THE BOX OFFICE CHECK-UP of 1935

RECORDS AND RATINGS OF TALENT IN MOTION PICTURES OF THE YEAR
Listen Big Boy-

figures don't lie—
More National Screen Trailers in more movie theatres all over the country than ever before!

*Use NATIONAL SCREEN SERVICE to tell the world!*
SOME BOX OFFICE CHAMPIONS IN 1936
THE BOX OFFICE CHECK-UP of 1935

An annual produced by the combined editorial and statistical facilities of Motion Picture Herald and Motion Picture Daily devoted to the records and ratings of talent in motion pictures of the year.

QUIGLEY PUBLISHING COMPANY
NEW YORK HOLLYWOOD CHICAGO LONDON
THE PUBLIC'S MANDATE

by MARTIN QUIGLEY

The Box Office Check-Up is intended to disclose guidance upon that single question which in the daily operations of the industry overshadows all others; namely, the relative box office values of types and kinds of pictures and the personnel of production responsible for them. It is the form-sheet of the industry, depending upon past performances for future guidance. Judging what producers, types of pictures and personalities will do in the future must largely depend upon the record. The Box Office Check-Up is the record.

Examination of the record this year and every year must inevitably disclose much information of both arresting interest and also of genuine importance to the progress of the motion picture. It proves some contentions and disproves others. It is a source of enlightenment, the clarifying rays of which must be depended upon to light the road ahead.

Striking is the essential character of those pictures which month in and month out stand at the head of the list of Box Office Champions. Since August, 1934, the following are among the subjects in this classification: "Treasure Island," "The Barretts of Wimpole Street," "Flirtation Walk," "David Copperfield," "Roberta," "Love Me Forever," "Curley Top" and "Top Hat." Among those subjects which appear in the second position in these several monthly classifications are: "Handy Andy," "Judge Priest," "One Night of Love," "Bright Eyes," "The Little Minister," "Lives of a Bengal Lancer," "Ruggles of Red Gap," "Life Begins at Forty," "Naughty Marietta," "Oil for the Lamps of China," and "Steam Boat 'Round the Bend."

This imposing group of attractions, each one of which has commanded world-wide audiences of vast millions, answers in thundering tones the dominant question of the theatre, which is, "What Does the Public Want?" If we are to take this list for our guidance, which indeed we must, the lesson which it very obviously teaches is that the public wants decent, wholesome entertainment; that it most certainly does not want smut, sophisticated or crude, blatant sex or criminal glorification.

The public obviously is not afraid of a classic of literature if it is sufficiently well-done, nor of a genuinely intelligent dramatic story. Its preference is plain for the handsomely staged, tuneful musical play, The simple and homely, when they are done with talent and sincerity, are in very genuine demand. The adventure story reasserts its time-honored appeal.

Although the inescapable mandate of all of this is sufficiently plain and emphatic, there is even further evidence to be gleaned from the record. It is to be found in Motion Picture Herald's list of the Biggest Money Making Stars of the year, herewith reproduced. Standing at the head of this great list is the little child who during the past year has led countless millions to the doors of the theatres of the world—Shirley Temple. This little star's wholesomeness, simplicity and charm are the screen's attributes at its best. Next in the list is the revered Will Rogers, whose characteristics, so well known to the whole public, give enduring emphasis to the mandate covering what the public wants.

Here, then, is the lesson of the record. May it during the succeeding year be so reflected into the operations of the industry as to insure a continuance of the popularity which the motion picture has won by giving the public what it wants!
WHAT MADE THE BOX OFFICE CHAMPIONS

Examining the leading money-making pictures in an attempt to determine why they were

by GUS McCARTHY

ONE year ago, discussing the same topic (which, by its nature, is more a statement of fact than it is a question), the writer maintained that as it was successfully incorporated in a picture, "understandable and believable humanness" is the quality which established certain pictures as Box Office Champions in relation to the sum total of all produced. The pictures that have become Champions since, rather than having any tendency to alter that opinion, serve to confirm it.

During the period from August 1, 1934 to October 31, 1935, approximately 475 feature pictures were exhibited in this country's theatres. The great majority of these were American productions. Of that number 96, or 20 per cent of the total, were of sufficient entertainment and commercial value to become Box Office Champions. If these pictures are studied it becomes increasingly evident, in all but a few exceptions, that as they possessed the power of arousing the various human emotions, so did the theatre-going public appreciate them, to the extent that it made them exceptional attractions. Consequently it seems that human interest as a factor in pictures—regardless of the importance of who is in it, no matter what the story character, independent of the elaborateness of the story character, independent of the elaborateness or economy of substantiating effects, the record of the director or producing company prestige—was the element that separates the sheep from the goats.

