there was a growing tendency to use cinema in this unwise way for propaganda, and it was a practice that was not likely to die out unless protest was made.

H. Victor Davis moved, 8. R. Lever seconded, and it was as follows:

"That we again renew our protest against the introduction of political propaganda in our newspapers, and that we shall take other steps which will more effectively deal with the matter."

K.R.S. Backs Eckman

"I am not satisfied."

—Alderman Trounson

A letter, dated November 8th, received from the Council of the K.R.S. had passed a vote of thanks to Sam Eckman for the services he had rendered to the trade in coming before the General Council of the C.E.A., and in expressing the views reported that the General Council was in accord with the views that he expressed.

R. Y. Crow: Following on that letter we come to the question of what is going to be done now—instead of waiting some time and then doing away with any definite scheme to lay in front of you, there is no difficulty in doing away with this little mistake of yours. In view of the fact that the General Council has been pledged, they will not alter the position of the exhibitors' trade, and the exhibitors are as hard as the K in K.R.S., but I hope and believe that the General Council has also agreed to put forward a definite scheme rather than vague suggestions.

Councillor G. F. McDonald, J.P., said the President had stated that class D exhibitors had been disposed of—he supposed that referred to the very small man in a solvent position. They had been told there a month ago that when the small men went to the renters they were told the renters knew nothing about the small exhibitors' scheme. His view was that promises were valueless and that was only as good as the man himself. He had seen for himself of renters going back on their word in regard to the booking of films first hand. They were in the cinema and a good many of them were going to try and deal with the renters. His confidence in them was not guarded.

Hard K—Soft C.

A. Lever: I have given a considerable amount of thought to the matter and wondered why the renters have given to their society the name K.R.S. One reason is that the renters are as hard as the K in K-R-S., but I hope and believe that the General Council has also agreed to put forward a definite scheme rather than vague suggestions.

Mr. Eckman has come along and tried to get into better touch with exhibitors and has had conversations with our President and General Secretary, and has promised to try and ameliorate the position of the exhibitor. We are told this is goodness of heart, and that he and other renters are realizing that the lot of the exhibitor is not too bad.

But at the same time this gentleman would not have come along when he did be he not overcome that something would happen which would change the position of the exhibitor in this country where that man was not in the same way, the man who has reached you, or the society, or the exhibitors before this co-operative scheme was in operation. Man also he said that before the society was mooted he did not do because the society was something going to be brought forward, and that if steps were not taken by the General Council to try and week outwards the renters' lands.

"Sense and Nonsense"

If you are going to be fooled into a false sense of security at the moment by promises of improvement in your condition without guarantee you are doing the wrong thing. It is our turn to demand guarantees now. We are certainly not going to give away the little benefit we have derived at the moment on the chance of being able to secure an improvement in our condition, because we are not going to rely upon any such promises and discard the co-operative organisation—which we know is the only thing we should have every promise retracted without any pre-

Meeting with Children's Cinema Assoc.

The Committee appointed to meet representatives of the Children's Cinema Association attended.

"Your officers had had a very fruitful discussion with the Children's Cinema Association, and it was a delight and refreshing experience to converse with such social workers who represent our business, and who are doing so much for the next generation."

Alderman E. Trounson, J.P., said they all appreciated the every word at the meeting with the President and the unlike words which included the members present. It was the duty of any society, for any promises made, because expression of goodwill was part of the offer, and it was not necessary to agree proposal they would cut out no whatever.

Mr. Eckman had been questioned against the co-operative scheme in the first place, he was now in favour of it. In was true that the weapon he had and had achieved more in the Provinces than for a long time in bringing religion. He was not satisfied with anything Mr. Eckman had said.

"Renters Only Understand Force"

D. Harriss: On top of what is being done, but I am convinced that the mentality of the people on the side only understands one thing, and that force, and it is not the co-operative scheme that they would leave us little people alone, but we must generate some force and use it, a mighty scheme that will bring the other side of the trade to its senses.

Captain A. Davis said that the interests of members who were not in the co-operative scheme had to be looked after, and they should try to get agreed proposals from the renters.

Outlook: If there is an exhibitor who does not feel in heart that the co-operative scheme is going to be beneficial. I think the President is right in considering that every one of the 4,000 exhibitors would not be lacking in his duty if he did not consider a line of action that he had to take, to see that every avenue was pursued to see that those who would leave them little people alone, but we must generate some force and use it, a mighty scheme that will bring the other side of the trade to its senses.

John Harrison moved and Captain A. Davis seconded.

"That this General Council appoint a Co-operative Scheme on the subject of film rentals and other trading matters."

Councillor E. Harriss considered it showed how the exhibitor, and that nothing but good could come from such negotiations, provided there were guarantees for promises made.

Policy of Shelving

Major A. J. Gale, O.B.E., J.P., said it was not the policy of the Board of Trade to agree with the ordinary functions of the C.E.A., and he thought that there would be no policy of shelving in the interests of its members, by doing anything that was not in their own interest. The conditions would be first conditions ever.

On the policy of the renters, which extended over many years, was that they would give up the long battle for the people they would be considered the biggest importance, such as the standard rental and the different conditions in the contract, and after a little discussion they would settle it, and nothing was going to be done to any contract.

The agenda of any renters' board would be the standard contract and film prices to see how far the renters' parade to go to make conditions more reasonable than they were to-day.

Taking over that something in writing from the renters, promises would be no good as when a person is little more. The renters had not started their battle in England like they had in Britain.

VICTOR DAVIS said the whole question had arisen that unless there was some action of the council, they would doubt the genuineness of the offer made. Even the present one, had been initiated by a man before he came back to his father's house. He did not know what was considered the biggest importance, but his own opinion was that it was the co-operative scheme.

Mr. Harrison's resolution was put to the meeting and agreed unanimously.

"Deadbeats" at Trade Shows

Correspondence was read between the L.C.C. and the C.E.A., on the subject of the wholesale distribution of tickets for trade shows and the unlikelihood of many persons who were used to write the council to attend these shows. The C.E.A. stated that the presence of such persons at trade shows would be against the terms of the Cinematograph Act, and that consequently the council would apply to the Home Offices in respect of places of public entertainment.

It was agreed that a letter should be sent to the trade that the council's discussion should be emphasized on the subject of pointing out the reason for discontinuing such practice.
and whose films were directed to supplying children with healthy as distinct from that type of organization—which with we are unfortunately to blame for the cheating etc., which unfortunately, which unfortunately, which unfortunately, which unfortunately, which unfortunately. The depiction included two elegantly, the depicted the general, the depicted the general, the depicted the general, the depicted the general, each of whom has successfully conducted research.

The troubles of this Association arise from the fact that the members have been the targets of the Talking Films, they point out, generally are not acceptable, and the members are therefore booked by the childrens performances. The children want to talk at various points of the drama, and the way this Association helps the children enjoy themselves 100,000 and above, incidentally it is the way that one in the audience, the audience was not entertained, etc. But they point out that that child could become50 anywhere else.

It was refreshing to receive this unsolicited understanding from a body of this character, and they further informed us that they were quite willing to deal with any of the ridiculous statements made concerning the effect of the cinema on children by certain Taxation groups who do not understand that and whose ranks were mainly composed of people of a different understanding.

"The Association asks whether we can persuade the people of Mr. Neil McEwan, M.P., the Secretary of Entertainments Tax, and the General Council will, therefore, that all this matter is entirely different as far as it can be effectively done at the moment. You will see in your minds on all films in January the request for necessary information will be circulated immediately. You will see that every member for the need of promptly supplying information by the end of February, which will be circulated, are received. Your Committee, in the meantime, is especially anxious to stress this point to their members in order that the valuable training which must waste on a large scale of action.

The matter has been very fully reconsidered in all its aspects, and the opinion of the last meeting of the General Council is that the realization of the opinion of the Council becomes obvious when it is realized that the House of Commons is due to rise to-morrow and will not reconvene until February next. There is an opinion abroad that the Cabinet might act quickly if a strong enough case were presented, but your Committee would remind the members that to make an inventory of all films at once is not to be done when Parliament is not sitting.

Questions in Parliament

In regard to the paragraphs on Entertainments Tax, the Association is well aware that the questions which questions had been asked in the House of Commons themselves. The Association has now given official notice that, if the matter is brought up during debating time, it will ask questions for the purpose of bringing the case to the attention of the House of Commons.

The Association is further aware that the cinema bill (which was discussed in the previous Budget of September) is subject to the jurisdiction of the existing bodies. It is the opinion of the Association that the existing bodies are not competent to carry out the essential work. It is the opinion of the Association that unless the question is raised in Parliament, it will be impossible for the cinema bill to be properly considered. The Association is therefore ready to advise the desirability of not going beyond the limits of this report.

"The Committee definitely expresses the opinion that this year's problem films which have been extensively advertised, is proving a useful corrective to the public, to whom the cinema and films films is also of value in enabling others to build up opinion as they go as to the value it is likely to have when it comes to be shown on their screens.

Carriage on Films

"The West Lancashire Branch has again raised the subject of carriage on films. Your Committee is fully in sympathy with the wishes of the West Lancashire Branch, and has raised the question of carriage with the members during the discussion of the proposed contract. The quotex are just as essential as ever, and your Committee, as you know, has been advocating it as only would it be equitable for them to do so. Your Committee understands that companies of this kind do not at the moment carry much weight with the Cinematographic, the Cinematographic, and Vital importance to discuss with the rentex, your Committee has been advocating that any film be served by raising this point at present in the matter of carriage, and as a result, your Committee is at present in the matter of carriage, and as a result, the West Lancashire Branch can appreciate fully your Committee's further action. Your Committee also appreciates the reasons why they are not taking the necessary action in the moment, but the subject will not be lost sight of.

The report was adopted.

Tax Hits Hampshire Exhibitors

General Council Attitude Reverted

The tax is hitting me very hard," said J. W. Parker at last week's meeting of the Hampshire and Isle of Wight Branch, and that about summed up the views of other members present.

A general discussion on the reaction of the public to the increase in prices told a woful tale, and a resolution was ultimately passed supporting the attitude of the General Council in the matter.

The position of the small halls in relation to film rentals was another matter that came in for considerable discussion, several members asserting they could do better for themselves than anything the General Council and the K.R.E. could do between them. Major A. W. Banner, who was in the chair, said he had endeavoured to get some information about it, and would

Mr. Parker reiterated his opinion that they could get all they wanted at 25 per cent.

J. W. Parker, with whom the idea was, thought it was the same idea, that is, if you are lucky. When they had been thrown, it was not a very good idea, and that is why they were not having any more luck. There was no point in pursuing this matter. The Chairman: I think it applies to those who have sent in their returns for the last six months.

Worse Position than Before

J. W. Parker, Vice-Chairman, said he thought it would be just as well if the members of the General Council had not been so enthusiastic. In the last meeting of the General Council it was said that there was a 25 per cent. reduction in the prices, and that it was only due to the fact that the exhibitors had not been able to accept it.

Mr. Parker: Mr. Parker had told them that he had not been able to accept it, but he had not been able to accept it. As far as he was concerned, the cinema business was a very big business, and that the policy of increasing rentals was quite wrong.

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latest News About Pictures—

in Pictures

BIOSCOPE ART
SECTION :: STILLS
FROM FORTHCOMING BOOKINGS.
Ralph Lynn and Winifred 'Shotter are again featured in a farce by Ben Travers. "Mischief" was the feature at last night's charity performance before The Prince of Wales and Prince George at the Carlton, Haymarket, and is to commence a public run at the New Gallery next Monday, also scheduled as trade show date.
Six From Gaumont

Gaumont have just completed a series of trade shows which, in addition to the films illustrated here, include the Ufa musical spectacle "Congress Dances" and "A Gentleman of Paris," shots of which are on the opposite page.

1. "Neck and Neck"
2. "Is There Justice?" (Rex Lease)
3. "Arizona Terror" (Ken Maynard)
4. "Alias The Bad Man" (Ken Maynard)
In pictures 1 to 2 are George Merritt and Phyllis Konstam, Arthur Wontner and Vanda Greville principals in Gaumont's British success "A Gentleman of Paris". 3 and 4 convey a mere suggestion of the gaiety of Lilian Harvey's new starring vehicle "Congress Dances," which has broken records at the Tivoli.
George Bancroft's New Paramount Picture

"Rich Man's Folly"

Showing at the Plaza all this week Paramount have their latest Bancroft vehicle "Rich Man's Folly." The rest of the players include Frances Dee, Robert Ames, Juliette Compton and David Durand.
British Lion's First A.F.A. Film

At the Phoenix Theatre, Charing Cross Road, this (Wednesday) evening at 8.45 p.m., British Lion will give the first presentation of the new A.F.A. production "The Beggar Student," recently completed at the Beaconsfield Studio. Heading the cast are Shirley Dale, Lance Fairfax, Mark Daly and Jerry Verno.
Now In This Country

William K. Howard directed and James Wong Hare photographed this new production, thereby repeating a combination that was successful with "Transatlantic." Supporting the principals are Alexander Kirkland, Ralph Bellamy and C. Aubrey Smith. "Surrender" will be shown to trade viewers at an early date.
Six From Tower Street

Seth Parker, an American wireless idol, is the central figure in the new Radio production "Old Greatheart," which the trade will see in the early New Year. In private life "Seth Parker" is Phillips Lord, the good-looking young fellow in the small inset.
with them. He suggested that the Secretary should write to them, telling them of the precise terms of the resolution and asking them to agree to the resolution in accordance with the decision of the Branch. He felt this was the only way of dealing with this matter.

Would Render Meetings Fruitless

The CHAIRMAN, in seconding, remarked that it had become rather serious if one member would not accept the decision of the Branch. He thought there was a strong case for following the advice of the branch members. That sort of thing would render meetings fruitless, and he thought that the Branch should take every opportunity for them to get together to discuss matters of the same kind.

Captain KENDALL, supporting the resolution, congratulated Mr. Dakin, who should be written to at the same time, telling him of the decision of the meeting and suggesting that he take no further action in the matter in the meantime.

The resolution was carried, and then the Chairman was called upon.

Mr. Parker raised the question of the disastrous effect of the tax. He said that he was showing good films, but the people would not pay the extra penny. He had more or less, and the tax had reduced his takings by 30 per cent. When he went "talking" he raised the 3s. 6d. to 6s., but the people would not pay the penny tax. In the balcony he got about 30 or 40 people, but he wanted to remain loyal to the decision of the Branch, and if he wanted to know that the state of affairs was not at all row. Did they expect him to keep his business going?

The CHAIRMAN said that they were bound to have regard to the statement of a member who had given them the greatest pleasure, and that a member who was a loyal member.

Mr. Dakin asked, whether they liked it or not, the working class was in a position where they had to use the cinema. He knew them as well as any man, and they had not the money to buy the cost of amusement. The working man was just as much entitled to this facility as a person of leisure.

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The resolution was unanimously passed.

GOLDEN EYE

Mr. Parker remarked that he hoped some good would come from the Council's action, but he wondered why they would not put the penny tax on a side of the tax. He wondered whether the authorities had ever thought of the effect on the trade.

The CHAIRMAN said that it was not part of their business to discuss the tax in any form of a matter of amusement.

Mr. Dakin remarked that he wondered why the effect of the tax on the cinemas was not mentioned in the last Council meeting. He had been able to work up a lot of publicity on the tax's effect on the trade. He thought the tax was being taken on people's amusements was also a serious item.

Annual Meeting in January

It was announced that the annual meeting would be held at Southampton in January, and the Secretary added that arrangements for the various offices would be sent to him.

There is a strong feeling in the North-Western Branch that further consideration should be given to the decision that obtains in reference to the exhibition of "A" films in Liverpool. It is thought that in cases where local authorities introduce a rule similar to the one enacted by the Liverpool Licensing Justices, and which caused so much disturbance when the co-operative motion was taken, it is necessary that appropriate action should be taken. The case is not confined to Liverpool, and it is feared that a similar course might be taken in other parts of the country.

It is understood that the meeting held at Liverpool on Friday was in private, but both during, and immediately after, the meeting one or two members gave expression to the opinion that part at least of the discussion should be reported: at the outset, the Chairman, Alderman E. C. HAMMOND, E.D., said, "As you know, a general meeting will be held in the course of the next month, and it is intended that a brief reference to the general position of the industry will be made.

The Liverpool position was briefly recapitulated, and it was pointed out that the special case of Liverpool was not being as adult children under the age of 16 when accompanied by parents or guardians, to theatres showing "A" films, they were losing a revenue of about £700 per week or £3,500 per annum.

The proposal of one of the small urban councils to adopt a special class to the price of ticket to "A" films was that the cinema trade, and it was time they took adequate steps to protect the interests of exhibitors.

What had been lost through the closure of the rule that applied to the holding of cinema, was being made up in terms of g.s. d.

It was felt that, without fear of contradiction, the industry had been attacked in a most unjustifiable way. Any attempt to institute a law to do so, such as local councils and magistrates, was sometimes something to influence them, with the result that it was something to influence them, with the result that they had not the power to refuse. It was very regrettable that many justifiably charged themselves for doing what they might have been doing themselves instead of on the films themselves.

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The Chairman of the Council was invited to ask the Secretary of the General Union to write a serious communication to the Lancashire Daily Telegraph, pointing out that the holding of cinema was in the interests of the industry, and that the tax was a tax on the public, and that the tax was a tax on the public.

All Profits Absorbed by Tax

Entertainments Tax trouble came in for quite a lot of attention, and Alderman THOMSON reported that the Council had passed the resolution. One complaint was also made against the shooting of "A" films in Liverpool, and it was feared that the tax had reduced the price. The Council was asked to consider the resolutions of the General Council.

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Southern Cities of ELCOS:

200 Already Joined, Declares Major Gale

Convoyed by A. Daniels, Secretary of the Portland Branch of the C.E.A., a special meeting of exhibitors from Portland, Southhampton, and the Isle of Wight was held at his offices at Southsea on December 3th to consider the co-operative booking scheme of the ELCOS. Sir Gordon Craig was unable to attend as anticipated, owing to pressure of work, but Major A. J. Gale was present and gave an address on the objects of the Society, after which a resolution recommending the scheme was passed.

Councillor F. J. SPICERWELL, Chairman of the Portland Branch, presided, but it was explained that the meeting was not called as a C.E.A. meeting. In his speech, Councillor Spicerwell said he hoped that that was an augury of future union of the industry. He expressed the desire that the trade had many grievances, and they ought to get together to discuss them more often.

Price Relief

A special meeting of exhibitors at Plymouth was held at the offices of Mr. A. J. Gale, at which it was decided that the prices of film were too high. It was decided that the price should be reduced to 25¢ per cent. and that all exhibitors should be able to obtain it at that price.

Satisfied with Progress

Major Gale replied that he was satisfied with the progress made, and that the scheme would continue to be successful.

How It Will Operate

Councillor W. D. BECK (Southampton) said what was necessary was to know how the scheme was to operate. Major Gale explained that there would be a delegate in each area to carry out the work, and that the delegates would have to know how to deal with the profits, the films, and the trade shows. He said that the scheme was to be operated on the basis of co-operation, and that the exhibitors would be able to make an equitable profit.
Manchester and Liverpool

Compliment to Morecambe Managers

Stating that his entertainment houses were assets to any seaside town, the chairman of the Morecambe Watch Committee on Friday congratulated the local managers and licensees on the way the premises were conducted. All the licences were renewed.

In H. D. Moorhouse Circuit

Empire, Manchester (which twelve months ago was leased to Federated Estates, Ltd., and has reverted to the control of The Empire (Preston), Ltd., but it will be operated in association with the Manchester Palace of the H. D. Moorhouse Circuit. Sidney E. Sayers will continue as manager.

(10,000 for Blackburn Cinema

New Central Hall, Blackburn, whose average gross annual profits for the last six years were £8,000, was sold last week to Proprietary Theatres, Ltd., Rochdale (the owners of the Blackburn Rialto), for £10,000.

Bidding started at £5,000, was carried in stages of £1,000 to £7,000, in bids of £500 to £9,000, and then by smaller amounts to the price mentioned.

The theatre, which seats 1,381 persons, is equipped with Western Electric apparatus, Proprietary Theatres, Ltd., to the value. Eleven other theatres in Lancashire town.

Four Northern Counties

(Representative: Theo. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

Christmas Day Hours Extension

When application was made to the Walmsley Magistrates’ Court to open on Christmas Day on behalf of the Borough Theatre, Tyne, and Queen’s Cinema, Wallsend, J. H. Cannon was given leave to present evidence. The programme could not be speeded up or slowed down, and it was a very difficult matter to obtain a programme that would fit in without the usual times.

The magistrates agreed to grant the licence also the extension of cinema hours.

Cinema Changes Hands

The Kino Cinema, Newsham, which has been controlled by John Rixson for some time past, has been purchased by A. B. Wilson, 52, Sowell Street, Newcastle-on-Tyne.

Children and Films

Newcastle Education Committee has issued a leaflet to all elementary school pupils to take to their parents or guardians. The leaflet advised parents that category B films were for adults only, and urged them to see that their children only attended cinemas when “U” films were exhibited. It was pointed out on the leaflet that it had been decided to issue same as the outcome of a conference which had been summoned by the Education Committee at the request of the Juvenile Organisation Council and other bodies. The leaflet also gave particulars of the Home Office regulations in respect to “A” and “U” films and pointed out that cinemas in Newcastle exhibited only the genuine category B films, indicating the titles of the films showing, time of showing and the category.

Sunday Films Permission for Charity Concert

Newcastle magistrates last week granted permission for a cinema show to take place in the Stoll Theatre, Newcastle-on-Tyne, on Sunday next, the 26th at 10.30 p.m., in aid of the Newcastle Police Aid Mutual Association, subject to the consent of the licensing authority.

Wba’ a Day

On December 31st, the Picture House, Eye- mouth, was controlled by Hughes Bros., will re-open with B.F. H. “talkie” equipment, which is being installed. The date fixed for the opening is January 7th. It is the most popular New Year’s Eve is usually the Scotsman’s great day.

Northern Exhibitors’ Annual Dinner

A large number of Northern exhibitors attended the annual dinner of the South Shields Cinema Proprietors’ and Managers’ Association, which was held last Sunday. John McColl, of the Moss Empire circuit, occupied the chair. The principal guests included the Deputy Mayor of South Shields, the Chief Constable, J. C. Bell (chairman of the Northern Circuit), W. Carr (vice-chairman), Alfred Smith (secretary), W. H. Linolon Travers represented the renters. All arrangements in connection with the dinner were carried out by Mr. Johnson, of the Queen’s Cinema, South Shields.

Leeds and District


Chief Constable

According to the report of the Leeds Chief Constable, presented at the annual meeting of the licensing justices, there are now 70 cinema licences in the city, two held by music-halls, six by premises where cinema entertainments are occasionally held, 10 by the regular picture houses which have actual seating capacity of 34,663, or one seat for every eight of the population.

A Cinema Ball?

The question of running a Cinema Ball in Leeds has been raised again, and a meeting is to be called shortly. The possibility of holding it in January so the matter will have to be tackled very shortly.

The Bradford Cinema Ball is to be held in the New Victoria Cinema ballroom on January 28th.

A Popular Figure

The Yorkshire trade will shortly lose a very popular personality on the renting side in Edgar Issac, manager of the Electric Cinema, Blackpool. Mr. Isaac has been on the Yorksire territory since the war, coming to Sheffield first for Fox Films, then to Leeds for Goldwyn, and latterly for F.B.O. in Leeds.

Fire at a Cinema

A small fire broke out in the generating charges beneath the operating room, of the Capitol, Meanwood, last Thursday afternoon, as a result, it was stated, of a local fault in one of the electricity substations supplying the district. The outbreak was soon found and soon subdued by the local fire brigade. When the fire allowed the premises to be re-opened.

A Fine Enterprise

Harry Hopkins, of the People’s Palace, is making something of a transference at his theatre, which has been closed down for two or three weeks. The hall has been cleared almost to a shell, and what with a new entrance, a new proscenium, a new ceiling, new decorations, new seating, new screen, and the latest B.T.-H. set, will, when reopened for Christmas, be one of the smartest and most modern and up-to-date halls on the south side of the river. The theatre will in future be known as the Palace.

Birmingham and Midlands

(Representative: O. Forde Jones, “Winona,” High Road, Smethwick, Birmingham)

Presentation to S. L. Mansfield

Exhibitors and renters in the Midlands assembled on Friday evening to make a presentation to Mr. S. L. Mansfield, manager of the Smethwick branch of the Midlands. The presentation took the form of a set of 37 very English cut glass sets. The immediate subscribers were not able to be present, I have been requested by Mr. Mansfield to express through this column his many thanks.

Aid for Benevolent Fund

A special Sunday evening entertainment at the Coliseum Cinema, Saltley, during the past
**THE BIOSCOPE**

**December 16, 1931**

**Notts and Derby**

(Representative: W. Bernard Stevenson, "Hilfield, 2, Noel Street, N.W." and The Nottingham Journal, Parliament Street, Nottingham.

**Telephone:** Nottingham 2121)

For the Kiddies

Over 2,000 poor children of Nottingham are to hear the Duke of Kent at the Nottingham Hippodrome, on Christmas Eve. The Duke, who is patron of this important P.C.T. house, is arranging a special programme. There is already assured of the personal patronage of the Lord Mayor of Nottingham, the Lady Mayoress and the Sheriff of Nottingham. The Lord Mayor has promised to speak.

**Staff Ball on Friday**

There is to be a cinema staffs ball at the Palais de Danse this Friday (December 18th) night. Two hands have been booked and dancing will be from 9 till 3.

**Stoke-on-Trent**

**Newcastle: Stoks No**

Newcastle (Stoks) Watch Committee have paused a resolution in favour of the opening of cinemas in the borough on Christmas Day. This announcement should be a boon to exhibitors in the Newcastle district, for they have received considerable patronage in recent months. The chairman said that subject to there being a warrant on the premises, a license would be granted.

The Bench granted permission for opening the Old Wych theatre on Christmas Day.

**Barrow-in-Furness**

A Barrow Wedding

A wedding of considerable interest in cinema and entertainment circles in the Furness and Lake Districts took place at St. Paul's Church, Barrow on Saturday, December 12th. The bridegroom was Jack Simpson, manager and director of the Kyeswic Alhambra Theatre Co., and daughter of Mr. and Mrs. James Simpson, the former being manager of the Kingswinford Cinema. The bride was Miss Margaret Kaye, of Barrow. Wm. Birckett, organist of the Gaiety Cinema, Barrow, presided at the temporary alter. Among the guests were a gondola, an electric lamp and props from the staff of the Kyeswin Cinema.

Closed Indefinitely

The Windsor Cinema has been closed indefinitely owing to the falling off in receipts.

Picture-goers in the district hope that the closing down will only be of a temporary nature.

**Yes, Yes**

Permission has been granted for performances on Christmas Day at the Electric Theatre, Barrow, and Empire, Barrow, and Dalton.

**Portsmouth and District**

Two More Conditions

Cinematograph licences issued to Portsmouth exhibitors are covered with a mass of regulations, but there are only two new conditions to be applied during the ensuing year. One of these lays down that all hills must be closed by 11.15, and there must be at least one hill for every 200 inhabitants. The other condition states that exhibitors must now to be turned up four times during the period. The revised regulation states that they shall be turned on fully at the conclusion of each item in the programme other than the last film.

**Places Lost**

There are important variations made in the authorised seating accommodation of various cinemas (Continued on page xiv).
Wisdom with Economy

The above is a wise motto for the theatre at all times and is particularly appropriate at the moment. It is a great pity that many theatre owners have not read it. Managers seem to think that because the public never sees the projection equipment there is no need to spend money on it. Of course, that is all wrong, for defective plant will make its presence apparent in screen results almost as blatantly as seating with the stuffing coming out will show in the auditorium. That is, providing that the projectionists are not so inefficient that they cannot take advantage of good equipment anyway!

Putting Off Repairs Costs Money

To put off desirable repairs simply because they are not absolutely essential is a mistake. A repair bill will not grow less through being disregarded. All that will result is that new equipment will have to be purchased sooner than would be necessary if existing machinery were kept in trim by adequate repairs. That same rule holds good throughout the theatre and is not true of the auditorium only.

Try the Didbury Scheme

The Capitol Theatre, Dickbury, tackles this matter of repairs very skilfully, as was pointed out in The Bioscope last week. The chief projectionist is granted a small cash balance and is made responsible for the continuance and quality of the projection. Of course, an unscrupulous man might "make a bit on the side" by parting with his fund skilfully, but apart from natural instinctive honesty, instant dismissal from a well-paid job is not worth risking for the pound or two obtainable by cutting corners. A man with his heart in his work can save money. But a poorly-paid man won't bother to do it because his job is not really worth holding down. Remember that the difference between the salary of a cheap man and that of a skilled projectionist is often—in fact, nearly always—more than offset by the former's repair bills.

Warning to Architects

When an application was made to the Southport magistrates for permission to erect a draught screen at the rear of the seats at the Bedford, Southport, the magistrates uttered a warning to theatre proprietors and architects. The proposal was to move forward the lower half of seats three inches, and the second row one inch to accommodate the screen.

The chairman of the magistrates stated that the bench is most anxious not to hold up an improvement, but there are rules and regulations which every cinema proprietor knows. Every architect, too, knows about them, and will place cinema proprietors in a difficult position if they are not adhered to. The Bench will have no hesitation in refusing schemes until the plans are put in a way which the Bench desire. It must be thoroughly understood by everyone that the Bench lays down the conditions as to the way in which plans must be delivered. It is not a question of the architect doing what he thinks is suitable himself. So far as the present case is concerned, the Bench are passing the principle, but the plans will have to be amended.

Measuring Audience Response

As a nation, the Americans are fond of scientific toys, or of applying scientific apparatus to rather childish uses. Chicago is the latest city to demonstrate this. A machine known as the Polyscope, which records the psycho-galvanic reflex of the person to whom it is applied, was installed at the Universal Film exchange. Then all the high lights of filmdom came and watched the machine check up on the emotions of an audience. Every thrill felt by the subjects was accurately recorded. Now in this country we don't need complicated equipment to test audience reactions, any exhibitor can tell from a glance at his box office returns just what his patrons feel!

Champion Courage

On another page in this issue we reproduce a letter sent us by Charles H. Champion & Co., Ltd., the well-known makers of Ship Carbons. In pointing out that no fewer than 68 per cent. of the replies to a series of advertisements inserted in the film trade press were directly due to that which appeared in The Bioscope, Mr. Champion is only disclosing an experience which others have often appreciated but seldom had the courage to state in print. Many thanks, Mr. CHAMPION!

A Sunshine Sign

When "Sunshine Susie" was due for presentation at the Capitol, it was decided that something striking in facia displays was needed to do justice to this fine British picture. So on Thursday Stransigns were asked to see what they could do. On Monday the Capitol had a sign which was at once compact and striking. The sign depicts a sun rising above the front canopy of the theatre, with rays radiating in all directions. The centre of the sign is lit from behind and is flame coloured. The colours of the rays range from red through orange to bold yellow. The sign is not large, yet it houses some four hundred lamps. It is unquestionably one of the finest electric front-of-the-house signs displayed by any London cinema for some months. It dominates the whole of the Haymarket and is commanding considerable attention. The only other matter on the theatre front is the name of the film above the sign. A really first-rate display for which Gaumont-British and Stransigns deserve every possible credit.

Fine Style Posters

Have you noticed the type of poster now being used by Gaumont-British theatres? The general matter is printed in orange, but right across the centre is a black band apparently some 18 in. high. The title of the feature is set out on this in large white letters. I have seen those posters in competition with the efforts of some of the leading product of the National Advertisers, and it holds its own remarkably well. Why not try to work out a simple stock design of poster for your house? I know it will probably be a more expensive matter than purchasing material available from the printers, but it will make the difference between your posters being read and being simply unconsidered ornaments on hoardings.

It Would Not Burn!

The film lay in the blazing room. With everything else in flames, it would not burn, but simply melted down.

The Spicer-Dufay colour film came triumphantly out of an unexpected test when fire broke out at the Sawston factory of Spicers a few days back. The fire occurred in the section where the dyeing of the film is carried out, but never got beyond that section. Although the dyeing machine was completely destroyed, the film on the machine did not burn, but melted, and the fire was prevented from extending to other sections by the screen of the film itself which had been placed above the machine to keep dust from falling on the film being coloured. Since the process was described in The Bioscope, on June 3rd, little has been heard of it; but if this is the sort of treatment it is going to stand up to we may be sure that a lot more will be heard in the near future!

Cooking by Arc Lamp

A Western Electric service engineer, visiting a theatre on his normal servicing round, heard the following:

1st projectionist: "What reel are we on now, Bill?"
2nd projectionist: "Reel three."
1st projectionist: "Then dinner's about ready!"

He opened the lamp house door and exclaimed, "It's nicely browned by the heat of the H.I. arc. What about trying this yourself?"

"COMMUTATOR"
TACKLING
FILM MUTILATION

**Widespread Campaign Starting**
Moves Both Here and Abroad

Film mutilation must be considered one of the foremost causes of waste and of monetary loss to the trade as a whole. It costs cinemas patronage, forces the renters to print additional copies and results in the care expended on productions in the studio being largely counteracted when the public sees the picture.

Asmodically various sections of the industry have made attempts to tackle the evil, but, unfortunately, the measure of success attained has been slight. This failure has been in large measure caused by the fact that there has been no combined effort to tackle the problem. It is quite hopeless for one section of the trade to try to eliminate the contributory causes to mutilation which happen to fall in its limited field, when a dozen other causes are not even specified.

**Projectionists’ Guild and S.M.P.E. Take Action**

At the present time considerable attention is being paid to mutilation, both here and in America, by organisations that are well qualified to tackle the matter. In England the Projectionists’ Guild is to approach the C.E.A. with regard to the actual damage inflicted on prints by incapable operators. In America the Projection Practice Committee of the Society of Motion Picture Engineers is to undertake a most comprehensive review of the entire problem.

**Investigating Print Processing Practices**

The S.M.P.E. considers that it should be possible to determine once and for all what tensions should be applied to film during projection. The clearance of adjacent projector parts, allowable tolerances and the degree of wear permissible before risk of damage becomes insistent are also to be studied.

At the present time there is absolutely no uniformity in print processing. Some concerns process one way, some another. Some are content to wax the sound track, others do not bother to process the prints at all. With unprocessed film there is a tendency for the emulsion to accumulate at the tension points of the projector. When this happens the tension applied to the film, by the pressure pads of the gate, for instance, is greatly increased and unnecessary strain is imposed on the film sprocket holes.

Therefore, until there is uniformity of processing, it will be impossible to fix standard tensions and clearances. Nor is this all.

The man who processes his film is at present penalised whenever his print has to be run in the same programme with unprocessed stock. Which, of course, is manifestly unfair.

Mutilation must be tackled from every angle. Its causes must be sought from the moment the film is exposed in the studio. Once they have been determined they must be eliminated, but this can only be achieved by a combined effort.

**Why Flashmarking Is Tolerated**

Mutilation is caused in a number of ways, of which two of the most important are defective equipment and willful mishandling of prints by so-called projectionists. Since the coming of sound projectors in really poor condition have not been so numerous. This is probably due to the fact that bad sound empties theatres, and that good sound and bad machines do not go together. The activities of the flashmarkers and fuddled fumblers are unfortunately showing little decrease.

The inexcusably slack attitude of certain renting houses is undoubtedly one of the prime reasons for the continuation of this state of affairs. They could stamp out the practice in six months if strong action were taken. Unfortunately, individual concerns are unwilling to take definite steps, in case other renters do not back them. If A takes action against an individual theatre he fears B. may use that as a pretext to secure the business of that house. This is a situation in which only combined action by the entire trade can solve satisfactorily.

Another reason for the flashmarking flourishing is that theatre managements seldom, if ever, see the actual film reels. So long as the show goes on they are not interested. The theatre which takes care of film gets no more practical encouragement from the theatre which treats them badly.

**Combined Work Will Effect Improvement**

So the theatre management and projection staff have no reason to give particular care to material which is not their property anyway. Of course, if the renters offered a slight inducement to the theatres to return film in good condition there might be a very different tale to tell about this form of film mutilation.

The responsibility for film mutilation does not lie wholly with any one section of the trade. All are, in some extent, to blame for its continuation. Let this fact be acknowledged, and let the industry accord definite support to the efforts of those organisations who are attempting to get improvements made, then it will not be long before the industry feels the benefit.

The BIOSCOPE trusts that every success will attend the efforts of those organisations and members of the trade who are fighting for the abolition of this obnoxious practice.

They have our whole-hearted approval and support.

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**Reproducing High Frequencies**

Interesting W.E. Patent Application

There has always been a certain amount of trouble in selecting materials for loudspeaker diaphragms owing to the fact that every substance has a frequency at which it vibrates more freely than at all others. Attempts to produce a suitable diaphragm material having a "favourite" frequency above or below the audible range have not met with any pronounced success.

It is, however, possible to design a diaphragm adequately to cover limited sections of the audible range, but this demands the use of a number of speakers and considerably complicates the work of installation and maintenance, besides requiring considerable space space.

A patent application just filed by the Western Electric Co. suggests that a simple but interesting solution has been found. This consists of placing a small horn within the

(Continued on page 4)
Says one CHAMPION to another!

AN UNSOLICITED TESTIMONIAL FOR

The BIOSCOPE

THE GREATEST ADVERTISING MEDIUM IN ALL THE INDUSTRY

With apologies to 'The Champ' of Metro-Goldwyn-Mayer
NEW EQUIPMENT FROM KERSHAW
Two Arcs (One Under Sperry Patents)
and Special Ranges of Wide Aperture Lenses

This arc—Kalee Type H.L.—is being manufactured under the Sperry patents. Automatic feed and rotation of the positive carbon are outstanding features

The solid construction and reliability of the Kalee mirror arc have been familiar to the trade for a long time now. As might be expected, Kershaw have not rested content with the standard attained. They now announce that two new arcs and two series of wide aperture projection lenses are ready for distribution.

The 10 in. H.M.L. arc lamp is in many features similar to the earlier Kalee mirror arc. The new lamp, however, presents very considerable improvements in that the carbons are now fed automatically under the control of the arc voltage, and that a magnetic arc flame control is fitted. This lamp can be operated satisfactorily on between 60 and 75 amperes.

Kershaw are now able to market a true high intensity lamp which is being constructed under licence under the Sperry patents, covering the rotation of the positive carbon. This lamp is known as the Kalee H.L. Rotating Positive Carbon Super High Intensity Arc Lamp.

All Arc Requirements Can Be Met

The H.L. arc is designed to operate on all practical currents up to 125 amperes. The carbon jaws have been specially constructed to permit of carbon combinations suitable for various requirements being used.

The Kershaw Projector Co. arc, therefore, now in a position to supply arc lamps suited to any and every cinema's requirement. This is but one more feather in the cap of a concern of which the engineering reputation is such that the Admiralty accepts the firm's tests of their own product.

Series "B" and "C" of the Kalee projection lenses are now ready for distribution. The chief feature of this new range is a special wide aperture, which permits of more light being transmitted to the screen.

Each of these new products has undergone exhaustive tests before being passed as of satisfactory Kalee standard. All are of British manufacture.

Further details concerning any of this new equipment can be obtained from Mr. Shilling at the London headquarters of the company.

A Striking Folder

One of the most striking folders which has come to our desk for many months deals with Holophane floodlighting installations. It is a particularly vigorous specimen of black and white work, containing excellent photographic reproduction of some of the floodlit buildings on view during the recent Congress.

This is the Kalee Type H.M.L. Automatic Arc Lamp, which is fitted with a magnetic flame control, automatic carbon feed and 10 in. glass mirror
Compton Organs are “The Best in the World.” They are the product of British enterprise, backed by British capital and made by British craftsmen. The repeat orders we get prove that our faith in them is justified. Expert designers are available to all Cinema Owners and Architects interested in organ installation.

Compton Organs embody many exclusive features. Every instrument is planned specially for the building in which it is constructed. We can cope with every possible problem of installation. The exceptionally long life of Compton Organs is assured by our “after-installation” service.

**THE COMPTON**

*Is the World’s Best THEATRE ORGAN*

Console of the new Compton Organ at Shepherd’s Bush Pavilion

---

**FOR CONTINUOUS AND TROUBLE-FREE OPERATION INSTAL A COMPTON!**

**JOHN COMPTON ORGAN CO., LTD.**

Chase Road, Willesden, London, N.W.10

Telegrams & Telephone Willesden 6666
Sudden darkness need never disorganise the new Empress Theatre at Brixton

Chloride STORAGE BATTERIES

The proprietors of Brixton's Empress Theatre have wisely installed a Chloride Battery. They now have the satisfaction of knowing that should the main electricity supply be interrupted the house will not be in darkness. The Chloride Battery will be there to save the situation. And it will do it. It is faithfully fulfilling this important function in over one hundred and fifty cinemas in various parts of the country and the number of such theatres with this most necessary safeguard is steadily growing.

MADE ENTIRELY IN ENGLAND, EMPLOYING BRITISH LABOUR AND BRITISH CAPITAL
The Chloride Electrical Storage Co., Ltd., Exide Works, Clifton Junction, nr. Manchester. London Office at 137 Victoria St., S.W.1
THE BIOSCOPE

AN OLD SPANISH COSTUME
New Suburban Super in West London

Something Fresh in Ceiling Treatment

Probably in no other direction is London extending so rapidly as towards the West. New centres of population are being developed, new districts are being created by the Metropolitan Boroughs, and consonant with their growth we find bursting forth new centres of entertainment. Hammersmith, Hounslow, Acton, Greenford are a few of the districts in which we can lay our fingers on new theatres.

But let us, as students of construction, turn our eyes for a moment towards Ealing, where—at Northfield Avenue, Northfield—work has lately begun on erection of a new cinema, which is being pushed forward rapidly with a view to opening in the spring. This theatre is the enterprise of a company called Wallpole Hall, Ltd.

Occupying a commanding site adjoining Northfield Station, this suburban super is being laid out to contain 1,600 seats, 500 of which will be in the usual balcony. Its architect is Cecil Masey, F.R.I.B.A., who has left the imprint of his skill in all the parts of London and its counties around. From his plans this Bioscopc has been able to gain an impression of how the completed theatre—which is to be named the "Avenue"—will appear to its frequenters.

Huge Central Window

The front elevation will be Spanish in conception (and who more adept than Mr. Masey in this particular treatment?), and will be faced in rough yellow plaster with richly coloured embellishments. Its foremost feature will be a huge central window, distinguished by twisted pillars and terminating in a high central pediment.

At the entrance will be four pairs of doors, giving immediate access to the box office vestibule, which will be separated as a separate entity by reason of a further group of four doors distinguishing it from the main foyer.