During the year 1935, Hollywood's producers had a responsibility to the nation's theatre-goers and showmen greater than ever before. Various causes forced them into a situation where they had to prove themselves capable of meeting public interest. How well they met that responsibility is witnessed not only in the quality of the Box Office Champions, but in the general improved character of the entire production program. The class of pictures brought to the industry a prosperity that wiped out bitter memories of many disappointing and lean years. Certainly motion pictures today enjoy a public good-will seldom previously attained. Definite demonstration of this esteem is found in the number of pictures which the public, by its patronage and support, caused to become Champions.

As all acknowledge the part Hollywood, its producers, actors, writers, directors, composers, cameramen and technical specialists played in producing the Champions, no one can deny that the work of America's theatre operators in marketing the attractions was not of as much if not more importance in their success.

Through direct contact between manufacturer and consumer, they did a remarkable job. One needs but thumb through successive issues of Motion Picture Herald, and the pages devoted to the Managers' Round Table Club, to become aware of the splendid job the nation's showmen have done and are continuing to do. Week after week its pages are replete with examples of exploitation ingenuity and resourcefulness which Hollywood is proud to admit are sources of great inspiration.

If producers earnestly strove to include the required necessities in their attractions, evidence is ample that the showmen were and are aggressively alert to what is expected of them. In the list of Champions there is more than one case in which producers had grave doubts as to the success of the picture when they shipped the film. It is not difficult to imagine their surprise and pleasure when, solely as a result of the efforts of showmen, their ugly ducklings metamorphosed into radiant box office Prince Charmings.

Though a great many exhibitors, through force of necessity, were engaged in selling Bank Nights, Buck Nights, etc., they still found occasion to turn from the operations of peddlers to their primary function—showmanship, the selling of screen merchandise.

Only the recollection of the various Champions, whether drama, comedy, romance, mystery, melodrama, musical, spectacle or combination of any or all, is necessary to note the diligence with which producers sought to include human interest.

If one checks the list of Champions, it is readily noted that the story of each was designed to stimulate some particular one, or combination of several, primary human emotions—desire, fear, hope, love, joy, grief and hatred. Production effects, in each case, whether glamorous or grim, gay or somber, were especially designed to accentuate mental reactions basically moved by dialogue, by action or by music.

That theatre-goers have a very definite conception of what they want in screen entertainment is emphatically illustrated by the enthusiasm with which they supported the Champions, as well as their entire lack of interest in those attractions which, wanting the quality they sought, proved flops.

During the year, many features boasting high name value casts, produced by companies whose trade mark presumably guaranteed quality, and upon which vast sums of money had been spent, failed. On the other hand, unpretentious pictures, presumably devoid of all that the formula calls for in a big picture, achieved signal commercial and entertainment success. They did so because the public found in them values producers and showmen did not, at first, realize were present.

Thus, human interest plus three contributing factors—the producer, showman and public—made certain ones, of all pictures, Champions. As the manufacturer included human interest in his product, so the showman advertised it; so did it succeed. It has sometimes been advocated that, considering the various strata of intelligence that pictures must appeal to, it is impossible to hit upon a definite formula acceptable to all. Champions of the past, [TURN TO PAGE 144]
MUTINY ON THE BOUNTY

Commenting a bit mathematically on their relative fortunes at key box offices

by MILTON WATT

CASTING an analytical glance over the shoulder at a lengthy procession of box office motion pictures which brought many theatres throughout the country out of the red during the past year, the mental machinery comes to an abrupt halt on the question, "Who is responsible for making box office bell-ringers?"

The film salesman votes for his company and sells the trade name; exhibitor roots for the players, plastering his marquee with a star-studded alphabet. The producer claims distinction for selection of story material and cast. The writer and player usually claim direct and whole responsibility for the box office champ. To a certain degree, they’re all correct. But the man who usually sleeps on a spiked bed during production is the director; that retiring gent who works the hardest, takes the rap when the picture flops and gets all too little credit when the nickels and dimes begin to play an incessant staccato in the theatre cash register. "It’s usually the director, who places on a film the deciding touch; changing debit letters to credits and in chameleon fashion blends the red into a rosy hue.