On both sides of this foyer will be a short wide flight of steps leading down to the stalls foyer, and in the centre a flight of six wide steps rising to the balcony. Both the staircase and the interstices between the waiting spaces. Three distinct entrances from the lower foyer will serve the stalls, and as the balcony will be approached from both sides of its upper lounge, it will be possible to fill—and clear—the theatre with rapidity and ease. A large space has been left in front which may be altered.

Over these foyers and lounges the projection room and subsidiary chambers will be placed in the rear and above the balcony. The whole suite has been designed to permit freedom of movement by the operators. A throw of roughly, 120 feet is given.

Spanish-American Courtyard

The auditorium will be spacious in its dimensions and will culminate in a proscenium opening 50 feet wide and 30 feet high. Decorative treatment will, as outside, be Spanish-American in motif and of a semi-atmospheric nature. The walls will be of deep orange-coloured rough plaster, which will be embellished by brilliant high colour enrichments, and will convey the impression of the exterior walls of an old Spanish-American courtyard.

No effort is to be made, however, to portray such realistic details as crumbling masonry. Mr. Masey contending that it is not possible to carry out such a scheme to its logical conclusion without being bizarre. The whole intention of the scheme, he insists, is to create a restful and homely atmosphere.

Treatment of the ceiling is to be on lines that are possibly unique in this country, for here the architect does not intend to carry his realism as far as a blue sky with twinking stars, but to carry his opinion that such treatment is invariably rendered ludicrous by extraneous shadows.

In this theatre it is proposed to introduce what Mr. Masey describes as a draped valarium, which will be carried out four entirely enshrined territory of bright contrasting colours. The tapestry will cover the whole of the ceiling and will be supported on the centre line of the ceiling, falling in bold loops to the side walls. To complete the effect, large decorative tassels will depend from the very tassels, the whole in the main source of illumination.

Organ Chamber Below Stage

A further noticeable point in the auditorium will be the lack of symmetry between the side walls. On one side, just alongside the proscenium arch, will be a richly decorated screen, a highly ornamented balustrade, while on the other wall will be a projecting balcony, with a red tiled roof giving a Moorish turret effect. The whole will be perfectly vertical, and will be permanently fixed to the back wall, a special built-in recess being fixed for the organ through the walls. An organ will be installed, the main chamber of which will be the shell of the building, lending support to the tenant who declares that for the immediate future he does not wish to become an organist's legitimate source of music. This demonstration most successfully at the gigantic organ of the "Regal," Colchester, where Mr. Masey installed the organs under the stage.

Dagenham's New Grange

Ambitious Reconstruction Planned

Plans are now nearing completion for the reconstruction of the Grange, Dagen-

ham, the property of Kay Bros., of Oxford Street, W. Prepared by Lewis Solomon & Sons, of Hart Street, Bloomsbury, the plans are shortly to be submitted for approval to the various authorities concerned. Building is expected to be started by June next, the existing theatre to be open during the work. It is understood that the Grange may eventually be under the Alwvorth Construction Co., of Oxford Street, W.1, with whom the pro-
networkers are associated.

The reconstruction will entirely alter the present position of the cinema, as a new auditorium is to be built with a fully equipped stage, extending west. The existing hall will then be reconstructed as a huge waiting foyer, with waiting accommodation for many hundreds of patrons.

December 16, 1931

CAMBERLEY

ASTORIA

Work Starts on Rural Super

Following approval of the plans by the local authorities and the county authority, work started on the new building of the "Astoria," Camberley, Berks. This new theatre is to be built to the plans of H. S. Scott, A.R.I.B.A., of Birmingham, for the Astoria Ltd., Camberley, of which Mr. Foord is managing director, and will have a total seating capacity of some 1,300, 300 seats being in the stalls and 1,000 in the balcony.

The site for this new super is on the main London Road, and occupies a commanding position. Architecturally, the building will conform to the modern style, in which simplicity and refinement of detail will be combined.

The first elevation is a good example of the modern vertical treatment, with its three pairs of tall decorative windows directly over the main entrance, whilst the architectural balance is admirably met by the further three tall windows in each flank.

Large waiting foyers will be provided, and there will also be a spacious cafe lounge.

The building contract has been placed with T. Elkins & Son, of Birmingham, and the constructional steel work is being supplied and erected by E. C. & J. Key.

ANOTHER FOR NEW-Castle-on-Tyne

Dependent on Council's Sanction

Newcastle-on-Tyne will soon possess another super near the centre of the city, if the City Council, which meets to-day (Wednesday) approves the recommendations of the Estate and Property Committee that the lease of a large site in Prudhoe Street be extended for another 20 years. If the Council accepts the recommendation, a site containing 2,410 square yards will be leased to J. Joyson and R. W. Loughton. The site is situated on the south side of Prudhoe Street and, as it is understood, the proposal to erect a super cinema is backed by a cinema combine of national standing.

Cost of the proposed structure will probably be in the neighbourhood of £4,000, but a minimum of £15,000 has been mentioned. Plans have already been prepared and the cinema is to have a seating capacity of about 2,000.
COLUMBIA
CB. 319 "Let Love Take Care of Fox" (Fox Trot), and "If I Could Turn Back the Clock" (Fox Trot). Jack Payne and R.R.C. Dance Orchestra.
Two thoroughly charming and musical renderings, free, for a chance, from "hot" improvisations. Excellent for dancing.
CB. 323 "If I had My Time Over Again" (Waltz) and "Now that I Have You" (Fox Trot). Billy Cotton and his Band.
Two good dances, but the vocal accompaniments are rather dreary.
CB. 321 "In the Glowing" and "In Old Madrid," Jack Payne and R.R.C. Dance Orchestra.
Two "straight" adaptations of old song favourites. Excellent in every way.
DX. 272 "The Wrong Box" and "Congo Nights" (12 ins).
Two excellent one-act thrillers, unusual in character and splendidly produced to secure a popular reaction. The first describes a journey on a driverless bus at midnight, the other a quick, intense sketch of tropical adventure and vengeance.
DX. 269 "Funeral March of a Marrowette" (Gounod) and "Battle of Seattle" (Shelving) (12 ins) by R.R.C. Wireless Military Band.
Two beautifully mellow treble triolets entirely free from the staidness we too often find in military band renderings. Will please lovers of quality rather than volume.
DB. 570 "The Royal and Ancient Game" (Clapham and Dwyer).
This record of a well-known broadcast item is naturally of little use to the exhibitor, save for his private entertainment.

THE BIOSCOPE
On the DISCS
H.M.V.
B. 6024 "My First Love, Last Love." (Fox Trot) and "Nice Rags." (Fox Trot), Victor Alan, Phil Oman and their Orchestra.
Two superb fox trots. Recording worthy of the highest praise. Sure to be regularly used items in the dance repertoire.
B. 6030 "I Found You." (Fox Trot) and "Leave the Rest to Nature." (Fox Trot), Ambrose and his Orchestra.
Expertly sung and played and with just the mixture of suggestiveness and romance that seems to be popular at the moment. Ambrose's work always has vocal finish.
B. 6036 "Come to Me." (Fox Trot) and "If You Haven't Got Love." (Fox Trot), Jack Hytton and his Orchestra.
These well-known numbers from the films "Indiscret," and the fact that they are played by Jack Hylton and recorded by H.M.V. is all the comment that is necessary.
B. 3809 "I'd Rather Be a Beggar with You." and "Faithfully Yours." Patrick Waddington (bari.
). (At the pianos William Walker and Peggy Corkrane.)
The first of these two is not particularly attractive, the second has charm and will be appreciated by Patrick Waddington fans.

PICADILLY
B. 809 "Moonlight Serenade Tune." (Fox Trot) and "Get the Beach, Get the Park." (Fox Trot). Blue River Band.
A model for this kind of record. Nicely sung and rendered.
B. 809 "Would You Like to Take a Walk?" (Fox Trot) and "Lazy Day." (Fox Trot). Cunard Dance Band.
Notable for excellent recording and particularly pleasing vocal refrain.
B. 809 "Whistling in the Dark." (Fox Trot) and "Roll on, Mississippi." (Fox Trot), White Star Syncopators.
Marvellous value for the dance man. The second side particularly well suited to the non-syn. Full of harmonious pep.
B. 809 "Shake and Let Us be Friends." (Six Eights) and "Bubbling Over with Love." (Fox Trot), Jack Leon and his Band.
Excellent addition to a dance-lover's library, both vocal and recordist work being first-class.
B. 809 "Adios, Buenos Aires." (Tango) and "Mamun - no quiero un serio." (Tango). with Spanish refrain. the Saragossa Tango Orchestra.
The Saragossa combination is always interesting, and these two make quite attractive tango recording, though the fact that the vocal chorus is Spanish restricts their appeal to popular audienc.
B. 809 "If You're Really True to Me." (Fox Trot) and "I'll Always be True." (Waltz). Howard Goldsky and his Waldhorns.
Two tuneful but undistinguished recordings; good value for the dance lover.

Give
Holophone Ltd.
this
and Holophone Ltd.
will give you :—

Visit the
RIALTO
BLACKBURN
Opening December 21st, 1931
AND SEE THE MARVELS OF
HOLOPHANE
Interior Colour
Lighting

Visit the Regent
Christchurch
(opening December 20th, 1931)
and see Complete Stage Shows of
Exquisite Beauty by Holophone
Equipment only (no artists required)
BLACKBURN
CINEMA
Quick Time Construction of the Rialto

BLACKBURN'S new wonder cinema, the Rialto, which will open on Monday (December 21st), has been completed in remarkably quick time. It was only on June 16th that David Rosenfield, chairman of Avon Assurance of Properties, Ltd., together with his co-directors, laid the corner stone of this building. It speaks well, therefore, of the energetic efforts of the directors in bringing to completion in such a short time this superlative cinema.

Something like £65,000 has been spent on the site (which was acquired from the Blackburn Corporation), the building and its equipment. The building itself is situated in the heart of the town centre—in Penny Street—and occupies what is almost equivalent to an island site.

The interior is faced with Accrington rustic bricks of varying shades, arranged in panel form around the windows and doors, and the octagonal corner, abutting on Penny Street, is treated in vitreous terra-cotta, surrounded by a reinforced concrete dome, covered in green glass. The elevation to the side street has terra-cotta pilasters and dressings around the exit doors.

Aesthetics of Good Furnishing

The principal entrance from Penny Street gives access to a crash hall, 75 feet long and 32 feet wide, floored with terrazzo. On the first floor there is a further crash hall or lounge, 59 feet long and 44 feet wide, with an adjoining kitchen and servery for the supply of light refreshments to the café. Two entrances to the front balcony lead off the main staircase at this level, whilst the staircase continues to the second floor, giving access to the back of the balcony.

In the theatre itself there are 1,883 seats, 1,265 being on the ground floor and 618 in the balcony, which is carried by a main girder, 6 feet deep and 74 feet long, weighing 28 tons, and supported by two solid cast steel columns. The latter are arranged without supports in line with the lines of vision.

Sensitivity to the aesthetics of good furnishing is revealed by the scheme finally adopted by the directors. The carpet, with the exception of that in the lounge, is five feet wide, Wilton in a modern design, introducing fawn, deep rose and black as the principal colours. In the lounge the carpet tiles in colour with the stained glass window. The ground work is a soft shade of blue, and the design comprises a large scroll, boxed in with shades of brown and gold.

Volutuousness of Stage Curtains

Rose carpet is fitted to the pay-box entrance and main advance booking office. All curtains over entrance doors, glare in old gold velour. They harmonise with the general scheme of decoration, which is carried out in gold and silver in modernist style.

The main proscenium curtain is gold satin, appliquéd with silver and coloured satins, the border in orange colour, appliquéd and trimmed with orange and two strings of lace. The side curtains are in orange art silk twill, appliquéd with silver. What accentuates the voluptuousness of the stage curtains is the strikingly rich colourings, brought out by the pelmet, which has two silver satin bands along the bottom.

In the lounge café, where 150 persons can be served simultaneously, the furnishing comprises mahogany tables, fitted with glass tops, and mahogany chairs with hide seats and backs. One interesting feature is that the tables have chromium metal fittings. Iveson Bros., of Rochdale, who executed the furnishing contract, also supplied the large settles for the main crash hall. Another unusual feature of the Rialto, Blackburn, are the special chromium-plated stair rods on the main stairway.

The proscenium opening, which is bordered by Holophane trough lighting, is 42 feet wide by 28 feet high, and will be sufficient to accommodate the wide film when such a picture is eventually shown.

The keynote of the Holophane scheme which the contractors have adopted and installed with so much success, is universal push-button control. The operator is not only an operator, but an expert colour manipulator as well. Almost all the lamps employed are dear gas-filled lamps. Fryer & Hartley, Ltd., equipment and lighting engineers, Rochdale, carried out the electrical contract.

The total lighting wattage represents a figure approximating 40,110 watts. The lighting is so arranged that the cinema is illuminated as required at any part of the building. The heating, ventilation and fan chambers are in the basement. The lounge, café and small rooms are similarly warmed. In addition, cold air is taken from outside and warmed through air conditioning apparatus before being warmed in winter and cooled in summer. This air is introduced to the auditorium by means of ducts and inlet gratings arranged in walls and a powerful blowing-in fan.

For air extraction, a blower fan is arranged in a special chamber outside the cinema, at a high point, with galvanised iron ducting coupled to various ceiling grating outlets. A separate fan extracts foul air and smoke from the café, lounge and other rooms, with connections to separate gratings on under side of balcony. Edgar Fittion & Co., Ltd., of Manchester, executed the heating and ventilation contract.

A QUICK SURVEY OF RIALTO HIGH SPOTS

A John Compton three manual organ, the console of which rises into the orchestra by way of an organ lift, is installed.

One thousand patrons can be accommodated in the two crash halls and café.

All the cinema seats are covered in old gold, providing a charming colour harmony with the theatre decorations and soft furnishings.

Mahogany panelling is carried out to a height of 5 ft. throughout the whole of the building.

All windows are of stained glass and leaded glass. Three mahogany doors in the main entrance have stainless steel fittings.

In the operating room, which is set between the battery and synchronisation rooms, are Kaleo projectors, with high intensity arcs.

Western Electric talking apparatus is employed. Twin motor generators supply the electrical energy required.

Lavatories are fitted with stippled glazed panelled sheets.

The "Rialto" sign, which is at the base of the theatre dome, is in 6-ft. Neon letters.

One hundred motor cars can be accommodated in the car park.

The architects were J. Butterworth & Duncan, of Rochdale.

The start of the construction is expected to be ready for opening about August 1932. The site, on Mersey Square, is undoubtedly the most central in Stockport, and is the terminus for the principal bus and car routes.

The Stella cinema is the largest in town, but the Rialto has not yet been decided.

The Plaza will have seating accommodation for 1,870 persons and is expected to be ready for opening about August, 1932.
THE BIOSCOPE

For the Reference Shelf

Premature failure, blackening, arcing or "flashing" of the lamp.

Convection ventilation has limited value, as there is a stationary layer of air surrounding the bulb of the lamp, similar to the gas layer round the filament, which is unaffected by anything short of a fan blast.

It is not unknown for soft solder on the centre contact of a screw cap to melt, or for capping paste to powder in the larger sizes of lamps. Another effect of high temperature is to make the cap seize in the screw, not due to solder melting, but to some obscure crystallisation between cap and holder shell. Cures consist in the use of hard solder, of aluminium centre caps and in the graphiting of big caps. Some pungent criticisms are made on the design of some fittings which seems especially thought out as a puzzle for the wireman and present every conceivable obstacle to the insertion of the necessary wires into the holders.

Wide Knowledge and Thoroughness

The chapters dealing with theatre and studio lighting are in the nature of summaries of existing practice and do not contain much likely to interest the practical worker in those fields. It is chiefly in these sections relating to the design of equipment that the wide knowledge of the writers shows at its best, and every practical designer of apparatus will pay tribute to the thoroughness of their work in each constructive subject they touch. A feature is a complete bibliography after each chapter. The book is lavishly illustrated, competently indexed and has an exhaustive appendix.

London Hippodrome

Special Lighting Apparatus is being manufactured and installed by Strand Electric for the production of "Bow Bells," including Switch-Board Regulator and Directional Lighting

The lounge at the Strand Palace Hotel

Furnished With

Lloyd Loom

Woven Fibre Furniture

British Made Throughout by

W. Lusty & Sons Ltd.


December 16, 1931

x

An immense tome* has just been published by Chapman & Hall at 45s. on the theory and design of illuminating engineering equipment. It is the first of its kind in the field, and will be given an immediate and honoured position on the reference shelves. It consists of nearly 500 pages of compact information, graphs, equations and figures of constant value to the man engaged in the design of lighting fittings of all kinds.

The authors draw attention to the curious fact that though light itself has been the means of making nearly all the most delicate and refined measurements known to science, it is itself, as regards its own magnitudes, difficult alike of definition and measurement. It is light which enables the physicist to determine angles to a small fraction of a second of an arc, or lengths to a millionth of an inch, or to find accurately the distance, size, constituents and relative motion of some incredibly remote star. But when one asks how much light a candle gives the answer becomes very intricate; it is not easy either to define or measure that light with any accuracy.

Practical Points on Many Subjects

The authors devote some care to clearing these points up, and point out that the very term "illuminating engineer" is really a misnomer. In practice the engineer is concerned with the impression made on the observer rather than with the theoretical amount of light actually falling on an object. That amount cannot be seen or measured visually; it can only be measured by the photo-electric cell. The factor which affects the eye is not illumination but brightness, and a more correct term would, therefore, be "brightness engineers."

It is difficult even to sketch the scope of this comprehensive work. There are twenty sections and forty-five chapters, ranging from simple physiological considerations to treatises on the most complicated formulae for the design of optical apparatus. Some of the chapters make very formidable reading for non-specialist readers, but they can skip the mathematics involved and still find innumerable practical points of information across a wide subject range.

There are fascinating chapters on light sources in general, on diffusing, reflecting and refracting media, on street lighting equipment, studio and theatre apparatus, advertising signs, flashers, remote control, traffic control, automobile lighting and airport lighting. The design of modern filament lamps is dealt with in a most interesting way, and some interesting points are raised in the chapter devoted to practical considerations affecting the design of lighting fittings.

The authors remark on the soiling effect of convection currents in improperly designed fittings, and also remark that the alleged dangers of overheating of lamps by the use of enclosed fittings has been exaggerated. The tendency in modern design is towards less ventilation, and there is less loss of light to be feared from under-ventilation than is commonly feared. The governing factor in lamp life is not increase in filament temperature, but overheating of the glass, which, above 200 deg. C., tends to emit gas and water vapour and brings about premature failure, blackening, arcing or "flashing" of the lamp.

Convection ventilation has limited value, as there is a stationary layer of air surrounding the bulb of the lamp, similar to the gas layer round the filament, which is unaffected by anything short of a fan blast.

It is not unknown for soft solder on the centre contact of a screw cap to melt, or for capping paste to powder in the larger sizes of lamps. Another effect of high temperature is to make the cap seize in the screw, not due to solder melting, but to some obscure crystallisation between cap and holder shell. Cures consist in the use of hard solder, of aluminium centre caps and in the graphiting of big caps. Some pungent criticisms are made on the design of some fittings which seems specially thought out as a puzzle for the wireman and present every conceivable obstacle to the insertion of the necessary wires into the holders.

Wide Knowledge and Thoroughness

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A GLOWING PROSPECTUS

A prospectus issued by the “Empire Hilarity Amusement Corp., Unlimited,” was circulated in the Leicester Square area last week. According to the information contained in the prospectus, the subscription list would be open from 10 a.m. on Friday, until midnight to-morrow (Thursday). Capital was limited to £20,000,000, divided into 100,000 each of the ordinary shares of £100,000 each of the preference shares of £1. The directors were quoted as J. R. Lewis (William Haines), Blackie Dave (Ernest Torrence) and the Not So Hon. D. R. (Jimmy Durante), together with irreverent details concerning them. Bankers were given as the United Deposit Co., Ltd., and brokers the Demolition Co., and a lot more equally frivolous information was to be found in the attention to the week’s playing of M. G. M.’s “The New Adventures of Get-Rich-Quick Wallingford” at the Empire, and as such may be called to the attention of all exhibitors who are to show it in the New Year.

CONFIDENCE IN THE FEATURE

Personal confidence of his patrons was creditably and wisely exploited by Noel Hobart, general manager of the Granada, Tooting, during his campaign for “Seed.” Mr. Hobart publicly following: “To Granada Patrons: I have managed theatres for over 20 years and seen films in thousands. I stake my reputation that ‘Seed’ is one of the world’s greatest pictures, and I shall screen it here next week with personal pride. Yours faithfully, Noel Hobart, general manager.”

Both Press and patrons reacted to this unusual personal recommendation. All credit to Mr. Hobart, as much for banking to such an extent on personal opinion as for the ready wit to make capital out of it.

SOMETHING LIKE A BIRTHDAY

The proprietors of the Davis Theatre, Croydon, consider a fitting way of celebrating an anniversary is to give presents to every patron on the first day. To-morrow (Thursday) being the third anniversary of the house’s opening, each patron entering the house from the opening of the doors onwards will receive a free gift, and will at the same time become eligible to compete for bounteous prizes.

Each patron will be asked to make a hazard of the theatre’s aggregate attendance for the day, without any discrimination according to the seat occupied. Those whose hazards fall nearest to the correct returns will receive the 500 prizes, which include a five-seater Trojan car, a bed, a suite of furniture, a gramophone, bicycles, turkeys, wines, and other Christmas fare.

MAKING IT SOAK IN

Manager Blunt, of the Grand, Kidderminster, believes in making his programmes serve a dual purpose. Instead of the usual monthly programme, Mr. Blunt issues a monthly blister carrying the super attention on the front with the whole month’s fare in the centre, the remainder of the blister carrying advertisements.

“I thought this out myself,” says the manager, “and it has resulted in a nice profit from the advertising revenue, as well as being popular with patrons.”

ARDBRICK AQUARIUM

Bernard M. Woolley, manager of the Ardbreck Aquarium, stunted “The Sea God” by turning his vestibule into a huge aquarium the week before showing, through the co-operation of the Belle Vue Zoo. Shell fish, sword fish and everything proper to an aquarium were on view in the vestibule and foyer, and attracted great attention. School-boys and teachers were invited to see the exhibits in the mornings.

Another feature was the exhibition of two huge genuine diving suits, loaned by the Manchester Ship Canal Co. During the week they were placed in the entrance hall, back of a touring car, the head of the suit being placed on one of the theatre’s attendants, and this car toured the district, the driver being dressed as a sea captain. Tie-ups were arranged with leading fancy dealers displaying pearls in their windows and the dosenum of the theatre were attired as sailors.

HIGH CLASS PUBLICITY

One of the year’s cleverest essays in general publicity has just been effected by Bernstein Theatres, Ltd., in conjunction with a well known film fan weekly. With last week’s issue of the paper a distributed free, two folders, one bearing on its cover a photograph of the facade of the Granada, Walthamstow, and the other that of the Granada, Tooting. Each folder contains a series of half-a-dozen illustrations in photographic and gravure of famous stars to be seen in forthcoming productions at the theatre. Below each photo is the announcement of the film and its play date. The back of each plate shows an illustration of a feature of the theatre, a small panel containing a brief biography of the star on the other side. The insides of each folder carry panels classifying the features of the theatres, and a list of forthcoming attractions at each house. On the back of each folder is an illustration of the organist, that of the Tooting theatre combining with it an advertisement for Decca records made by Alex Taylor, organist at the house.

Both presents were beautifully finished, and were enclosed in transparent paper envelopes. They amply suggest the high quality of the publicity which characterise these two outstanding Bernstein houses. For the information of the curious, the printing was the work of Rembrandt Gravure, of Streatham, S.W.

METROPOLE’S ENGLISH IRVING BERLIN

General Manager R. S. Sowden, of the Metropole Cinema, has just brought to a successful conclusion one of the neatest publicity stunts seen for some time. Enlisting the aid of Jack Payne, Horatio Nicholls and his organist, “Archie” Parkhouse, as judges, he announced that entries would be received for a British song competition, the prize being that the song would be published by a very well known London firm, as well as being recorded by Jack Payne and his band for the Columbia Phonograph Co.

A total of less than 30 amateur composers submitted entries, and, after a very strict elimination, the entries left in were played in turn each day for three weeks. Each entrant was informed when his composition would be played, with the result that for the three weeks aspirants and their friends flocked to the palace of the Metropole. Naturally, good and strongly sustained publicity was forthcoming right up to the final night, when the winner was announced, and Jack Payne and Horatio Nicholls put in a personal appearance to congratulate the winner and to present him with a cheque for £25 as advance royalties.

RATWAY ATMOSPHERE

Special arrangements were made, in view of its local association, by George Morrisey, manager of the Regal Picture House, Bath, to give adequate publicity to “The Ghost Train.” With the co-operation of the Great Western Railway Co., he was able to transform the lobby of his picture house into the “circulating area” of a railway station. Railway posters were liberally displayed, and the commissionaire and doorman were provided with the uniforms of a station master and guard. The female attendants were uniforms of the pattern supplied to women railway workers during the War period. The waving of a guard’s green lamp and the blowing of a whistle preceded the showing of the film.
CONTRACTS EXECUTED
during
OCTOBER & NOVEMBER
include:
The Saville Theatre London
The Regent Bishop's Stortford
The Astoria Chesham
Electric Theatre Devonport
The Playhouse Dewsbury
The Regent Downham Market
The Empire Theatre Glasgow
The Plaza Gillingham
The Playhouse Greenford
The Palace Kensal Rise
The Palace Leicester
The Capitol St Albans
The Empire Theatre Stratford
The Empire Theatre Swansea
The Palace Waltham Cross
(20,000 Chairs)

George Pixton & Co. Ltd.
65 Newman Street
London W.1.

Theatre Furnishers

SERVICE TO THE EXHIBITOR

THAT IS—
“THE BIOSCOPE”

THE INDEPENDENT JOURNAL OF THE FILM TRADE
PUTTING IT TO 'EM

In view of the present tendency for cinema patrons in the working-class districts to drop one lover on the seating scale as a consequence of the increased tax, it is not without interest to note the appeal of an astute exhibitor in North London to the finer feeling (if any) of his patrons. Above the pay-box in a conspicuous position is a neatly and prominently worded notice to the effect that the increased prices in no way belie the quality of the picture but are a direct contribution to the National Exchequer. It will certainly be interesting to know whether the patriotic or commercial instinct of the patrons will predominate.

SONG PLUGGING

A 'round-tune' tie-up was arranged by Manager Fred Heath, of the Dalton Picture House, X., when putting over 'The Smiling Lieutenant.' Imperial Records, who market this film's success on its discs, came out handsomely in the matter of installing window displays in various musical shops in the town. This proved extremely effective propaganda for the coming picture. The chief feature of the little stunt was an amplifier van that paraded the localities, decorated with posters and playing the various musical numbers of the film. The van was lent gratis to the management for the whole run of the film by the record manufacturers.

DIMINUTIVE LIEUTENANT

Inhabitants of the Leyton district were intrigued by the appearance of a diminutive person in guardsman's uniform, parading the streets with gaily flying pennant. This military apparition was Manager Geoff Craythorne's timely effort to create an atmosphere when booking 'The Smiling Lieutenant' at the Savoy, Leyton, E. It is safe to assume and perfectly correct, to judge from large crowds that witnessed the film week, that the little fellow, a Savoy regular, with his brilliant scarlet uniform, shining busby and pennant gaily waving in the breeze with the name of the film on both sides, created a remarkable impression in the minds of Manager Craythorne's patrons and the local folkvols.

PUTTING A PUNCH IN IT

Stanley Mills, manager of the New Theatre, Cardiff, is proving a really live streak in the cinema world of the Welsh city. Last week, between pictures, he staged a boxing contest the boxers being George Purchase and Barney Keiswetter, two South African title holders. Last Monday (December 14th), a big boxing tournament was staged in the city in aid of the Newspaper Press Fund, and Mr Mills took his now famous Embassy Band to keep the audience entertained between contests. This, in more senses than one, is publicity with a punch, and it is thought that the New Theatre is always full to capacity. Showmanship counts every time!

THAT RING AGAIN

Boosting 'Too Young to Marry,' Manager Craythorne, of the Erdington Picture House, exhibited a wedding ring, tied by a ribbon to a neat card. The card bore the announcement: 'If you are 'Too Young to Marry,' consider the bottom drawer and obtain now that unequal value in household requisites at Woodworth's, Erdington.' On the reverse side it had: 'With best wishes from Loretta Young, who invites you to see 'Too Young to Marry' at Erdington Picture House.'

Was it just coincidence, we wonder, that Manager Craythorne should pull out this gag just a week or so after publication in The Bioscope of a suggestion along these lines?

TWO FOR NOTHING

In 'Tyndale Tatler,' Tom Scott, of the Queen's Hall and Gem Palace, Hexham-on-Tyne, announces an astute move for his forthcoming playing of 'Seed.' As played an important part in the story, Mr. Scott has decided that twins presenting themselves at the box-office on the Thursday and Friday of showing shall be admitted free.

By this means he will forge a link between the house and pairs of patrons.

A LION ON TOUR

Manager C. Blumstein, of the Premier, Earlsfield, who recently proved his showmanship by carrying off a $100 prize in a B.I.P. exploitation competition, has again given a demonstration of his prowess in this field. In the Universal serial 'King of the Wild,' he hired a real lion from an animal dealer, and sent him engaged on the back of a lorry on a tour of the Earlsfield and Tooting district.

To second this exciting publicity effort he engaged a 'stage' lion, whose antics in the lobby of the theatre gave great joy to the local bairns.

STAFF AS EXPLOITERS

K. A. Willcocks, manager of the Criterion Cinema, Dudley, believes in utilising the services of his staff in the exploitation of his house. For 'The Sport of Kings' he had the doorman attired as a commission agent and a junior as a jockey. This, in Dudley, the home of a well known 'bookie,' caused considerable comment and no little amusement.

For 'Born to Love' the doorman again obliged, this time as an artillerist, with one of the ushers attired as a nurse to accompany him around the town and parade in front of the house.

STREET SCENES

A feature of Bernard M. Woolley's campaign for 'Morocco' at the Ardwick Empire was a street parade, headed by a Foreign Legion officer, with Arabs following, all on horseback. They were followed by a large touring car, driven by one of the theatre attendants wearing a tin helmet, with the 'Sultan of Morocco' seated at the rear. Then came three other private cars with poster displays. Altogether there were 12 or more people in the parade, which, at several points held up traffic.

A MYSTERY PERFORMANCE

A 'New Year's Eve Mystery Performance' is announced by Manager Freeman of the Plaza, Crouch End. No particulars whatever of the performance are announced, but Carnival novelties and surprises are announced. The show is billed to follow the last session of the evening on December 31st, and the plaza will be cleared before resuming at 11 p.m.

This will be the Plaza's second year of this effort, last year's having proved a great success.

PROJECTORI GUILD MEETING

BIRMINGHAM

By the courtesy of the proprietors and management of the Warwick Cinema, Acoces Green, Birmingham, the December meeting of the Birmingham Court of Guild was held at that cinema. There was an attendance of sixty. P. F. Uwan, chief projectionist of the Warwick, gave a demonstration lasting 1½ hours of the Master Brenograph.

After the demonstration the ordinary business of the meeting was carried on and the members were informed of the assistance the local C.E.A. had given to the Guild in a recent case placed before them.

A vote of thanks was passed to the proprietors, managers and projection staff of the Warwick.

VALUABLE PROPERTIES FOR SALE OR LET

LIMERICK

No. 1 SITE

In main thoroughfare, 76, 77, 79 and 79 O'Connell Street, large gardens and premises at back. Exits to Harston and Henry Streets.

Completed Shannon Scheme will make this place most valuable site for Factory, Stores or Wharfage, or for Theatre or Super Cinema of which passed plans are in existence.

No. 2 SITE

Henry Street old Theatre site with house attached, also 5 Cottages.

Most valuable position suitable for Factory, Stores, Wharfage (as it is next to docks), or Theatre or Super Cinema could be erected.

For full particulars of above sites apply to Local Agents, or P. O'Donnell, Solicitor, 8 Gentworth Street, Limerick, J. O'Malley Architect, 10 Gentworth Street, Limerick.

OR

To Owner, M.W. Shanly, 35 King Henry's Road, South Hampstead, London, N.W.

DUBLIN

Dorset Hall Cinema with House attached. Freehold. To Let on Lease or sell outright. Has been running since 1911 now converted for Variety turns to run with pictures.

Apply:--Agents Locally, or Messrs. Barrington & Son, Castle Street, 10 Ely Place, Dublin.

Messrs. Burns & Griffin C. A. S., 116 Grafton Street, Dublin.

OR

To the Owner M. W. Shanly.
COMING TRADE SHOWS

THE BIOSCOPE
December 16, 1931

LEEDS
THURSDAY, DECEMBER 17, 1931
The Beggar Student...British Lion...
11 a.m.

FRIDAY, DECEMBER 18, 1931
Local Boy Makes Good...First National...
11 a.m.

TUESDAY, DECEMBER 22, 1931
Local Boy Makes Good...First National...
11 a.m.

LIVERPOOL
THURSDAY, DECEMBER 17, 1931
Over the Hill...Fox...
11 a.m.

FRIDAY, DECEMBER 18, 1931
Arizona Terror...Gaumont...
11 a.m.

MANCHESTER
THURSDAY, DECEMBER 17, 1931
The Old Maid...British Lion...
7.15 a.m.

FRIDAY, DECEMBER 18, 1931
Arizona Terror...Gaumont...
7.15 a.m.

NEWCASTLE
THURSDAY, DECEMBER 17, 1931
Over the Hill...Fox...
10.45 a.m.

FRIDAY, DECEMBER 18, 1931
Five Star Final...First National...
10.45 a.m.

NOTTINGHAM
FRIDAY, DECEMBER 18, 1931
Sunshine Smile...Ideal...
11 a.m.

SHEFFIELD
THURSDAY, DECEMBER 17, 1931
The Beaver Makes Good...United Artists...
10.45 a.m.

FRIDAY, DECEMBER 18, 1931
A Gentleman of Paris...Gaumont...
11 a.m.

Belfast, and it is pleasing to see that, not only are the attendances from the trade quite good, but that renters have no cause to grumble. The policy of avoiding any clash is having good effect, and hopes are held that it will be continued.

"Strangers May Kiss" Ball
W. H. MacDermott, at the Classic, Belfast, continues to show great enterprise with almost every picture shown at the house. For the screening of "Strangers May Kiss," he has arranged a "Strangers May Kiss" ball, which is to be held at the Classic.

More Cinemas
Messrs. Nichol & Grossee have opened the Bush Cinema, Bushill Hill, and another house is to be opened at Crossmaglen. Both these places will be silent houses for the present at any rate. Messrs. M'Kinstry & M'cDonald have opened the Picture House, Donaghan, which has been closed for some time.

NEWS FROM THE TERRITORIES—continued from page 50

halls, following upon the regulation adopted by the City Council last year that 20-inch seats should be installed whenever any alteration of the premises or variation of the seating accommodation is carried out. One hall, which was licensed last December for 3,729 places, has been reduced to 1,127, a loss of 452 places. In other cases, reductions have been made from 1,307 to 1,050, from 2,172 to 2,000, from 1,260 to 1,000, and from 594 to 574. Two halls have managed to squeeze in one or two extra seats by utilising spare space. The local exhibitors have been agitating for standing room, but, up to the present, this has not been allowed.

South Wales
C.E.A. Delays Superintendence
The annual South Wales and Monmouthshire C.E.A. dance, in aid of the Cinematograph Trade Benevolent Fund, was held at the Whitehall Rooms, Park Hotel, Cardiff, on January 15th, a Friday. It is hoped that the Lord Mayor and Lady Mayoress of Cardiff will attend.

Manager's Short
W. B. Berriman, manager of the New Theatre Cinema, Hopkinton, near Pontypool, saw some hard work brought to a successful head recently when a short choral "talkie" was taken at the pit-hold of the Great Western Colliery, Pontypool. The "talkie" is of the Pontypool Male Voice Choir, and Mr. Berriman was primarily responsible for bringing about the recording of this short musicality.

"Detriment to the Town"
Barry (Glant) Town Council has been asked by the local Women's Temperance Association to stop Sunday concerts at the Theatre Royal, Barry, one of the W. A. O'Connor houses, as they are a detriment to the town. Queer isn't it, especially when exhibitors all over Wales are being asked to assist in running Sunday shows for charitable committees and institutions?

Northern Ireland
(Representative : George Gray, Port Garry, Creagh Park, Belfast)
Trade Shows in Plenty
More and more trade shows are being held in
THE BIOSCOPE

CLEMENT BLAKE & DAY

Specialists in the Private Sale of Cinemas,

22, WARDOUR STREET - LONDON, W.

Telephone: Gerrard 1192.

Telegrams: Lennocks, London.

HAYE THE FOLLOWING

CINEMAS FOR SALE

£28,000 Cinema built three years ago, and which was described as "undoubtedly the superlative of the district," in one of the largest towns in the North of England; seating 1,400; and doing very big business year in, year out; with lady figures in the office for the past two years. This is a concern which, if financial conditions were anything like normal, would not be at all dear at £30,000. Price £28,000 freehold, subject to small Head Rent. CLEMENT BLAKE & DAY.

£16,000 For reasons of health, a North of England Exhibitor has decided to purchase a Cinema some years ago in the South of England, but he has not yet found one in his price range and does the highest class of trade; prices of admission 5s. 6d., 1s. 6d., 2s., 3s. 6d., 4s. 6d., and £1. His health has not improved; and although he is making "very big" profit, he cannot possibly carry on any longer; seating 800 (Balcony holding 200); 200 years' lease at low Ground Rent; "Western Electric"; Seating and Dressing Rooms. CLEMENT BLAKE & DAY.

£4,000 Freestand Show for the large seating capacity of 900, near Erector; specially built by present Proprietors who have run it successfully for years. Excellent Balcony. Stage and Dressing Rooms. B.T.-H. in duplicate. CLEMENT BLAKE & DAY.

£2,200 A show to anyone's taste on Friday, E. London; a show out of which a considerable fortune has been made; seating 570; 28 years' lease; first-class "talkies" set (fully paid for). CLEMENT BLAKE & DAY.

£2,000 Large show seating 1,200, in good Lambeth manufacturing town; "Western Electric"; and making profit at the rate of £2,200 a year; £1,500 recently spent on the place. CLEMENT BLAKE & DAY.

£1,500 The only Cinema in North of London, seating 1,200; in Great Neck, with excellent seating accommodation for 1,400 and large standing room; large Cafe; and large and handsome Dance Hall; long lease. CLEMENT BLAKE & DAY.

£1,200 Freehold Cinema, seating 1,222, occupying an excellent island site in thickly populated district of large North of England city; B.T.-H. "talkies." We are prepared to put forward our best bid for this show on lease. CLEMENT BLAKE & DAY.

£1,500 The only Cinema in important Shropshire town; seating 900; "talkies" set; very good lease; £4,000 a year; and the owner, a widow, is retired. A magnificent block of stone buildings in the best position in its town. British Acoustics: "talkies". Chartered Accountant's figures available for the 10 years; and any year that may be selected will show a handsome profit. CLEMENT BLAKE & DAY.

£10,000 Cinema that was rebuilt three years ago in one of the most rapidly developing districts on the outer edge of London; only one show outside the district and that hall the size of our biggest; "Western Electric"; profit £2,000 a year; will be let on any length of lease for premium of £30,000. CLEMENT BLAKE & DAY.

£7,000 A large Cinema in busy Midland town; occupying the best position in its town; specially built not many years ago; and doing very big business year in, year out, for; profit £800 a week. CLEMENT BLAKE & DAY.

£4,000 The only Cinema to cater for a very large district in Co. Antrim; nearest other show 10 miles; specially built; and doing a very big business at a weekly profit of something like £1,200. R.C.A.; "talkies." CLEMENT BLAKE & DAY.

£4,000 Freestand Show with the large seating capacity of 900, near Erector; specially built by present Proprietors who have run it successfully for years. Excellent Balcony. Stage and Dressing Rooms. B.T.-H. in duplicate. CLEMENT BLAKE & DAY.

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£1,500 The only Cinema in North of London, seating 1,200; in Great Neck, with excellent seating accommodation for 1,400 and large standing room; large Cafe; and large and handsome Dance Hall; long lease. CLEMENT BLAKE & DAY.

£800 A really good little show for Owner-Manager who will live in the town and look after the business himself. The Cinema is a specially built one in the most popular industrial town in the Home Counties. The present owner takes not the slightest interest in the business; he lives here in London and practically never visits the place. Even a row beginner ought to be pretty certain of £500 or £600 a year profit; but a real smart man ought to know how to make £1,000 at least. Very long lease. "R.C.A."; "talkies." CLEMENT BLAKE & DAY.

£650 Show in a thickly populated suburb in one of the largest towns in South Wales; in same hands for past 5 years and now only being sold owing to owner's health. Long lease at £2,000 a week; small Cafe; and Dressing Rooms. CLEMENT BLAKE & DAY.

£600 Show seating 300 in a Essex town; not to be let at £120 a year; has been in our Client's hands 10 years; fully equipped, including a "talkie" set installed a year ago. CLEMENT BLAKE & DAY.

£500 We can undertake "let," on lease, of a small Cinema in a small town on the Hampshire Coast, at £100 a year, in two years. No competition. The hall is equipped as a "silent" house only. CLEMENT BLAKE & DAY.

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YOUNG MAN, age 24, tall, well educated, seeks position with Mavor management. Excellent references; keen, trustworthy.—Box 722, c/o The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C.2. 1316

FOR SALE

FOR SALE.—The contents of several West End theatres, 1,000 red, 1,000 blue, 1,000 old gold, 1,000 polished wood tip-up chairs—Cinema Supply Co., 16, Hanway Street, Tottenham Court Road, W.1. Phone: Museum 3891, 1325

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WANTED urgently, Two synchronisers, Flexible drives, suit Kalee Sevens, with or without pick-ups.—Box No. 258, c/o The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C.2. 1315

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The illustration shows the finished HARROW MADE FILM stored under ideal conditions in one of the twelve large vaults of the newly erected Finished Film Store at the Works of KODAK LIMITED, HARROW, ENGLAND.

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Do not fail to hear Reginald Foort's Christmas Day Broadcast on the Christie Organ at the Regal Marble Arch.

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... The type of engineering now considered essential to the really modern and good class picture theatre.”—Cine Times.

GAUMONT PALACE, LIVERPOOL equipped with CURTAIN CONTROL & DIMMERS BY JENSEN & CO., 116, WARDOUR ST., LONDON, W.1

SERVICE TO THE EXHIBITOR

THAT IS—“THE BIOSCOPE”

THE INDEPENDENT JOURNAL OF THE FILM TRADE
As We See It

"Unsponsored Journalism"

We have this week to acknowledge another compliment to The Bioscope Film Review Service. Members of the Northern Branch of the C.E.A. are urging upon the General Council their preference for our system of film reviewing to that used in the C.E.A. Film Report.