Thus an analysis of the directors who turned out the Box Office Champions of 1935, which were selected by nationwide reports from key theatres to Motion Picture Herald, and their records for the year just passed, produces the following facts:

Out of approximately 475 pictures shown throughout the nation during 1935, 96 were in the big money category, 65 directors accounted for these 96 champions.

Three of these 65 directors proved to be the most consistent box office directors of the year. They are W. S. Van Dyke, David Butler and Lloyd Bacon, who each turned in four pictures named Box Office Champions. Each director had one picture that remained in the championship class for two months in a row; a record for other directors to shoot at.

Van Dyke hit high-C at the box office with the MGM films, "Hideout," "Forsaking All Others," "I Live My Life," and "Naughty Marietta." The last named picture, starring Jeanette MacDonald, dragged in the important money for two months in succession, out-grossing many productions that came into the market on later bookings. Mr. Van Dyke has been turning out repeatedly, winners in successive years and has displayed a versatile technique adaptable to any type of story handed him.

David Butler, veteran director, contributed the Champions "Handy Andy," "Bright Eyes," "Little Colonel," and "Doubting Thomas." The Shirley Temple vehicle, "Bright Eyes," was assigned by box office figures to the Champion level for two months. All were produced under the Fox and 20th Century-Fox banner.

Lloyd Bacon, Warner contract director, played a musical tune on theatre cash registers with "Here Comes the Navy," "Six Day Bike Rider," "Broadway Gondolier" and "The Irish in Us."

An interesting sidelight on the selection of money winners is the fact that two foreign directors with foreign-produced films came into the Championship limelight. Harold Young contributed the Gaumont-British picture, "The Scarlet Pimpernel," and Paul Griner directed "Escape Me Never," both of which cut fancy figures at the box office, outgrossing many American pictures from major companies.

Victor Schertzinger directed a triple Champion in the Grace Moore starring vehicle, "One Night of Love." Schertzinger registered a surprise among exhibitors throughout the nation by contributing a film which was still at the top of the heap after three months of exhibition throughout the country.

The success of "One Night of Love," which might not have reached the apex, had it not been for skillful direction, was in a way a production "freak," which catapulted Miss Moore to stardom on her first picture. The word "freak," however, does not indicate any deficiency in production. Contrary, this film has been recognized as one of the finest pictures ever to come out of Hollywood studios.

Schertzinger immediately followed up with another money Champion in "Love Me Forever," also starring Miss Moore. This one, however, was a Champion for only one month.

The box office "gong" sounded three times during 1935 for John Ford, Roy Del Ruth and Norman Taurog.

John Ford, directing for 20th Century-Fox, brought the "schecks" pouring in with "Judge Priest" and "Steamboat Round the Bend," both starring the late Will Rogers, and "The Whole Town’s Talking," an outside picture for Columbia.

The value of musicals to the film entertainment field is evident in the record of Del Ruth. He directed "Kid Millions," "Folies Bergere" and "Broadway Melody of 1936." All three musicals brought in record grosses throughout the country.

Norman Taurog fooled the nation’s critics by making a box office winner out of "Mrs. Wiggs of the Cabbage Patch," which, despite adverse criticism at the preview, brought the customers flocking and chalked up new records. His other directorial efforts during the year that made important money were "College Rhythm" and "The Big Broadcast of 1936." The last two named are additional evidence of the drawing power of musicals.

Surprisingly, the pictures directed by Ford, Del Ruth and Taurog were only one-month Champions.

A total of 13 directors brought in films that proved to be two-month Champions. These directors and their Champions were David Butler, "Bright Eyes"; Ray Enright, "Dames"; Lloyd Bacon, "Broadway Gondolier"; W. S. Van Dyke, "Naughty Marietta"; Mark Sandrich, "The Gay Divorcee"; Irving Cummings, "Curly Top"; Richard Boleslawski, "Les Misérables"; Harold Young, "Scarlet Pimpernel" (foreign); William Seiter, "Roberta"; James Whale, "Bride of Frankenstein"; E. H. Griffith, "No More Ladies"; Rouben Ma-