We know how to value this compliment because we appreciate that not only are the Northern people characteristically shrewd and outspoken in their judgment, but that they and exhibitors in many other provincial areas are at grips with the more sternly practical problems which concern the cinema business.

They know that no amount of "blather" will sell the hardened country patron a sowl’s ear for silk!

But the Northern Branch, possibly all unconsciously, has opened up a deep subject, the discussion of which we welcome, as readily as others will discourage it. It is time the whole industry was enlightened concerning the setting of the standards—if they can be so described—of film criticism.

As W. S. Gibson has rightly said, critics are paid for their services, and those services consist, or should consist, in writing down in some prescribed form and in intelligible and unequivocal terms, exactly what they honestly think of a film as a theatre booking proposition.

How many Trade Press critics are permitted to do so? How many are given specific instructions to "let them down lightly," here, or to "apply the screw" there, and for what purpose? Renters who conduct their business efficiently and who have confidence in their product have no reason to fear honest criticism, nor do they fear it.

For some time past it has been clear to us that exhibitors would soon begin to call the bluff of "sponsored" trade journalism.

The Bioscope is not given to "blowing the trumpet," nor is it necessary to impress exhibitors while the facts are as clear as they are to-day. Our percentage system of film reviewing is not a perfect one; it is by general consent a worthy one. Above all, it is by our design an honest one, and so it will remain. If and when it is proved to us that the industry as a whole has no use for it, it will make room for something more acceptable, provided that something is an improvement upon the present system.

One distributor has vowed never again to advertise through The Bioscope unless and until it drops its percentage marking system. His decision has already cost him a lot of money in bookings; it will probably cost him more yet. The fact that his company’s product has, since its inception, been almost consistently disappointing and as consistently "boosted" by a section of the Press in which his company’s advertising is placed, tells its own story.

We would make clear the fact that distributors who are still favouring The Bioscope with their advertisements have never made it a condition of their advertising through The Bioscope that their product should be given "special treatment" by our reviewers. Advertising has never been, nor will it ever be, accepted by The Bioscope on such terms or conditions, either stipulated or implied.

It is probable that in the near future provincial exhibitors will be more and more dependent upon Trade Press film reviews. The K.R.S. is to consider the curtailing of provincial trade shows as a measure of economy.

More than ever to-day the independent, honest and reliable trade journal is an essential. And that, as C.E.A. Branches everywhere are saying (though their references are repeatedly omitted from the Official C.E.A. Reports), is where The Bioscope comes in!

"Box Office"

Cedric Belfrage concluded his Radio talks on British films on Saturday last. We listened for a real summing up of the situation confronting British producers abroad—in U.S.A. particularly. It did not materialise. Belfrage did not tell the world why the big American theatre chains have recently turned down British films with obvious box-office potentialities, in spite of the fact that the Hollywood output has diminished not only in volume, but in quality. Instead he appealed to British producers to forget "box office." "The quicker they do so," he concluded, "the better it will be for them commercially and the better for us artistically.

Now, we’ve a notion that Belfrage and we do not mean the same thing at all when we use the word "box office." The exhibitors' interpretation is "the quality which makes for public appeal and not only draws the picturegoer to the theatre, but sends him away again—satisfied and happy!

British producers are unlikely to accept Mr. Belfrage’s gratuitous advice to forget box office. He might as well have broadcast to the British confectioners a recipe for a Christmas pudding without plums!

"Vigilance" Vogue

That the majority of children are not unpleasantly impressed by what they see on the films is suggested by the replies of school children to a questionnaire issued by the Executive Committee of the Birkenhead Vigilance Committee. The preferences show the largest group of juvenile opinions in favour of Travel and Adventure pictures!

The Birkenhead Vigilance workers endorse the recent appeal of the Birmingham Cinema Enquiry Committee and note with fullest sympathy the determination of the Birmingham Committee to persist in their endeavour until the abuses and dangers—intellectual, physical and moral—particularly for children and adolescents, which at present make what might be an instrument of untold good into an instrument of inexcusable harm, have been extirpated. So there! After all, if Vigilance Committees do not know what is best for other people’s children, how can the kiddy’s or their parents be expected to get the answer right? And if the kiddies do not know what is best for other people’s children, how can the Vigilance Committee consult them in the matter, anyway?

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**Mickey Mouse Meets Father Xmas**

**Voted Best by the Juveniles**

The third Annual Mickey Mouse Christmas Party, arranged by Simon Rowson, of Ideal Films, Ltd., attracted a very large attendance on Sunday. It was the juvenile's day out and children of all ages turned up at the Capitol in the afternoon, where nine Mickey Mouse Cartoons and Silly Symphonies were screened.


Afterwards, Miss Pamela Oster presided at an old English Christmas tea party at the Kit-Cat. Among those present were: Messrs. Isidore and Mark Oster and Mr. and Mrs. Simon Rowson. There was a mammoth Christmas tree and a real Father Christmas who, with the help of his city, distributed all kinds of gifts to the juvenile visitors.

**Life Governorship for Exhibitor**

Leicester C.E.A. Honoured

The House Governor of Leicester Royal Infirmary has requested the local Branch of the C.E.A. to nominate one of its members for a Life-Governorship of the Infirmary, as an expression of appreciation for the magnificent support given to the institution by exhibitors in holding Sunday performances on its behalf.

The request was read at last week's meeting of the Branch, when the chairman (R. M. Wright) said they considered the suggestion a great honour.

As the meeting was poorly attended, it was decided that a nominee should be elected by ballot at the next meeting.

**Presentation to Becker**

Before leaving for Berlin, Dr. Rudolph Becker, late general manager of Associated Sound Film Industries, Ltd., and managing director of British Film Productions, Ltd., was presented by members of the studio and office staffs at Wembley with a gold cigar lighter as a souvenir of their associations with him during the last two years. The presentation was made by C. J. Black, secretary of British Sound Film Productions.

Dr. Becker was also entertained at a farewell luncheon by the directors of the two companies.

**W.P. in Lancs and N. Wales**

Ben C. Gibbs, Ltd., of 13, Great Ducie Street, Manchester, have been appointed by W.P. Film Co., Ltd., as exclusive agents for the Lancashire, Cheshire and North Wales territories.

At the December meeting of the Northern Branch of the C.E.A., W. S. Gibson referred to the criticisms of films which the members received each week in the form of the C.E.A. Film Report. There was no doubt that, although the critics were paid for their services, they had a very difficult task to fulfil. But he had no doubt that it was the feeling of every member in the Branch that these Reports did not give entire satisfaction.

In one case a film was given 9½ marks and it turned out to be the biggest flop he had ever screened. The majority of the marking between 7½ and 10. He did not think the system of marking in these reports was satisfactory, and he considered an improved method of markings should be adopted.

As an example, he quoted "The Bioscope" system whereby a percentage basis for the various component factors of each film.

In his opinion, there were not very few of them paid much attention to reports on films. His experience was that he found the same position existed in London as in the Provinces in this respect, and that complaints were made by London exhibitors who attended trade shows and compared them with these Reports.

"I don't value the films of the various reviews," observed W. S. Gibson, and he suggested that the method of markings should be reconsidered by the reviewers. He considered that a percentage system similar to The Bioscope's method would be better.

"In other words, emulate The Bioscope," observed J. S. Snell.

A discussion continued at some length, and it was eventually agreed upon the motion of T. F. Massicks, seconded by W. Carr —

"That the question of Film Reports be referred to the next monthly meeting."

**O.K. Party for R.K.O.**

Ideal Staff Holiday

Summoned to attend at R.K.O., Leicester Square, at midnight on Saturday last, visions of another "bump off" in the best "Bad Company" style had before them. However, making an equitable division of all my real and personal estate, I duly reported, equipped with "red" and "bullet-proof" waistcoat. Glad to say neither were necessary, W. H. Thornton collected all such lethal weapons and rattled corks in lieu of machine guns. I'll say it was a swell staff party, right up to the silver dawn did the racketers do their good company stuff, dancing, music, Derby racing, complete with bookie who shaved the odds with wondrous dexterity. A hidden treasure hunt all over the theatre which, in addition to causing me to lose many pounds of adipose tissue, caused many to faller by the roadside.

A wonderful night, no groups or cliques, jollyy supreme, but what did the M.C. do with the hair net and suspenders, and did the winning jockey's prize entail a prolonged lifting?

**K.R.S. to Curtail Provincial Trade Shows?**

The December council meeting of the K.R.S. was of lengthy duration and, according to a statement issued to the Press, was well attended.

Letters from the C.E.A. were submitted, intimating that a committee of three had been appointed to investigate the possibilities envisaged by Mr. Eckman, which committee had been formed by the C.E.A. Council, and asking for the appointment of a similar committee from the K.R.S.

A very full discussion took place, and the committee appointed a committee, consisting of the president, S. Eckman; the vice-president, A. Dent; and the secretary, to confer with the C.E.A. committee for the purposes outlined.

**Booking Combine**

It was reported that, in pursuance of the Society's policy, Mr. Moorshouse had agreed to relinquish booking for 11 halls in various districts, and that A. B. King had also relinquished booking for a certain number of halls. Details were furnished concerning a number of other instances which had been investigated by the Society, and either satisfactory explanations received or, in the cases where the Society had not been satisfied regarding the booking arrangements, its declared policy had been put into operation pending further inquiries.

**Irish Free State Import Duty**

A request from the Theatre and Cinema Association of Ireland was submitted, asking for a reduction in the surcharge of 15 per cent. on the grounds alleged, that the results of the imposition of this surcharge were more than the increased duty warranted. The rentals individually undertook to give consideration to the matter as affecting each of their particular businesses, so that their considered opinion might be obtained for the next meeting.

**Curtailing Provincial Trade Shows?**

Owing to the need for exploring every avenue of economy, the question of curtailing some of the provincial trade shows was raised, the members undertaking to examine the subject in the light of their own business experience, so that the matter could be adequately considered at a later meeting.

**Films Act Advisory Committee**

F. W. Baker, one of the representatives of the film renters on the Films Act Advisory Committee, was, it was reported, due under that Act to retire from that committee on January 4th next. The President of the Board of Trade had invited Mr. Baker to accept a further term of office, and the council endorsed the president's invitation and pointed out that the members of the Society felt that in Mr. Baker they had a worthy representative of the trade's best interests.
Trade Revival in Sight

And Circuit Fight Ahead

(From Our Australian Correspondent, Lindsay Endean)

BY SPECIAL AIR MAIL FLIGHT

With a week's gross of £10,000 estimated as the take at the twelve major and second circuit theatres in Sydney, the industry has taken a definite turn for the better. The biggest gross was at the Prince Edward, which roped in £2,600 with "The Smiling Lieutenant." Better days are with us; how we need 'em.

The film industry is not alone in this new sunshine, and with the Federal Government looking optimistically to a surplus at the end of the financial year, instead of the expected deficit of £5,000,000, conditions are much brighter, generally.

The entertainment game is the most trustworthy barometer of economic conditions. Supplying a necessity for all classes, it is always the last to feel the bump and first to regain its equilibrium.

Now the stage is nicely set for the big battle for circuit supremacy throughout Australia, between Hoyts and the newly-created Greater Union Theatres (which concern has swallowed up the once mighty Union Theatres, Ltd., after the latter company was reduced to the lowest depths of financial insecurity), with the Fuller circuit also preparing for fight, as the third party. Greater in theatre space, Greater in Warner-First National, Greater A. F. (releasing B. F. P. and Columbia products), Universal, R.K.O.-Radio, R.K.O.-Pathe, Union Theatres Feature Exchange (B.I.P. releasing home), Hoyts have Fox and Paramount and Fullers, Celebrity (releasing independent and English A.A. films).

United Artists are in the market for all three, on individual pictures, while M.G.M. is still negotiating.

When M.G.M.-F. allies itself to one or the other all preliminaries will have been completed, and the big battle will then start off in earnest.

New Newsrew

The local outlet for B.I.P., Union Theatres Feature Exchange, has tackled the newsrew field, with a gazette styled "The Cinesound Review." The reel is after the type of Universal's "Talking Reporter," and although quite a fair job for a start, the reel has some distance to go yet before Graham McNamara need feel any fear of dangerous rivalry.

Australia's First "Talkies"

P. W. Thringle's initial unit programme of locally-made features and shorts has started off in Sydney and Melbourne. All the newspapers went into raves over the pictures, and there is no denying that they certainly are something to be proud of. The degree of technical perfection, including the sound recording and photographic treatment, achieved is remarkable. In this direction one could not wish for better work. The first full-length feature is "Diggers," a film typically Australian in sentiment and appeal. "The Sentimental Bloke" is now bearing completion.

British & Dominions Quality

In this Bioscope last week we reported that a Visaton Recording System had been sent to Australia on the order of British and Dominion Films, Ltd., of Australia. This company is, of course, not to be confused with British & Dominions Film Corporation, Ltd., of Great Britain, who are sole Western Electric licensees for theatrical films in Great Britain and have always stood by the unassembled Western Electric system. British & Dominions and Western Electric have become synonymous with high quality, as typified in the recent British & Dominions release product.

A.T.P. £52,979 Loss

"Escape" and "Birds of Prey" Disappoint

The second annual report of Associated Talking Pictures, Ltd., covering the year ended June 30, 1931, reveals the loss of £52,979. The directors in their report state that the period under review was not one of complete activity, so far as the company's production work was concerned. Practically the whole of the first half of the year represented a transition period when the arrangements with R.K.O. Productions Incorporated were revised and extended. The report further expresses the directors' regret that the first two pictures made by the company, namely, "Escape" and "Birds of Prey," did not meet with the measure of success in America which was anticipated, and provision had to be made in the balance-sheet for anticipated loss on those two pictures: £10,535 being written off the "Escape," and £7,600 as regards "Birds of Prey." The shareholders will consider the accounts at the annual meeting at the A.T.P. Studio, Ealing Green, on Tuesday next, at 2 p.m.

Spivey Takes Over Crowle Picture House

The Picture House, Crowle, has been taken over by Joe Spivey & Son and is being wired; its nearest "talkie" opposition will be 11 miles away! W. Spivey will manage the premises personally. After a period of active service during the war, he returned to the business as general manager of the Empire, Adwick-le-Street, Co., Crowle, and the Asknor Picture House Co., Asknor.

Phoenix!

On Friday last, the premises of Mansell & Ogan, the well-known dimmer manufacturers, in Floral Street, Covent Garden, were gutted by fire. Within a few hours Mr. Mansell had secured temporary accommodation on the second floor of 33, Endell Street, W.C.2, which is only a short distance away. Rush work has been proceeding throughout the week-end, and Mr. Mansell is confident that work will be in full swing again immediately after Christmas.
STOCK MARKETS this week have been unusual in nearly considering existing conditions. At this time of year—in normal years—a considerable amount of reorganisation will be expected. We have had indications of this proceeding, but recent days have been very free of anything urgent in that regard, and the future, prophet is very difficult. We are told, on the authority of the Chancellor of the Exchequer, that in any case our Budget will be balanced for the current year, and that for next year we have nothing to fear. If we accept this statement, then we can consider that this country is launched on a fair trading basis.

Gilt Edged Securities

From the viewpoint of the permanent investor for income, it is only a question of picking out the best returns. As regards temporary investment, short-duration instruments are preferable, from the point of view that if trade improves money will become dearer. It must be understood, however, that we are talking of the short view only.

Industrialists

Industrialists, as a whole, have maintained their prices firm. As regards the CINEMA AND FILM PRODUCTION group, for the time being we have not further details. All present political movements are helpful to the latter, and necessary to the former, but our chief producers, having obtained control of the ship side of the business, the prosperity of one should react on the other. It has been our custom so far to allow the position of certain concerns, but for this week we are not putting anything specially forward, beyond the report of B. & D., which is issued this week, and the associated TALKING PICTURES, LTD., are dealt with also on another page.

The British & Dominions Position

The report of the BRITISH & DOMINIONS FILM CORPORATION, LIMITED, shows a great advance on last year. A net trading profit of £1,400 was reported for this year, as against a trading deficiency of £5,399 for the previous year. The profit was not a very satisfactory result due to energetic management, and in this respect Mr. Hubert Mars, the chairman and managing director, may be congratulated on the work he has been carrying on the company's business. Turning to the balance sheet, it is clear that there is still a lot of hard work to be done to put the business on a sound financial basis, and that organisation foreshadowed will be awaited with interest.

The balance sheet shows that there is still a mortgage debenture of £70,506 6s. 6d. on a loan from bankers, secured by second debenture of £16,254 18s. 7d.; Bills for capital expenditure payable over period ending April 4, 1935, of £8,339 19s.; an unsecured loan, repayable at a premium, of £29,000, while advances on un-matured future bookings in the United Kingdom and S.A. amount to £127,455 18s. 3d. The way is now clear for a capital reorganisation. In a recent report the company had at hand over £18,000 in cash, but non-film conditions are distinctly in favour of British film producers, and in our opinion shareholders may look for better things in the future.

LIVERPOOL THEATRES’ PROFIT

Walton Vale Picture House Company (Liverpool), Ltd., has declared a dividend of 10% and is carrying forward a balance of £1,350 as a net profit for the year, after writing off nearly £109 for depreciation, is £1,723.

In view of the cost of films, wages, advertising and other expenses, was £2,497.

5 PER CENT. DIVIDEND

Another Liverpool picture theatre balance sheet is that of the Grosvenor, whose 11th annual meeting was held recently. This theatre has a substantial debt of £14,165, and freehold land, buildings, equipment, etc., are valued at nearly £50,000. In the five months ending account there was a profit of £1,811, which, after deducting directors', depreciation, 25 per cent. off the cost of talking films equipment, left a net profit of £699. The balance brought in from the last account was £309. A dividend of 5% has been paid.

OLDHAM CINEMA FAILURE

How (29,000 was lost in cinema and theatre ventures in two years was explained at the public examination in the Oldham Bankruptcy Court last week. There were liabilities of £4,070, and a deficiency of £2,500, attributable to local and general trade depression, keen competition and heavy running expenses. Debtor said he purchased, for about £5,550, the Colosseum Theatre, Oldham, which had also been valued at £11,300, and without the licence £8,300. Eight or ten months ago he refused an offer of (8,000 for the theatre.

Weekly expenses were something like £150, and the takings averaged about £70. In March last he installed "talkies" at a cost of over £1,000, and, in addition, he had to pay £50 for their upkeep. The examination was adjourned until January 18th for further accounts.

INTER-CONTINENTAL FAILURE SEQUEL

The public examination was held on December 18th, before Mr. Registrar Meller at the London Bankruptcy Court, of Mrs. Jane Lasheve, company director, Lyric Chambers, Shaftesbury Avenue, W.C., who failed in September last, with liabilities £2,340, against net assets (81.

Debtor stated that from July, 1928, to September, 1929, she worked on commission as a scenario adapter for British and Foreign Films, Ltd. In April, 1930, she became director of Associated TALKING PICTURES, Ltd., of which she had assisted to promote, with a nominal capital of £1,000. Witness was allotted £395 shares for her service, which were repurchased in July in (1,500 for £850. No films were produced and the company ceased to function in July, 1931.

Debtor stated that if Inter-Continental Films, Ltd., had been a success she would have received at least £10,000 and would have been able to pay all her debts in full. The examination was concluded.

NEW COMPANIES

WILLIAMSON FILM PRINTING COMPANY (1931), Ltd., Private company. Registered November 25th. Capital (£20,000). Objects: To acquire the business of film printers now carried on by the Williamson Film Printing Company, Ltd., at 89, Wardour Street, W., and 141, Tottenham Court Road, W., and to put any surplus into the formation of other film production. No films were produced and the company ceased to function in July, 1931.

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TALK OF THE TRADE

B. & D. Success—Prince as "Doorkeeper"—"Gangster"
Robinson — "Rio Rita's" Return

Faraday House, December 23, 1931

Well Done.
British and Dominions!
The British and Dominions report has aroused a good deal of favourable comment in trade circles, and the trading profit of £50,649 for the year to October 31st last is certainly surprising enough when one takes into consideration that the company was no less than £35,442 in the red on the previous accounting period of 17 months. The results just disclosed give a clear indication that British and Dominions has stood against the post-'talkie' shock which brought many concerns—British and foreign—to their collapse, and is now to be reckoned as the soundest of British production concerns. The amazing financial recovery thus registered within such a short period provides a perfect example of what can be achieved in the film industry, by a sound business policy allied to high artistic aims. Hubert F. Marsh, whose expert grasp of finance stands today in no need of my praise, and Herbert Wilcox, the unshackling showman, form an ideal combination.

Hubert Marsh's Big Part
When Mr. Marsh joined the company just two years ago, the prospects would have dismayed a Goliat. But quietly, unobtrusively, he worked away, the work being done and the company's production schedule was gradually put upon a basis which ensured not only good pictures, but profits. The B. & D. shareholders will know how to appreciate what Mr. Marsh has done: so will the whole industry, for no mistake, the state of affairs revealed in the British and Dominions report will react to the benefit of the whole British film industry. A year ago I predicted that if the shareholders could have patience the company would win through. They shall now continue their patience and confidence while capital reconstruction is achieved.

Our Democratic Prince
After last Tuesday's Special Midnight Performance of "Miscief," at the Carlton Theatre, I joined the party remaining for the Ballet, Cabaret and Dance. At 2.30 a.m. I left the cloakroom: a young man sauntered ahead of me, whistling a bright bit of jazz. He reached the door first, held it open, and, with a smiling gesture, stood aside for me to pass. No ordinary doorkeeper could have convinced me in such a flash that he actually enjoyed making things thus easy for me. I turned and said "Thank You." Then I saw that my doorkeeper was the Prince of Wales!

The Gangster Fetish
By a curious coincidence we heard of the assassination (I hate bumping off!) of Diamond, the gangster chief, on the very day that Edward G. Robinson, "gangster" star in "Little Caesar," received the Press at the Savoy on his arrival in town. Curious, makes me think that the fact that Robinson had experienced the greatest difficulty in turning the lay Press men off the subject of gangsters. Was there the man who Capone was! It's a fact that he was Capone's "double"! I wondered the Fleet Street boys didn't suggest that Robinson was really his alias!

Edward G. Robinson,
First National Star in "Five Star Final," who is in London on vacation

Strange how the gang stuff sticks; certainly Edward G. is anything but the tough guy he plays so often on the screen. He is, in fact, a most unassumming man, and he has with him a charming wife, D. W. Griffiths. of First National, is to be congratulated on having secured a Carlton Theatre pre-release for Robinson's latest vehicle, "Late Star Final." After a brief holiday, Edward G. returns to Hollywood to play in "Two Seconds," another heavy drama with a death chamber scene. His latest picture, "The Hon. Mr. Wong," directed by Wm. Wellman, will be shown by First National in the New Year.

Heard in
Leicester Square

"Rio Rita!"—Really! !
W. and F. Greeting

Just as I waked in writing out my Christmas greetings, W. & F. sent along a most beautiful blotter—a sheer joy and a fine work of art executed by Raphael Tuck. It is characteristic of the taste of Jeffrey Bernard, with a touch of the practical which reminds me of Alec Braid. I am not sure whose was the bright idea, but it certainly was a bright one.

No More Sentiment!
The "sentimental bloke" is now nearly finished, writes a correspondent. Like our independent exhibitor readers, we have suspected it for some time past!

S. G. S.
Christmas Dinner

The Screen Golfing Society's Christmas dinner, held at the Kit-Cat last Thursday, under the genial chairmanship of Maurice Oster, the Captain, was a cheery affair. Tables were laid in the club room of the Society, and the arrangements for the dinner, which was of typical Christmas fare, added to the credit of Jeffrey Bernard's organising ability. The speeches were many, brief and very much to the point, but my powers of stenography and memory are not equal to the task of reporting them.

OBSEVER

Speaking

Personally

Thomas France, managing director of Sidney Bacon's Pictures, Ltd., has been befriended by the death of his brother and receives the condolences of the whole trade on the sad event. Members of the Northern British C.E.A., for whom "Tommy" France acts as delegate on the General Council, especially have expressed their sympathies.

Councillor John Wilson, of the Picture House, Accrington, and inventor of the Gramo-Radio sound equipment, has inaugurated an Old Folks' Radio Club at Church, Accrington. A G-R equipment, with radio attachment, is one of the amenities provided, and the clubroom is equipped with cinema seating and a Wilson soda fountain. Mr. Wilson is bearing almost the entire cost of the club.

Harry Devey was on Friday evening presented with an illuminated address by the committee of the West Birmingham Picture Palace, in recognition of his long association and services with the cause.

George Dawson, organist at the Albert Hall, Sheffield, has been appointed to a similar position at the Broadway Cinema, Stratford, and his place is being taken by Harold Dring, the Wurlitzer organist at the Regent, Sheffield.

R. J. Baker, who has been with Gaumont-British, has been appointed manager of the Picture House, Harborne, in succession to E. Giles.

P. Douglas Reeves, who for some time past has been responsible for the management of the Brierley Hill Picture House, has relinquished his appointment to become manager of the Cadimore Green Picture House, Walsall. He has held appointments at Walsall, Newmarket, Maidstone and London.

S. Brown, who for the past year has been assistant manager of the Odeon, Perry Barr, has succeeded P. Douglas Reeves as manager of the Picture House, Brierley Hill.

Dan Mellor, manager of the Cadimore Green Picture House, Walsall, has relinquished his appointment.

Harold Hall has been appointed manager of the newly opened Prince's, Granby Street, Liverpool. Having been in the trade for 13 years, he has for the last six months been a manager on the H. D. Moorhouse circuit, of Manchester, while before that he was for 2½ years manager of the Cromwell Picture House, Manchester. (A short description of the reconstruction of the Prince's is on page 17.)

H. Godwin Longthorn, who has managed the Gaumont Palace, Steelhouse Lane, Birmingham, since the house opened, has resigned from the Gaumont-British Circuit and has taken up a post with the Parker Circuit as manager of the Apollo, Tyburn Road, Birmingham. Mr. Longthorn was formerly manager of the Regent, Dudley, and of the Criterion, Dudley, which was taken over to which he has now resigned, at the Silver Cinema, Worcester, and other provincial houses.

A. E. Crabb has been appointed manager of the Gaumont Palace, Birmingham, in succession to H. Godwin Longthorn. Mr. Crabb has for some time been employed in exhibiting circles at Ipswich.
**BOX OFFICE FILM REVIEWS**

* Denotes Registered British Film.

**"Mischief"**


**THE CAST**

Arthur Gordon Ralph Lynn
Diana Birkett Winifred Shouter
Eleanor Brooks Jeanne Stuart
Reginald Bingham James Carew
Tom Birkett Jack Hobbs
Louise Piper Madal Gill
Willie Piper Bromley Davenport
Keene Bective Louise Emery

**Suitability:** Hilarious comedy which will make money everywhere.

A cataract of harmless fun, with occasional splashes of rather unsuitable character. True, this "Mischief" film will cement the already well-established reputation of Ralph Lynn as the prince of British clowns. It was fitting, therefore, that the first viewing of this film should have been witnessed by a Royal Family as popularly known as the Prince of Wales, who, by his appreciation of this picture, only added himself to be a film man of discriminating taste.

A string of comparatively trivial incidents have, unhappily, been turned into another triumph for the one British actor who could get away with it. Lynn is always amusing, and cleverly supporting cast; he is brilliantly directed and excellently photograhed, but even so, he succeeds in conveying the impression that he could have done it all on his own, so complete is the spell which his comedy holds over us.

Arthur Gordon (Ralph Lynn) interests Reginald Bingham (James Carew) in a deal which necessitates the latter's visit to Paris. They discuss final arrangements in a cabaret restaurant where Eleanor Bingham (Joanne Stuart) is discovered in flirtatious adventure with Tom Birkett (Jack Hobbs). Discord mars the domestic music of the Birketts, and the whole family is persuaded not to abandon his Paris trip under promise that Gordon will watch over the wayward wife.

The suggestion of going to Gordon, particularly because he, too, likes the little woman. Principally, a baby is born, and the wife, however, decides to elope with her lover to a country cottage, where the lover's sister can provide a proper marriage safeguard. All complications rain into the story, Gordon, moved partly by his promise to his business colleague, but still more by his own heart, goes in search of the eloped couple, arriving at the country cottage just as they have left, following a "tit." He finds himself quickly involved in a chain of comical domestic incidents with Diana Birkett (Winifred Shouter). There is a chimney fire; he climbs the roof with salt to put out and rolls headlong into a water butt, finishing up in bed while his clothes dry. Meanwhile, while he and Diana hold conversation in the closed bedroom, a village gossip (Louise Emery) in search of his private inquiry detective (Kenneth Kove) arrives silently, each with an ear to the keyhole.

Double entendre is here responsible for suggesting situations as guilty as they could be, and, finally, Luck and the girl, still far from adequately clothed, are discovered by the whole party of characters, whom they promptly lock in the bedroom, only to keep them out to London. Here efforts are made to straighten out the affairs of the two Binghams, and the fact that Reginald and Diana Birkett.

Of the supporting cast, the finest work comes from Kenneth Kove and a boy who plays the part of a country half-wit, and is surely worthy of a juvenile salesman's prize.

Opening somewhat leisurely, the film later speeds up, working through a whirl of fun to a furious climax. Jack Raymond enlivens the film by frequent resort to trick cutting in dialogue, which raises extra laughs. It is almost certain that "Mischief" will make even more money than "Rookery Nook" and "Pleider." 

**ANALYSIS**

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<thead>
<tr>
<th>Story and Dialogue</th>
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<td>Direction</td>
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<td>Acting</td>
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<td>Recording and Photography</td>
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<td>General Appeal</td>
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**"End of the Rainbow"**


**THE CAST**

Toni Lechner Richard Tauber
Cora Anna Celi
Leni Oskar Sima

**Suitability:** An excellent production for the musical market.

The English version of this German production differs but little to that reviewed in the pages of The Bioscope. Occasional subtitles have been inserted which assist in telling the story and at times explain the dialogue. The film tells a delightful romance of an Austrian incognito who becomes a noted opera singer, but who loses the love of his earlier days. Tauber's singing is superb, and on this account alone the film should be well received; certainly in the better class halls.

**ANALYSIS**

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<td>General Appeal</td>
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**"Inquest"**


**THE CAST**

Margaret Hamilton Mary Glynn
Norman Denison, K.C. Campbell Gunn
The Coroner Sedney Morgan
Thomas Hamilton Peter Coleman
Richard Hamming Haddon Wason
Dr. Macfarlane Alex Hunter

**Suitability:** Mild entertainment for less critical patrons.

Hamilton, suffering from heart trouble, has in Margaret a wife who does not love him. The man mediates divorce, for she has an attractive lover. But the ill-health of her husband arouses her pity, and she takes him to a Devonshire cottage.

Hamilton's mother and her second husband arrive. The latter, a brute, tries to get possession of his wife's money. Hamilton, as usual, opposes him. Quarrels ensue and a shot is fired. Margaret phones to a doctor. He attributes Hamilton's death to heart disease.

Village gossip leads to exhumation, and an inquest is held in the schoolroom. The telephone is used. An old coroner subjects Margaret to severe examination, and so much intimidating evidence is offered that her guilt seems proved, until her lover's uncle, a prominent K.C., appears and sets on Margaret's mother to harangue her and arrives and becomes an unwilling witness. The coroner is about to commit both women for trial when the reply to a telegram sent by the K.C. solves the mystery with a surprising exposure, and the suspected women are proved innocent.

When the play on which this picture is based was put on at the Westminster Theatre, the audience was dissuaded from giving away the denouement. While the inquest is in progress few would guess that the one of having been murdered, Hamilton was, in fact, the murderer, it is established that he acted in self-defence.

The picture is staged throughout and slow to a degree. Proceedings in the little schoolroom are so contrived that they strong for a time suspense value is excellent. This is due more to the performances of Mrs. Glynn and Sydney Morgan than the Richard Tucker the former, as the wife, by unsatisfactory explanations of her action and the latter by his obvious guilt against her, may be considered the chief points of appeal. The males do not distinguish themselves, though there are some amusing rural types.

**ANALYSIS**

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<td>Recording and Photography</td>
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**"The Deceiver"**


**THE CAST**

Tony Lloyd Hughes
Ina Dorothy Sebastian
Thorpe Ian Keith
Mrs. Lawton Natalie Moorhead
Mr. Lawton Reginald Leiper
Spendy George Byron
Celia Greta Granstedt
Danys Duc de Todie
Breakenridge Murray Kinnell

**Suitability:** Entertainment with big popular appeal.

It appears to be the hobby of Americans, particularly American picture producers, to make their own movies to the low, and in this film they do it right heartily.

In fact, the producer has gone just a little too far in this respect, the action at times appearing ludicrous. This does not, however, seriously detract from a thoroughly entertaining little murder mystery.

Thorpe (Ian Keith), in actor playing the part of Othello, is the idios of the feminine element, and his individual conquests are innumerable. A seducer of renown, he is prevented from making another victim of Ina, his Desdemona (Dorothy Sebastian), by her fiancé, Tony (Lloyd Hughes), who acts as his understudy, and effects the end of his departure for Hollywood.

Thorpe is murdered in his dressing room, and a perplexed officer crosses-examines present in the music room. A more able member of the force arrives, and eventually solves what proves to be a profound murder right up to the final fade-out.

This is the outline of a story which is always interesting. As it proceeds, various characters are introduced, most of whom have a grudge against the philanthrope, and who all at once come under the suspicion of the official. Many a "red herring" is drawn across the trail, but the final mystery right up to the final fade-out is the outline of a story which is always interesting. As it proceeds, various characters are introduced, most of whom have a grudge against the philanthrope, and who all at once come under the suspicion of the official. Many a "red herring" is drawn across the trail, but the final mystery right up to the final fade-out.

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THE BIOCOSIS

“*The Beggar Student*”

**Offered by:** British Lion. **A Production.**
**Directed by:** Rowland V. Lee. **Columbia Pictures. Length:** 5,250 ft. **Release Date:** Not fixed. **Certificate:** U. **Recording:** R.C.A. Sound on Film.

**THE CAST**
- Shirley Dale
- Janis Thomas
- John Miljan
- Walter Colley
- Grace Darby
- Helen Westley
- Richard Keene
- Dona Drake
- Hermione Osborn
- William Austin

**ANALYSIS**

**Story and Dialogue:** 14% out of 20%
**Direction:** 15% 20%
**Acting:** 18% 20%
**Recording and Photography:** 17% 20%
**General Appeal:** 16% 20%

**Suitability:** Will please popular audiences almost anywhere.

“**The One Way Trail**”

**Offered by:** United Artists. **Produced by:** Byron Haskin. **Directed by:** Roy Del Ruth. **Columbia Pictures. Length:** 7,274 ft. **Release Date:** Not fixed. **Certificate:** U. **Recording:** Western Electric on Film.

**THE CAST**
- Tim Allen
- Tim McCoy
- Helen Beale
- Doris Hill
- Kermit Scott
- Colleen Carroll
- Al Ferguson

**ANALYSIS**

**Story and Dialogue:** 16% out of 20%
**Direction:** 17% 20%
**Acting:** 16% 20%
**Recording and Photography:** 18% 20%
**General Appeal:** 19% 20%

“**The Guilty Generation**”

**Offered by:** United Artists. **Produced by:** Byrons Haskin. **Directed by:** Rowland V. Lee. **Columbia Pictures. Length:** 7,274 ft. **Release Date:** Not fixed. **Certificate:** A. **Recording:** Western Electric on Film.

**THE CAST**
- Palermo
- Leone
- Maria
- Marko
- Joe
- Tony Ricc
- Don

**ANALYSIS**

**Story and Dialogue:** 14% out of 20%
**Direction:** 17% 20%
**Acting:** 16% 20%
**Recording and Photography:** 18% 20%
**General Appeal:** 16% 20%

**Suitability:** For industrial patrons.

Western Star who, in addition to riding and fighting, can also act, a believable story, and good production, make this picture an excellent offering of its type.

“**The Love Race**”

**Offered by:** Pathé. **Produced by:** B.P.I. **Directed by:** Lewis D. Herron. **Lupino Lane. Length:** 7,334 ft. **Certificate:** U. **Recording:** R.C.A. Sound on Film.

**THE CAST**
- Reggie Powley
- Stanley Lupino
- Bobby Mostyn
- Jack Hobs
- Mr. Powley
- Frank Peretti
- Ferdinand Fish
- Wallace Arbuckle
- Arty Ashe
- Ida Mostyn

**ANALYSIS**

**Story and Dialogue:** 12% out of 20%
**Direction:** 15% 20%
**Acting:** 17% 20%
**Recording and Photography:** 16% 20%
**General Appeal:** 14% 20%

**Suitability:** Good programme booking.

Murder mysteries appear to be still in the front rank as commercial pictures. The new pictures are generally well made, and there are some pleasing love scenes. Recording is excellent and some fine mountain scenery is produced.

**THE CAST**
- Aline Pringle
- Janesone Thomas
- Dorothy Christy
- Willard Louis
- George cattle
- Richard Tucker
- John Vosburgh

THough the menace theme is a familiar basis for a Western, in this case it is used most effectively. There is no mystery element here, for Carnell is heard giving the false name. This part is well played by Al Ferguson. Carroll Nye

**ANALYSIS**

**Story and Dialogue:** 16% out of 20%
**Direction:** 19% 20%
**Acting:** 12% 20%
**Recording and Photography:** 15% 20%
**General Appeal:** 62% 100%
British Studios To-day

Lachman Starts

Harry Lachman, one of Britain's most competent directors, with extensive experience in Hollywood and on the Continent, commenced work on his new Paramount British production, "Aren't We All?" on Monday. As foreshadowed in The Bioscope two weeks ago, Mr. Lachman has been brought over from the Joinville Studios and may direct a number of films on this side. Gertrude Lawrence, the brilliant comedy and revue star, makes her British film debut in "Aren't We All?" and will be supported by Hugh Wakefield, Owen Nares, Marie Lohr, Aubrey Mather and Rennée Gadd.

Paramount's "Spring Cleaning"

On an adjoining stage, Alexander Korda is producing for Paramount a new British picture, entitled "Spring Cleaning," in which George Barraud is playing the role originally allotted to Clive Clowse, whose recent accident prevented him from taking the part. Other big names in the picture are Mary Newcomb, Joan Barry, Benita Hume and Barry Jones.

"The Faithful Heart" Starts

Gainsborough started production on "The Faithful Heart," based on Monckton Hoffe's play, on Friday last. The film is being directed by Victor Saville and photographed by Mutz Greenbaum. Edna Best and Herbert Marshall co-star in the picture, and other members of the cast include Anne Grey, Allen Ainsworth, Laurence Hanray, and Mabel Terry-Lewis.

Must "Sookey" be Retitled?

George King has signed Louis Hayward, screen newcomer, to play juvenile lead opposite Heather Angel in his current film, "Sookey." Harry Wilcoxon, Amy Veness, Harry Adner, and Bromley Davenport are other players. Will King decide on another title? "Sookey" is a Paramount title already, Jackie Cooper heading a juvenile cast in a second story of the "Skippy" type.

British Artists' Guild Going Strong

The Film Artists' Guild Christmas Dinner and Party, held last Friday, provided an example of the virility of the Guild and of the efficiency of Miss Pitcairn as an organiser. Miss Pitcairn is a great favourite and has acted as secretary since the Guild's inception. Starting with a mere handful of members, it now has a roll of 1,700, including artists in all stations and of every description. The Guild is widely recognised by film casting directors and arranges a great deal of the sterner business of its members, in addition to providing a fine large social centre with cheap restaurant and buffet services, etc.

Short Shots

Arthur Wontner, who was under contract to Sterling Films to appear in "The First Mrs. Fraser," has had to relinquish his part, as "The Sign of Four," in which he is to play Sherlock Holmes for Associated Radio Pictures, will not be finished in time.

Kathleen Nesbit in the cast of "The Frightened Lady," current British Lion picture, is ill, and T. Hayes Hunter is now held up on the production.

W.H.M.

COMING TRADE SHOWS

TUESDAY, DECEMBER 29, 1931

LEEDS

Rich Man's Folly, Paramount, 11 a.m.

MANCHESTER

Rich Man's Folly, Paramount, 10.45 a.m.

NEWCASTLE

The Beloved Bachelor, Paramount, 10.30 a.m.

BIRMINGHAM

WEDNESDAY, DECEMBER 30, 1931

Rich Man's Folly, Paramount, 11 a.m.

GLOSSEY

WEDNESDAY, DECEMBER 30, 1931

Rich Man's Folly, Paramount, 11 a.m.

DORCHESTER

TUESDAY, DECEMBER 29, 1931

The Beloved Bachelor, Paramount, 10.30 a.m.

NORTHAMPTON

WEDNESDAY, DECEMBER 30, 1931

Strictly Dishonourable, Universal, 11 a.m.

SHEFFIELD

TUESDAY, DECEMBER 29, 1931

Man of Mayfair, Paramount, 10.45 a.m.
Latest News About Pictures—
Letters
New Draper
Pictures
in Pictures

Bioscope Art
Section: Stills
From forthcoming Bookings
BARBARA STANWYCK
is the star of this Columbia Picture, which trade representatives are seeing at the Western Electric Company's Theatre, Bush House, Kingsway, W.C., this (Wednesday) morning.

* * *

Supporting Miss Stanwyck in her role of evangelist are David Manners, Sam Hardy and Beryl Mercer.

* * *

"The Miracle Woman" is being distributed in this country by

UNITED ARTISTS
British & Dominions "Mischief"

AFTER a highly successful Royal showing at the Carlton Theatre last week, "Mischief," the latest B. & D. farce, is in the New Gallery programme this week. The picture is reviewed in full on another page.

W. & F. PRE-RELEASE

Ralph Lynn
Winifred Shotter
Jeanne Stuart
British Players In Paramount Picture

"ONCE A LADY"
RUTH CHATTERTON
with
Ivor Novello
Jill Esmond
Bramwell Fletcher
and
Geoffrey Kerr

FOR special trade show at the Carlton Theatre on Tuesday, December 29, at 10.30 a.m., Paramount have their latest production "Once a Lady," in which Ruth Chatterton is supported by a cast including the well-known British players mentioned here. Adapted from "The Second Life" by Rudolph Bernauer and Samuel Hoffenstein, this picture was directed by Guthrie McClintie
Wallace Beery and Jackie Cooper—

IN "THE CHAMP"

Metro - Goldwyn - Mayer’s new King Vidor success "The Champ," starring Wallace Beery and Jackie Cooper with Irene Rich, will start an Empire Theatre presentation on Boxing Day.
Their First Christmas Dinner
Screen Golfers Make Merry

Joviality prevailed at the first Christmas dinner of the Screen Golfing Society, which took place at the Kit-Cat Restaurant on Thursday evening. Maurice Ostrer (captain) presided.