[TURN TO PAGE 144]
### THOSE WHO MADE THE

**August 1934** Tabulating the Champions from August 1934

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DISTRIBUTOR : PRODUCER</th>
<th>CAST</th>
</tr>
</thead>
<tbody>
<tr>
<td>TREASURE ISLAND</td>
<td>METRO-GOLDWYN-MAYER release. Producer, Hunt Stromberg.</td>
<td>Wallace Beery, Lionel Barrymore, Lewis Stone, Charles &quot;Chic&quot; Sale, Charles McNaughton, Jackie Cooper, Otto Kruger, Nigel Bruce, William V. Mong, Dorothy Peterson</td>
</tr>
<tr>
<td>DAMES</td>
<td>WARNER release.</td>
<td>Joan Blondell, Ruby Keeler, Guy Kitbee, Arthur Winton, Phil Regan, Leila Bennett, Dick Powell, Zasu Pitts, Hugh Herbert, Sammy Fain, Arthur Aylesworth, Berton Churchill</td>
</tr>
<tr>
<td>DOWN TO THEIR LAST YACHT</td>
<td>RKO RADIO release. Executive Producer, Pandro S. Berman.</td>
<td>Mary Boland, Sidney Blackmer, Charles Coleman, Ned Sparks, Sidney Fox, Irene Franklin, Polly Moran, Sterling Holloway</td>
</tr>
<tr>
<td>WHOM THE GODS DESTROY</td>
<td>COLUMBIA release.</td>
<td>Walter Connolly, Macon Jones, Scotty Beckett, Doris Kenyon, Robert Young, Rollo Lloyd</td>
</tr>
<tr>
<td>FRIENDS OF MR. SWEENEY</td>
<td>WARNER release.</td>
<td>Charles Ruggles, Dorothy Tree, Eugene Pallette, Dorothy Burgess, Ann Dvorak, Robert Barrat</td>
</tr>
<tr>
<td>Direction</td>
<td>Authors</td>
<td>Technical Staff</td>
</tr>
<tr>
<td>-----------</td>
<td>---------</td>
<td>-----------------</td>
</tr>
<tr>
<td>David Selman, assistant director.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### September 1934

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DISTRIBUTOR : PRODUCER</th>
<th>CAST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BELLE OF THE NINETIES</strong></td>
<td>PARAMOUNT release.</td>
<td>Mae West, John Mack Brown</td>
</tr>
<tr>
<td></td>
<td>Producer, William LeBaron</td>
<td>Katherine DeMille, John Miljan</td>
</tr>
<tr>
<td><strong>CHAINED</strong></td>
<td>METRO-GOLDWYN-MAYER release.</td>
<td>Joan Crawford, Otto Kruger</td>
</tr>
<tr>
<td></td>
<td>Producer, Hunt Stromberg.</td>
<td>Clark Gable, Stuart Erwin</td>
</tr>
<tr>
<td><strong>DAMES</strong></td>
<td>WARNER release.</td>
<td>Akim Tamiroff</td>
</tr>
<tr>
<td>(See August, 1934)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>HIDEOUT</strong></td>
<td>METRO-GOLDWYN-MAYER release.</td>
<td>Robert Montgomery, Edward Arnold</td>
</tr>
<tr>
<td></td>
<td>Producer, Hunt Stromberg.</td>
<td>Mickey Rooney, Elizabeth Patterson</td>
</tr>
<tr>
<td><strong>ONE NIGHT OF LOVE</strong></td>
<td>COLUMBIA release.</td>
<td>Grace Moore, Lyle Talbot</td>
</tr>
<tr>
<td></td>
<td>Associate Producer, Everett J. Riskin.</td>
<td>Jessie Ralph, Mona Barrie</td>
</tr>
<tr>
<td><strong>THE CAT'S PAW</strong></td>
<td>FOX release.</td>
<td>Harold Lloyd, George Barbier</td>
</tr>
<tr>
<td></td>
<td>Producer, Harold Lloyd.</td>
<td>Una Merkel, Alan Dinehart</td>
</tr>
<tr>
<td><strong>THE FOUNTAIN</strong></td>
<td>RKO RADIO release.</td>
<td>Ann Harding, Paul Lukas</td>
</tr>
<tr>
<td></td>
<td>Producer, Pandro S. Berman.</td>
<td>Brian Aherne, Jean Hersholt</td>
</tr>
<tr>
<td><strong>THE AFFAIRS OF CELLINI</strong></td>
<td>UNITED ARTISTS release.</td>
<td>Constance Bennett, Frank Morgan</td>
</tr>
<tr>
<td></td>
<td>Producer, Twentieth Century.</td>
<td>Fredric March, Fay Wray</td>
</tr>
<tr>
<td></td>
<td>Associate Producers, William Goetz, Raymond Griffith.</td>
<td></td>
</tr>
<tr>
<td><strong>BRITISH AGENT</strong></td>
<td>WARNER release.</td>
<td>Leslie Howard, William Gargan</td>
</tr>
<tr>
<td></td>
<td>Producer, First National.</td>
<td>Irving Pichel, Ivan Simpson</td>
</tr>
<tr>
<td></td>
<td>Supervisor, Henry Blanke.</td>
<td>Philip Reed, Walter Byron</td>
</tr>
<tr>
<td><strong>NOW AND FOREVER</strong></td>
<td>PARAMOUNT release.</td>
<td>Gary Cooper, Carole Lombard</td>
</tr>
<tr>
<td></td>
<td>Producer, Louis D. Lighton.</td>
<td>Shirley Temple, Sir Guy Standing</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Charlotte Granville</td>
</tr>
</tbody>
</table>

### October 1934

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DISTRIBUTOR : PRODUCER</th>
<th>CAST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THE BARRETTES OF WIMPOLE STREET</strong></td>
<td>METRO-GOLDWYN-MAYER release.</td>
<td>Norma Shearer, Charles Laughton</td>
</tr>
<tr>
<td></td>
<td>Producer, Irving Thalberg.</td>
<td>Katharine Alexander, Una O'Connor, Fredric March</td>
</tr>
</tbody>
</table>

[October 1934 continued on pages 22-23]
<table>
<thead>
<tr>
<th>Direction</th>
<th>Authors</th>
<th>Technical Staff</th>
</tr>
</thead>
</table>

**DIRECTION**

Sidney Franklin, director. | **AUTHORS** | **TECHNICAL STAFF** |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>DIRECTION</td>
<td>AUTHORS</td>
<td>TECHNICAL STAFF</td>
</tr>
<tr>
<td>-----------</td>
<td>---------</td>
<td>----------------</td>
</tr>
<tr>
<td>Mark Sandrich, director.</td>
<td>Story: From the stage play, &quot;The Gay Divorcee.&quot; <strong>Screen Play:</strong> George Marion, Jr., Dorothy Yost and Edward Kaufman. <strong>Musical Adaptation:</strong> Kenneth Webb. <strong>Music and Lyrics:</strong> Cole Porter, Gordon and Revel, Con Conrad and Herb Magidson. <strong>Dance Direction:</strong> David Abel.</td>
<td>Photographer: David Abel.</td>
</tr>
<tr>
<td>Lloyd Bacon, director.</td>
<td><strong>Story and Screen Play:</strong> Earl Baldwin. <strong>Musical Director:</strong> Vitaphone orchestra conducted by Leo F. Forbstein.</td>
<td>Art Director: Anton Grad. Film Editor: George Amy. Photographer: Warren Lynch.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DIRECTION</th>
<th>AUTHORS</th>
<th>TECHNICAL STAFF</th>
</tr>
</thead>
</table>
NOVEMBER 1934 CONCLUDED

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DISTRIBUTOR : PRODUCER</th>
<th>CAST</th>
</tr>
</thead>
<tbody>
<tr>
<td>KID MILLIONS</td>
<td>UNITED ARTISTS release. Producer, Samuel Goldwyn.</td>
<td>Eddie Cantor&lt;br&gt;Ethel Merman&lt;br&gt;Jesse Block&lt;br&gt;Berton Churchill&lt;br&gt;Ann Sothern&lt;br&gt;George Murphy&lt;br&gt;Eve Sully&lt;br&gt;Warren Hymer</td>
</tr>
<tr>
<td>LADY BY CHOICE</td>
<td>COLUMBIA release. Associate Producer, Robert North.</td>
<td>Carole Lombard&lt;br&gt;Roger Pryor&lt;br&gt;Arthur Hohl&lt;br&gt;May Robson&lt;br&gt;Walter Connolly&lt;br&gt;Raymond Walburn</td>
</tr>
<tr>
<td>MRS. WIGGS OF THE CABBAGE PATCH</td>
<td>PARAMOUNT release. Producer, Douglas MacLean</td>
<td>Pauline Lord&lt;br&gt;Zasu Pitts&lt;br&gt;Kent Taylor&lt;br&gt;Donald Meek&lt;br&gt;W. C. Fields&lt;br&gt;Evelyn Venable&lt;br&gt;Charles Middleton&lt;br&gt;Jimmy Butler&lt;br&gt;George Breakston</td>
</tr>
</tbody>
</table>