The toast of "The Captain," proposed by Major King, was enthusiastically received. The proposer said the success of the Society was largely due to the encouragement they had received from Mr. Maurice Ostrer's leadership, and also to the tremendous benefit they had derived from the interest Mr. Isidore Ostrer had taken in the Society.

Maurice Ostrer thanked the members for the support accorded him during the year and expressed the hope that the next captain would receive similar support. He reminded the company that the House Committee had been of very great assistance and he toasted them. Victor Saville, amid many good-humoured interruptions, succeeded in replying.

Jeffrey Bernard said the President of the Society had that afternoon requested him to convey to the members his wishes for the New Year. Mr. Isidore Ostrer had little time to devote to such gatherings, but his interest in the welfare of the Society was a dominant one.

The Captain proposed Mr. Bernard's health, and Mr. Bernard briefly responded.

Film Transporters Dine

On Saturday, the Film Transport Co., Ltd., entertained the London and Birmingham despatch managers at dinner at the Cranbourne Hotel. Afterwards the company visited the Palladium. This was the second annual gathering of its kind, but the hearty spirit of camaraderie which inspired everybody present should bring congratulation upon the directors, Messrs. Macie and Richards.

Among the company of nearly forty, Birmingham was strongly represented, thanks largely to the efforts of Frank Hone, while, curiously enough, the five absentees were Londoners!

Mr. Dew, of Electrical Equipment and Carbon Company, was also present.

Paramount's "First Ever" Shots

Buckingham Palace Festaivity

The first sound pictures ever taken inside Buckingham Palace were released in Paramount Sound News on Monday. The Paramount sun-arcs erected in the riding school, where the annual gathering of the "Not Forgotten" Association took place, were the first motion picture lights that have ever been permitted inside the walls of the Palace.

Some excellent shots of the members of the Royal Family among their ex-service men guests were obtained.

W.E. "End of Year" Conference

No General Convention

Western Electric's "End of the Year" Sales Conference started on Monday, but contrary to usual custom there will not be a general meeting of all salesmen. It is proposed to recall each representative to the London office for two or even three days.

Thus the Conference will probably last some two or three weeks, and will have the effect, claims T. P. Drew, sales manager, of producing greater concentration during the New Year.

Pathé's First Americans

On Monday and Tuesday Pathé Pictures showed their first two American offerings, "Cavaller of the West" and "Convicted," to the trade. Both films are reviewed in this issue.

A feature of "Convicted" is that Jameson Thomas, the former English film actor, has a star part. Both pictures are Art Class Corporation Films.

Phillips Holmes' New Paramount Contract

Phillips Holmes, sharing featured honours with Lionel Barrymore and Nancy Carroll in "The Mating Season," Erastus Labitch's first dramatic talking picture, has signed a new contract with Paramount.

Holmes' next picture will be "Wayward."
At the C.E.A. Meetings

Northerners Commend Bioscope Film Reviews

C.E.A. Film Reports "Not Satisfactory"

Strong commendation of "The Bioscope" Film Reviews was expressed at last week's meeting of the Northern Branch, when the question of film criticism was under discussion. W. S. Gibson contended that the official C.E.A. Film Reports were, to a large extent, unsatisfactory, and that if marking systems were to give a true reflection of the film, they must be carefully considered. He contended that a percentage system, similar to "The Bioscope's," would be preferable to the existing method of marking, an opinion in which he was supported by J. S. Snell.

A. V. Adams stated that he was seriously considering the restoration of the 6d. seat, as the only means of saving his business. In a letter received by George Bolam the Chancellor of the Exchequer stated that the position of Exhibitors would be considered when the next Budget was in preparation.

From the offices of the Bioscope, Graninger Street, Newcastle-on-Tyne, and was very well attended. J. Covendale Bell was in the chair.

Referring to the complaint raised at the last branch meeting regarding the bad perforation of C.E.A. (Arbitration) (T.C.A.) Screen, it was stated that the General Secretary had written intimating that copies of the report had been received from members in relation to this question, and these were being collected for early transmission to the Customs and Excise authority, together with a request that the exhibitors concerned be informed when the report was released.

The chairman said exhibitions were very particularly encouraged to assure the public whether the film had been released and when and where they could be obtained, as members found themselves in a very difficult position indeed.

The Secretary asked those members who could supply any additional information in this respect to forward same to him in writing.

Electrical Change Over

Regarding the proposed change over from 40 to 50 cycles by the electrical companies, the Secretary reported having written V.C. Hartley-Taxis on the subject, and had received an informative reply, which he read to the meeting.

Following a discussion on the question, it was eventually agreed that V.C. Hartley-Taxis should be instructed to obtain further particulars regarding cost of installing the various rectifying plants, together with detailed estimates respecting costs.

Sound on Disc Films

A letter was read from the General Secretary on the question of the position in regard to disc films. The letter pointed out that this matter had been considered by the General Council, who recommended that the sound on film system was fast becoming the regular practice. The Council could only advise those members who still had sound on disc installations, and were finding difficulty in obtaining the necessary film supplies, to face the necessity of fitting a sound on film head.

E. R. Jesse intimated that he had raised this question at a previous meeting in order to ascertain whether the Council had come to a decision on disc installations. He could not see where those small exhibitors were going to obtain the necessary discs and apparatus.

The chairman ruled two rating firms stating, when the present quota started, that they intended continuing making sound on disc an operation which was likely to take place in the case of exhibitions unable to complete their quota owing to having only sound on disc apparatus. He could not see where those small exhibitors were going to obtain the necessary discs and apparatus.

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Hull Invites Co-op Directors

At the monthly meeting of the Hull and District Branch, held in the Imperial Hotel, last Wednesday, the subject of the new tax rating scheme was an important item of discussion. The discussion arose from the fact that several exhibitors were not abiding by the rulings of the C.E.A. and the new tax should be passed on to the patron.

D. Dewhirst moved that the halls contravening the Branch's resolution should be communicated with and reminded of the meeting's unanimous decision. W. Mallory seconded, and the resolution was passed.

Hull, December 23, 1931

Vaughan Evans (secretary) reported that he had interviewed the management of the Majestic, and he found that the 21d. seat was only available at matinées. It was a 21d. seat with a half-price, and it did not seem to be affected.

The Secretary proceeded to read the letters which George Bolam, of the Empire, Gateshead, had received regarding the meeting of the C.E.A. and the resolution of the Hull Branch. In response to the letter from the C.E.A., the secretary had forwarded a copy of the decision, and the Hull Branch would be in correspondence with the Secretary and the Empire.

The meeting then adjourned to a dinner meeting arranged by the Hull Branch.

Co-op.

The members then discussed the Cooperative Development Scheme, and it was decided to invite Mr. Conyns Carr to address a meeting. The chairman, J. F. Priestly, then proposed that the subject of the proposed Co-op scheme be considered at the next meeting.

Mr. E. Seaton moved that the Co-op Scheme be considered at the next meeting.

The meeting then adjourned to a dinner meeting arranged by the Hull Branch.

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Appreciation for the President, Please

Isy Graham Expresses "Surprise" To Sheffield Branch

There was again a very full discussion at last Wednesday's meeting of the Sheffield Branch at the Grand Hotel, Sheffield, matters referred to ranging from the question of Sunday Opening for charitable purposes at Sheffield, to the question of local licenses; pre-releases; and several other topics. A. R. Pavell (President) was in the Chair, and there was a fairly good attendance.

F I R S T item of business was the question of Sunday Opening for charitable purposes at Sheffield, the first rule of the matter being that it was the law, and they would have to abide by it.

A suggestion was made that local exhibitors should run a deputation to meet this matter and express the views of the local authorities with regard to the new licenses. It was stated that the magistrate was against granting any further points in regard to the matter, but the Chairman observed that the propoal would have to be taken up with them for their action.

There was also a request from the Town Clerk for a deputation to meet him and representatives of the local licensing authorities with regard to the new licenses. It was stated that the magistrate was against granting any further points in regard to the matter, but the Chairman observed that the proposal would have to be taken up with them for their action.

A resolution that a Branch delegation should meet the authorities was carried.

"Make up their Minds for Themselves"

Isy Graham said that since the last meeting of the Branch there had been several meetings of the Co-operative Booking Scheme. The General Purposes Committee had met for the purpose of bringing about a return to a normal situation. Mr. R. C. Brown, the proposal had then been made, to increase taxation, which was affecting the small companies very greatly. He feared there seemed to be no hope of any remission, but it was up to them when the time came to see that their representatives in the House of Commons and elsewhere were given information to make them realise that important factors were in play. He had been in possession of figures which he thought local exhibitors would find interesting. From these figures it appeared that there were two of the hardest-hit cities in the country industrial Welfare.

Mr. Graham went on to refer to other matters discussed at the General Meeting, including the future of cinemas, the question of local government, and the need for improved services.

More Appreciation of President's Efforts

Mr. Graham then alluded to the subject of harmony between Branch members and the executive of the Branch. He said that Mr. Pavell, the President, had worked very hard for the benefit of the Branch, and that the exhibitors were very much obliged to him.

He thought there should have been more appreciation of Mr. Pavell's efforts. Mr. Pavell was an old friend of his, and he had no doubt that Mr. Pavell would do his best for the Branch.

"Marked Men"

A certain resolution was done down to the Branch from the chairman who, however, did not attend, in forwarding a copy of the resolution to the Branch, without any knowledge of the chairman. It was stated that some people were trying to read into films something that was never there, and that this was the case with which, in fact, was nowhere but in their own minds.

Admission of Children in the West

T H E monthly meeting of the Bristol and West of England Branch was held at Bristol, when A. R. Atkinson presided.

The Chairman stated that the unemployes at Highbridge wrote asking for a reduced rate of admission at cinemas at Highbridge and Burnham, as they were in difficulty, to the effect that in view of the increased cost of living they requested permission to be entertained.

A report of the General Council meeting held in London on the 9th inst. was given by F. G. W. CHAMBERS.

Authorities and "A" Films

Mr. Pavell agreed that the Chairman and Mr. G. H. Blackwood should have power to negotiate with the authorities in the matter of the admission of children. One interview had already been made with the Chief Constable, but it had not yet been decided if another interview would be arranged. A further interview was promised.

To Meet Co-Op. Directors

Mr. Pavell had been invited to a meeting with the directors of the Film Industries Co-operative Society, who would be in attendance at the meeting of the society. It was hoped members in the area would take advantage of this opportunity.

Entertainments Tax Burdens

Leeds Exhibitor Maintains New Impost is "Last Straw"

Leeds Branch returned to discussion of the effects of the increase in Entertainments Tax at its December meeting last week, at which John Clapham presided. Many members had talked over the effects of the tax with A. Freedman at a Leeds Branch meeting.

One member felt that the detection of some exhibitors from the decision to pass on the tax had greatly complicated the situation, and thought the Association should have power to control its resolutions.

C P. Mrcalfe, submitting a comprehensive report of the last meeting of the Council, said that the Council had been very active in the past few weeks, and had spent a great deal of time and money in an attempt to make the case for further protests to the people concerned. A large number of resolutions had been passed, as had the subject of Mr. Eckman's speech to the members of the C.E.A. A lot of feeling had been taken out of the discussion, and the delegate from the E.R.S. seemed to make a great difference to the representatives of the exhibitors. The resolutions had been passed by the C.E.A. and unanimously supported by the National Resources Council. There had been no objection to the resolutions from the exhibitors.

Mr. Metcalfe said he would not agree that the exhibitors generally had been left to their own devices. He had been in touch with the exhibitors himself, and knew that they were doing their best to get the matter straightened out, and that the exhibitors would not be able to bear the brunt of the matter.

The Chairman said: "Unfortunately, our Association has no power whatever to dictate to any member as to what he shall charge for admission. You always get this same advice in the same form. We feel that we shall always get it. We can only recommend our members to take a certain course of action, and cannot guarantee that it will be successful.

Causes of Depression

Mr. Mrcalfe said that there were many reasons to account for the depression in the industry, and the existing financial stringency. For instance, it was estimated that many thousands of women had been receiving unemployment payment and who were no longer receiving it. These women had been amongst the most liberal advertisers to the cinema theatres in the large industrial areas. In other industrial areas a great deal of overtime was being worked in the mills and people could not very conveniently attend the cinema theatres.

The "Last Straw"

J. Jessop agreed with Mr. Kaye. Another factor in the case was that the Association had not maintained the standard of quality in the "talkies," which were nothing but "talk." He thought they should come first.

A. Freedman said that while the factors indicated by Mr. Kaye were no doubt responsible for some falling off, there could be no doubt that the situation which the trouble was in the increase in the Entertainments Tax. The increase had been dated from November 9th, when the increased tax began to operate, and in some cases it seemed to have been in operation for nearly 13 weeks. He was of the opinion that the Association was doing its best to do the right thing, and that the exhibitors had the same interest in the success of the industry as the producers. He felt that the exhibitors had done a great deal for the cause of the industry, and he was sorry that the exhibitors had been asked to bear the brunt of the trouble.

Leeds Exhibitor's Concession

The Chairman reported that, together with C. P. Mrcalfe, the Secretary (E. W. Rush), he had visited one or two halls in the city where the amount of the increased Entertainments Tax had been dropped, and efforts had been made to induce the management of these halls to make this deduction. He had also visited the City Hotel, where the concessions had been made, and the charge for the matinees at that theatre 7d. instead of 6d.
THE BIOSCOPE

Four Tax Casualties

Other West Lancashire Theatres in Perilous Plight

Questions of general interest to exhibitors were raised at the monthly meeting of the West Lancashire Branch at Preston, on Tuesday, December 15th.

Chief concern, however, was in reference to the Entertainments Tax, whose devastating effects had been felt in several other branches. The Chairman said that he had been informed there were other theatres in a perilous condition; they could only be saved through a reduction in the rate of the tax.

C. Simpson said if prominence were given to the matter in the trade Press, perhaps the daily Press would take notice and cause public attention to be directed to the seriousness of the position of many small theatres.

Mr. ONDA, asked, on behalf of an absent member, for information as to the position of an exhibitor in his district who was unable to keep his theatre open for want of financial resources, and that he was not in a position to close his theatre for four months, and to cause customers to remain in rooms with renters. The renters were, however, declined to cancel.

Mr. Bartlett observed that such treatment was taking no money, the renters could not expect his percentage.

It was stated that the Secretary should obtain information on the point.

Chairman’s Hint to Renters

The CHAIRMAN referred to theEntertainments Tax situation, said he had never heard of the renters doing anything to help theatres get rid of the burden of the tax, despite the fact they were suffering just as much as the exhibitors, and were losing receipts.

Like a Red Rag to A Bull

Associated British Theatres, Ltd., wrote a letter explaining why they reduced the prices of admission against the increased Entertainments Tax, and the Associated Theatres went into operation. In the previous way they did not consider themselves under any obligation to discuss price changes with their opponents, but as a result of the price reductions, which were put forward, the exhibitors would have taken place irrespective of the new Entertainments Tax. They thought it would be well for exhibitors to change their manner of dealing.

There was no question of any breach of faith.

Renters’ Gesture to The C.E.A.

The Branch is delighted to hear of the formation of a Committee to meet the K.R.S. to discuss the matter. The Branch will to tell the members of the Committee that in the view that a better understanding between buyer and seller is absolutely necessary, and ask them the possibility, be considered.

Our members are quite willing to quote instances of hardship should the Committee require facts and figures.

The above resolution was unanimously agreed at a meeting of the Southern Midlands Branch on December 12th, as the outcome of a discussion of the Committee appointed by the General Council to meet the K.R.S. on the question of prices.

W. Southam Morris presided.

W. Southam Morris expressed the opinion of the last General Council meeting, referring to especially the following points:—

(A) The replies of the news-reel companies to the protest made by the Association against political programmes on some of their films, and the replies were not altogether satisfactory, and Mr. Blake strongly supported the proposition that the companies be required to take further steps to be taken by the Council.

Then it was reported that the L.C.C. had come to the decision that if tickets for those shows continued to be circulated independently of the programme, they could not be regarded in accordance with the programme at the show, and caused further steps would be taken by the Council.

Prices Must Be Deal With

"If we can get better treatment from the renters for our members," continued Mr. Blake, "it behoves us to get it. The Council in their wisdom have selected some very excellent men to look after our interests, we should do the same, and explore them.

Mr. M. THOMAS MORRIS asked if it was the aim of the K.R.S. to defeat the Booking Scheme, by making unattractive conditions to the C.E.A.

Mr. Blake—Whether that be so or not I think everything should be done to recoup the gesture, as long as the K.R.S. are prepared to discuss the great bone of contention, that is to say royalty.

The resolution building this report was then moved by Mr. Blake, seconded by Mr. Parkes, and carried unanimously.

The Tax Questionnaire

On the question of Tax, Mr. Blake urged all members to send in their figures to present to Parliament.

Mr. Hewitt said if the questionnaire that was being sent out was filled up properly, the replies should be very convincing.

E. J. Carperter said that the main result of the tax had been the result of having the usual three weeks' stamp before Christmas they had had six weeks' stamp.

Mr. Guest said that the exhibitor was being hit all round.

There was the additional tax, the cuts in wages, the decrease in the dose and the income tax, which would be a black mark in the history of people who had never paid before.

Mr. Blake—We must supply Mr. Ormiston with the fullest facts and figures, and not leave him to talk nonsense about 'what the public are going to do when the Government take all their profits they could be allowed to take the proceeds of the tax.' Sometimes it will have to be done as quickly as possible if large numbers of small exhibitors are not to be pushed out of business.

Pressing For Sunday Opening

Q UESTION of Sunday Opening again occupied a large part of the December meeting of the Central Committee of the Picture Trade Council.

Mr. Cotton remarked that the branch was associated with the Picture Trade Council, but the latter was in the hands of the B.C.T.C. and in their hands its position was not so strong as it should be.

Mr. Cotton asked if the branch should be the branch to take the matter to the press, and asked if they should obtain the views of all the members so that whatever action was taken, it could be felt that they had the support of the majority of exhibitors in the district.

Branch Delegate

At the last meeting it was suggested that the Branch should hold a dinner to which should be invited the civic authorities of the City, and at which the subject of Sunday Opening would be discussed. It was agreed to.

The Chairman, Mr. D. Barrington, was appointed to address the meeting, and to bear the proposals to the general meeting.

Leicester Commends "Get Together Scheme"

Apart from domestic matters, the main item of business at the December meeting of the Leicester Branch was a discussion on the report of the General Council directorate, and the Branch had the privilege of being chided by the committee formed to meet the problems facing the Branch, and the chairman of members, commented on the Association on what he called "a step forward.

Mr. Wright presided over a moderate attendance.

The CHAIRMAN reported that no reply had been received to the letter written on tax on 6d. seats at his local houses, and, under the circumstances, it was decided not to press the matter further.

Explanations from Lord Mayor

Interresting correspondence between R. W. Wright and the Lord Mayor, relative to a statement reported as made by the latter at the opening of a church building, that they had to contend with the evil of the cinema was made the CHAIRMAN reminding that serious notice had been taken in the Council where the interests of the cinema were represented on the Corporation Council; and that he had referred in their interests by writing to the Lord Mayor.

He had since written to the Lord Mayor, and had come to the conclusion that it was one of those instances where no local authority could have the slightest effect on a daring headline for publicity purposes. The Lord Mayor would have felt it his duty to make such an announcement with the churches, and it was a gross misrepresentation of what he had said.

He (Mr. Wright) was thoroughly convinced of the genuineness of the explanation, which he accepted in the letter which the Chairman had received.

The Chairman was thanked for his action in dealing with the matter.

"A Step Forward"

G. A. Scarborough reported on the last Council meeting in London.

A committee had been formed with the idea of seeking some way that could be devoted to a reasonable agreement with K.R.S. in regard to rentals. The committee was to consist of a number of exhibitors.

The Chairman informed the meeting that he had been pleased to see that the committee had been formed. The opinion was held that the formation of the committee was a good sign, and should be of benefit to the renters. Their officials would have been foolish not to send a real test of the sincerity and value which could be got from Mr. Eckman's gesture. Conferences in the past had not achieved anything, and the Council had adopted a wise course in forming a small committee to see what better trading methods could be adopted. Until they had travelled along the lines Mr. Eckman suggested, they must not even a deal with any proposal until they could be sure that the Council would be interested in the step forward.

Scotch "Some Hard Work"

TOM ORMISTON, M.P., Chairman of the Branch, presided over a meeting of the Branch, a meeting of the Branch, over a meeting at the Picture Trade Club on Wednesday, December 16th. Presenting a report of the activities of the Branch, Mr. J. A. H. Robertson, C.A. (a member of the Branch for many years) stated that reports had been received from Edinburgh, Aberdeen and Dundee. Meetings had been held in each of these districts, where the principal business discussed was the Co-operative Trading Scheme and the Entertainments Tax question.

Relations with the Renters

EX-PALE JAMES WELSH—reporting upon the meeting of the C.E.A. Council—said the main business was concerned with the relations of exhibitors with the renters. An attempt was made to iron out the difficulty from the K.R.S. confirming the attitude that Mr. Eckman had taken.

Some of the dealers, who had looked upon this move with some surprise, were asked by the exhibitors to discuss the matter in conference with others in business themselves to do something for themselves. In fairness to the Chairman (Mr. R. J. Crow) it had to be added, however, that he made it clear that it could not be acted upon before any information had been leaked out regarding the C.E.A.S. Scheme. After much discussion the Branch unanimously agreed to appoint a Committee of four (which included the Chairman) to represent the renters in the considering the whole question of film renters, and to report on the problems arising out of their relationship as exhibitors with the renters.

"Something Might Be Done"

A member asked if there was any protest regarding the betterment of the relationship between renters and exhibitors, and provtional action. Mr. Welsh said the position was that Mr. Crow had met Mr. Eckman with regard to other matters, and in the course of conversation, it was said that from both sides that something might be done to improve relationships.
Notts and Derby and F.I.C.O.S.

Strong exchanges of opinion took place at the December meeting of the Notts and Derby Branch, when the F.I.C.O.S., was under review, though decision on the matter was deferred until directors of the Society had had an opportunity of addressing local exhibitors.

As many local exhibitors would be attracted into the Society by the sympathetic bearing in the district, it appears that the Co-operative Scheme will meet with a very valuable sympathy in the C.E.A.

The meeting took place in the W.E.M. Co-operative Buildings, Southwell Street, Newark, on Monday, 1st December, the meeting being opened by Mr. E. A. Wright, Chairman, and was attended by a large number of members and invited guests.

Mr. H. J. Gale, of the Bioscope, made a detailed report of the recent London show and drew attention to the enormous increase in the number of films produced and the corresponding rise in public interest.

The discussion on the proposition of forming a Co-operative Society for F.I.C.O.S. was introduced by Mr. R. H. B. Pollard, who said that he considered the matter of great importance and that the Co-operative Scheme would be a means of bringing about a more equitable distribution of the profits among the exhibitors.

Mr. R. E. Cant, of the British Co-operative Society, explained the principles on which the scheme was based and the advantages it would offer to members.

The meeting was adjourned until the new year, when it is hoped that further progress will be made towards the formation of the Society.

West Lancs Discusses Co-operation

Mr. R. E. Cant, of the British Co-operative Society, addressed a meeting of members of the West Lancashire Branch of the F.I.C.O.S., at the Blackpool, Prescot, last week, to discuss the Co-operative Film Booking Scheme.

Mr. Cant explained the principles underlying the scheme and the benefits that would accrue to members who joined the Co-operative.

The meeting was attended by a large number of members, and the subject was discussed with great interest and enthusiasm.

Scots Advised to Join the Society

Scottish exhibitors were called upon at the meeting, organized by Film Industries Co-operative Society Ltd., to Glasgow, to join the F.I.C.O.S., and to support the Co-operative Scheme.

Sir Gordon Craig (Chairman) introduced Mr. C. S. Pickard, who explained the aims and objects of the F.I.C.O.S., and the advantages it would offer to Scottish exhibitors.

The meeting was adjourned until the new year, when it is hoped that further progress will be made towards the formation of the Co-operative Scheme in Scotland.

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News from the Territories

From “The Bioscope’s” Special Representatives

**Manchester and Liverpool**

(Representative: Fred Gronbach, 18, Cooingby Road, Anfield, Liverpool. Telephone: Anfield 1289)

Liverpool Empire, Thursday

Such fnrathisation as there was between the 70 exhibitors and renters' representatives who attended the interview, and presented to W. W. Jay (who has been appointed to the position of assistant sales manager of Radio Pathé), took place on Friday night, as the rear of the guests to exclude. “It seems like a joint Christmas party of the C.E.A. and K.R.S.” All the public houses were strongly represented as well as the leading theatre circuits and independent exhibitors. W. Mott-Cowan, who organised the gathering, presided, and uttered his valedictions with sympathetic feeling. Two or three guests subsequently buttonholed me and urged me to say what they had in their minds—they did not want to lose Jay, because he was a representative and the public seems to be one of the strongest virtues in the film trade.

Another matter which has been engaging the attention of the P.E.P.M.A. last Saturday was appointed as a member of the Society, the daughter of the Exchequer, and also a letter to Lord Snowden asking him to use his influence to secure some concession. An acknowledgment—non-committal—was received from Lord Snowden last week.

**Tax and Insurance Protests**

Provincial Entertainments Proprietors and Managers' Association of Manchester is making an effort to secure relief from the heavy Entertainment Tax. A letter and a schedule giving data showing the disastrous effects of the tax were sent to the Lord Chancellor, as well as a letter to Lord Snowden asking him to use his influence to secure some concession. An acknowledgment—non-committal—was received from Lord Snowden last week.

**Additions to Moorhouse Circuit**

It is rumoured in the Manchester area that two new exhibitors—the Northern Magazines and Granada, Blackburn—are to be added to the H. D. Moorhouse circuit of Manchester.

**Presentation to C. H. Russ**

Managements and staffs of the thirty Gaumont-British theatres in the western area, who have all contributed to a presentation gift for C. H. Russ presented themselves to attend the Rialto P.T., Liverpool, on Sunday (December 27th) for the handing-over ceremony. As representative of the Liverpool exhibitors, Mr. Robert Russ, the area manager, has been appointed area inspector for the South of England and Birmingham section of the circuit, as well as to be regarded as part-time employees not liable for insurance, shall be asked to sign the agreement. The managements and employees' associations were not informed of the order, and pointing out that the limitation of hours to 28 was absurd, because if they wanted to avoid payment they would be compelled to employ different staffs for evenings and matinees.

**Sheffield and District**

(Representative: George W. Hopkinson, 80, Peveril Park, Sheffield, S.W.)

Exhibitors and Charity

There is considerable sympathy with Sheffield exhibitors over their legal inability to continue the booking system of the past few years, by holding an annual Cinema Sunday for charitable purposes. Civic representatives praised this work at the last meeting of the Sheffield City Council, and it is indeed hard that an absurd legal position should upset things so badly. There were several protests at last week's meeting of the C.E.A. against the increasing risk of running by the Common Informer, expressed by some members, was encouraged by the Chairman. Sheffield exhibitors are purely disinterested as far as ordinary Sunday opening is concerned, but the cause of the theatre business. The regret keenly felt by all is eloquent testimony to their enthusiasm in this direction.

For the Telephone Pad

Kenneth Friege-Green, the cinema furnishing specialist, of 163-107, Queen Street, Sheffield, asks us to announce that his telephone number is now Sheffield 2607.

**Birmingham and Midlands**

(Representatives: O. Ford Jones, "Winona," Hugh Road, Smethwick, Birmingham, and Telephone: Smethwick 2499)

**Sunday Shows for Walsall**

Walsall Trades Council last Wednesday evening, in conjunction with a resolution in favour of the Sunday opening of theatres and cinemas, with a proviso that care should be taken to safeguard the conditions of employment of persons engaged at such places.

Opened with "Clasitones"

The Pictures House, Bridgnorth, opened on Monday last with W. A. Webb & Co.'s "Clasitone" sound-on-film equipment, which is operating in conjunction with Ross projectors.

For the Kiddies

December 29th is to be a red letter day for the kiddies of the Hanworth District, for Manager A. H. Atkins, has arranged for the kiddie children to a special matinee at the Villa Cross Picture House.

**Xmas Fund Contributions**

Special collections have been taken in Bir- mingham, Coventry, and other places in the past week on behalf of the Birminham Mail Fund for the provision of Christmas dinners and clothes for the poor of the city. Already a cheque for £600 has been handed in on account. Amongst the contributors, the Tipton Head post with £10; 50; 40; 30; 20; and 10; Regal, Hanworth, £42 6s.; Gaumont Palace, £30 5s.

**Leicester and District**

(Representative: H. W. Groves, "Ladies," Thomas Street, Leicester. Telephone: Leicester 2221)

Inauguration

The manager of the Gaiety Cinema, Roath, Cardiff, F. W. Atkins, is a man with imagination and with plenty of resource. During an evening performance last week a garage, only a few yards away, became the scene of a fairly big fire. As soon as the fire was discovered, Mr. Atkins ’phoned for the police and then issued orders preventing anyone entering the cinema. As a result the crowded audience in the house was unaware that a fire was raging a few yards away, and the cinema performance went on in a perfectly normal manner.

**Sunday Concerts to End**

Barry (Glam.) Town Council last week considered the question of allowing Sunday concerts at the town hall that evening. Mr. R. Barry, one of the houses run by W. A. O'Connor, who was asked to be allowed to run the Sunday concerts until March next, or, if necessary, he asked for the right to terminate the concerts. It was agreed to give Mr. O'Connor seven days' notice to bring the concerts to an end.

**Northern Ireland**

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

Christmas

There will be quite a number of special performances for kiddie attractions at various Belfast and district houses, for managers are following their usual custom of arranging to give their small patrons their annual Christmas treat. It has been arranged that all houses shall not have special matinees, but shall open much earlier than usual. The White Cinema Club, too, is providing a number of special Christmas concerts, and, in addition to sending cheques to charitable organisations, is arranging old-time custom of presenting each kiddie under the care of the Belfast Guardians with six new pennies.

Censorship

Censorship continues to be a source of concern to the Ministry of Home Affairs, who are asking corporations to send their replies to the “model” Express sent them by the Cinema Corporation's special committee appointed to deal with this matter have adjourned their discussions until the censorship committee submit them at the January meeting for approval or otherwise.
Many rebuilding schemes have been completed in South-West Lancashire in the last few years, but none with such devastating thoroughness as that which, on Monday, December 21st, received the impressur of popular and civic approval. Not a brick remains of the old King's Cinema and Billiard Hall, the site on which they stood in Oakfield Road, Liverpool, having been swept absolutely clear to make way for the first Gaumont Palace in Lancashire. And here it is, modern and majestic, a city theatre in a suburban setting.

In the early part of this month, the Lord Mayor of Liverpool, speaking at the North-Western C.E.A. cinema dinner and ball, confessed a fondness for pictures and facetiously let it be known that he did not often get invitations to them. It was fitting, therefore, that a sympathiser of such calibre should give the Palace its send off. This is the first time, within my recollection, that a Chief Magistrate of the city of Liverpool has officiated at the opening ceremony of a new cinema.

Designed on simple lines, with modern feeling, by Gray & Evans, of North John Street, Liverpool, the Gaumont Palace occupies a frontage of 79 feet to Oakfield Road and 152 feet 6 inches to St. Domingo Vale. Terracotta in buff, with a touch of black here and there, and red and black ornaments, makes a fitting frontage for so fine a building, while the side elevation to St. Domingo Vale is equally attractive with its return bay to Oakfield Road and choicey modelled terracotta pit entrance. Over the main entrance is a large canopy, lacquered in old gold, and with strip lighting on the underside. The canopy was made and supplied by Garton & Thorne, Ltd.

**Stainless Steel Fittings**

Marble steps and paving at the main entrance lead through five pairs of glazed oak swing doors, with stainless steel fittings, to main entrance hall or lounge, a spacious compartment, panelled up to dado height in limed oak. The pay box is equipped with Accurate ticket issuing machines, being built to harmonise with the other timber work. Above the paneling the walls and the ceiling are finished in soft tones of ivory, relieved with touches of silvered blue.

From the main entrance hall the public are taken into the auditorium and up to the balcony, foyer and higher balcony by two wide staircases, the steps and landings of which are laid with terrazzo with non-slip treads. All these walls are lightly modelled with a relief finish.

Accommodation is provided for 1,612 persons, and the Auditorium is very well lighted.

The seats, supplied by W. W. Turner, Liverpool, & Co., Ltd., are in wine coloured plush, the rear and balcony seating being more luxuriously upholstered than that at the front of the house. All the carpets are of the familiar Gaumont-British special design, incorporating the initials "G.B."

The balcony, constructed of steel and reinforced concrete with steel banding, the stairways connecting the balcony foyer to doors at the extreme ends of the centre cross gangway and the rear balcony.

Regarding the decorations, one is at once struck with the fine modelling of the fibrous plaster to ceilings and walls of the auditorium and foyers; the domed plaster enriched ceilings under the balcony and entrance hall; the fine ornamental vent grilles, organ grilles and canopies; and the beautiful decorations and lighting effects, which, together with the curtains and other draperies, give a distinctive colouring and warmth, and with the luxurious and roomy seating which all blends, makes the whole atmosphere akin to that of one large drawing room.

** Provision for Variety**

The auditorium walls have been modelled with festoons of Marbl-I-Cote, and finished in soft scumbled tones of dull red and gold, with metalled green dado, and the wall panels at the sides of the auditorium filled with a rich gold velour, with motifs of green and brown silk velour, crowned with curtains of the same.

The ceiling is carried out in textured plaster and painted a soft scumbled green, with rust-red beams, and with mouldings picked out in green, black and red. The whole is sprayed in clouded gold. Heaton Tabb & Co., Ltd., of Liverpool, were responsible for the decorative work.

In accordance with the latest practice in cinema construction, the proscenium opening is of large dimensions, 40 feet wide and 35 feet high, and provision has been made for variety acts, should it be desired at a later date to introduce variety programmes. Dressing rooms, with hot and cold water, are attached. Provision has also been made for an orchestra accommodated on a movable floor. Rooms have been planned for organ chamber, blowing room, etc., for the installation of an organ. Lighting is concealed in the hollow section of the proscenium front.

**Soft Iridescent Colours**

The proscenium and balcony front have been painted and decorated in soft iridescent colours and sprayed with silver and gold. A pelmet, on simple modern lines, in rich autumnal brown silk velour, embellishes the proscenium, the curtains are in, a beautiful lustrous silk velour in rich gold, with a central motif of autumnal brown silk velour stepped up in pylons, which lends height to the proscenium opening. The bases of the curtains are finished with rich art silk bullion fringe.

Also treated in modern manner are the balcony foyer walls, which are rough textured in a grey tint, and carrying a stencilled Japanese garden scene in pastel shades of brown, with touches of green and silver. Green silk window curtains are fitted.

Ceiling and beams in the foyer have been finished in soft iridescent metalised colours. Staircase ceilings are in primrose, and the rough textured walls in softscrubbed-out tones of green.

**Six Main Lighting Units**

In the auditorium there are six decagonal main ceiling lighting fittings, six feet across flats, while, under the balcony, in the ceiling recesses, there are three suspended fittings, and one rectangular shade (9 feet long) flanked by square ceiling fittings. White strip lighting is fixed along the front edge of the balcony.

The secondary lighting is from 230 volt, 80 amp. hour Britannia cells, which will automatically supply current for the theatre illumination in the event of a breakdown in the main supply. The decorative grilles in the proscenium panels are floodlit by four 100 watt lamps in each of the two ornamental balconets at the base.

For the stage lighting there is one foot and one third road bed, with three-colour lighting, controlled through dimmers from the operating box. The total wattage for the whole of the theatre is approximately 93,000. The general lighting installation was carried out to the designs of, and by, the Gaumont-British engineers.

**The Projection Department**

In keeping with other departments of the theatre, the operating suite, at the rear over the balcony, is well designed. The operating unit is constructed entirely of fireproof materials. It is entered by a separate staircase directly from the street and is entirely shut off from the auditorium, thus insuring absolute protection to the public. A further steel staircase, leading directly on to the roof flats, has been installed as an emergency exit.

The box is equipped with two Eclipse machines, having a throw of about 100 feet, and British Acoustic sound picture mechanism. The size of the projected picture is 33 feet by 27 feet. Behind the screen, in a recess, are three double-unit horns. Crompton Parkinson, generators, having a 290 amp. output, are installed.

F. G.
Another Liverpool Theatre Reopens

Granby Street House

After being in the contractors' hands for five weeks, the Prince's Cinema (formerly the Granby), Granby Street, Liverpool, re-opened on Monday (December 21st). The lessees of this hall are Regent Enterprises, Ltd., with which company Phil Hammer is associated. By altering the partition separating the vestibule from the theatre, extra accommodation has been provided in the stalls, which now seat 350 persons. In the balcony there is seating for a further 250 persons. The old balcony has been entirely demolished and in its place has been erected a larger structure with a steeper rake, the rear part being carried under the operating suite of rooms, which have been entirely rebuilt.

All the seats are new and are of the tip-up pattern, upholstered in wine-coloured plush. The carpets are of modernist design. Decorations are carried out in amber and cream, with the wall panels in textured plaster. Two Kalee 8 projectors and R.C.A all-mains talking picture equipment have been installed, also an "Xralite" screen. In the pay-box are Automaticket machines.

Seven extra radiators have been fixed in the auditorium. Altogether, the comfort of the theatre has been brought up to the standard one expects in the most modern theatres. The architects were Gray & Evans, of Liverpool, and the contractors—Main contract, George Platt & Sons, Ltd., Liverpool; decorations and stage draperies, Heaton Tabb & Co., Ltd., Liverpool; seating, C. R. Harrison & Sons, Newton-le-Willows; carpentry, J. Hulman, Liverpool and St. Helens; electrical work, C. P. Ribton, Ltd., Liverpool.

Twelve Little Saxophones . . .

Managers of big houses with a fancy for musical novelty will be interested in the orchestra being featured this week at the New Gallery, Regent Street, W. The originality of this band is its composition. For it includes the whole saxophone "family" of 12 instruments, ranging from the deep and mellow double bass to the smallest high-pitched instrument. The special orchestra is completed by two steel guitars, two accordions, two banjos and a piano.

We have not yet had an opportunity to test the musical effect of this remarkable combination, but it cannot be doubted that, as a curiosity, such a presentation would be welcomed by patrons of large houses where band shows are appreciated.

Thought for the Kiddies

London exhibitors are sparing no effort to ensure that poor kiddies shall at least spend a few happy hours at Christmas and receive a present or two. At the New Cross Empire, Manager Hockman prevailed upon the Mayor of Deptford to make a personal appeal from the stage, after which the necessary "grant" was duly forthcoming. Special free children's matinees, with a specially arranged programme, have all added to the kiddies' gaiety.

Manager A. J. Matthews, of the Globe, Clapham Junction, S.W., has arranged a huge Christmas tree, bountifully loaded with gifts, to be sent in state from his theatre to the local children's hospital. With the tree will go the Fairy Queen, Pantaloon, Clown and Father Christmas. These willing helpers will stage a little party and sing carols for the children on Christmas morning. The Broadway, Stratford, is having a huge children's party on December 30th, at which George Lansbury, M.P., Tom Groves, M.P., and the Mayor of Stratford have all promised to attend and assist to provide the 3,000 children with a real peep into fairyland.

Paying Greetings Neatly

Kathleen Mason has a knack of making the weekly issue of the Stoll Herald a bright and readable publication. In the Christmas issue she has introduced a neat method of wishing patrons a happy holiday. A bold drawing of the exterior of the Stoll Theatre, Kingsway, by J. P. Seaborn, the theatre's artist, is reproduced in colour above the words: "Wishing You the Compliments of the Season." A full page is given to this—and it's worth it. Though Miss Mason has been at the Stoll for the past 10 Yuletides, her flair for neat and attractive publicity shows no signs of falling into a stereotyped groove.

Tickets for Advertisements

As an inducement to screen advertisers at the Albion Cinema, North Shields, Manager W. H. Gwilliam is offering tickets for admission to the cinema at reduced prices. Each advertiser is given a supply of these tickets, which he can distribute to his customers.

Presentation of complimentary tickets to screen advertisers and those who display theatre bills is no new gag, but this variation is one that should commend itself to other showmen. As a means of attracting custom to the theatre and the advertiser—to say nothing of slide contracts—it should prove workable anywhere.
Clement Blake & Day
Specialists in the Private Sale of Cinemas,
22, Wardour Street - London, W.
Telephone: Gerrard 1192.
Telegrams: Lennocks, London.

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£28,000 Cinema built three years ago, and which was described by The Bioscope as "the most magnificent in the district," in one of the largest cities in the North of England; seating 1,000; and doing very big business in the past two years. The building has been extensively remodelled during the past year, and is in excellent condition. For details, contact the owners.

£4,000 The only Cinema in London to cater for a large district in the South of England, seating 1,000; and doing remarkably big business in the past two years. The building has been extensively remodelled during the past year, and is in excellent condition. For details, contact the owners.

£16,000 For reasons of health, a North London Proprietor has decided to sell the largest Cinema in the district, seating 1,500; and doing over £1,500 per annum. The building has been extensively remodelled during the past year, and is in excellent condition. For details, contact the owners.

£4,000 Freehold show with the largest turnover in the district, seating 1,500; and doing over £1,500 per annum. The building has been extensively remodelled during the past year, and is in excellent condition. For details, contact the owners.

£2,000 Large show in the heart of the business district, seating 1,200; and doing over £1,200 per annum. The building has been extensively remodelled during the past year, and is in excellent condition. For details, contact the owners.

TO LET

£15,000 One of the newest and most modern Cinemas in the West End of London; seating 1,000; and doing over £1,000 per annum. The building has been extensively remodelled during the past year, and is in excellent condition. For details, contact the owners.

£12,000 Freehold Cinema, seating 1,200; and doing over £1,200 per annum. The building has been extensively remodelled during the past year, and is in excellent condition. For details, contact the owners.

£11,500 The only Cinema in the heart of the West End of London; seating 1,150; and doing over £1,150 per annum. The building has been extensively remodelled during the past year, and is in excellent condition. For details, contact the owners.

£10,000 Cinema that was erected three years ago, and which is in one of the most rapidly developing districts in the West End of London; seating 1,000; and doing over £1,000 per annum. The building has been extensively remodelled during the past year, and is in excellent condition. For details, contact the owners.

£7,000 A large Cinema in the heart of the West End of London; seating 700; and doing over £700 per annum. The building has been extensively remodelled during the past year, and is in excellent condition. For details, contact the owners.
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