December 1934

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DISTRIBUTOR : PRODUCER</th>
<th>CAST</th>
</tr>
</thead>
<tbody>
<tr>
<td>BABES IN TOYLAND</td>
<td>METRO-GOLDWYN-MAYER release. Producer, Hal Roach.</td>
<td>Stan Laurel&lt;br&gt;Charlotte Henry&lt;br&gt;Henry Kleinbach&lt;br&gt;Oliver Hardy&lt;br&gt;Felix Knight&lt;br&gt;Florence Roberts</td>
</tr>
<tr>
<td>COLLEGE RHYTHM</td>
<td>PARAMOUNT release. Producer, Louis D. Lighton.</td>
<td>Joe Penner&lt;br&gt;Lanny Ross&lt;br&gt;Helen Mack&lt;br&gt;Mary Brian&lt;br&gt;Jack Oakie&lt;br&gt;Lyda Roberti&lt;br&gt;George Barbier&lt;br&gt;Franklin Pangborn&lt;br&gt;Robert McWade</td>
</tr>
<tr>
<td>ANNE OF GREEN GABLES</td>
<td>RKO RADIO release. Producer, Kenneth Macgowan.</td>
<td>Anne Shirley&lt;br&gt;O. P. Heggie&lt;br&gt;Sara Haden&lt;br&gt;Gertrude Messinger&lt;br&gt;Tom Brown&lt;br&gt;Helen Westley&lt;br&gt;Murray Kinnell</td>
</tr>
<tr>
<td>THE PAINTED VEIL</td>
<td>METRO-GOLDWYN-MAYER release. Producer, Hunt Stromberg.</td>
<td>Greta Garbo&lt;br&gt;George Brent&lt;br&gt;Jean Hersholt&lt;br&gt;Katharine Alexander&lt;br&gt;Soo Yong&lt;br&gt;Herbert Marshall&lt;br&gt;Warner Oland&lt;br&gt;Beulah Bondi&lt;br&gt;Cecilia Parker&lt;br&gt;Forrester Harvey</td>
</tr>
<tr>
<td>DIRECTION</td>
<td>AUTHORS</td>
<td>TECHNICAL STAFF</td>
</tr>
<tr>
<td>-----------</td>
<td>---------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Norman Taurog, director.</td>
<td>~</td>
<td>~</td>
</tr>
<tr>
<td>DIRECTION</td>
<td>AUTHORS</td>
<td>TECHNICAL STAFF</td>
</tr>
<tr>
<td>David Butler, director.</td>
<td>~</td>
<td>~</td>
</tr>
<tr>
<td>Norman Taurog, director.</td>
<td>~</td>
<td>~</td>
</tr>
</tbody>
</table>

THE BOX OFFICE CHECK-UP OF 1935
Thank You,
Shirley Temple
NEW CHAMPION

America's leading box office star according to the Motion Picture Herald's annual poll!

SHIRLEY'S RECORD

June 1934  "BABY TAKE A BOW"  KO
Dec. 1934  "BRIGHT EYES"  KO
Feb. 1935  "THE LITTLE COLONEL"  KO
May 1935  "OUR LITTLE GIRL"  KO
July 1935  "CURLY TOP"  KO
Dec. 1935  "THE LITTLEST REBEL"  KO

*"THE LITTLEST REBEL" IS NOW PROVING ITSELF THE GREATEST OF THEM ALL!"
### January 1935

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DISTRIBUTOR : PRODUCER</th>
<th>CAST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THE LITTLE MINISTER</strong></td>
<td>RKO RADIO release. Producer, Pandro S. Berman.</td>
<td>Katharine Hepburn, Alan Hale, Lumsden Hare, Beryl Mercer, John Beal, Donald Crisp, Andy Clyde, Billy Watson</td>
</tr>
<tr>
<td><strong>BROADWAY BILL</strong></td>
<td>COLUMBIA release. Producer, Harry Cohn.</td>
<td>Warner Baxter, Walter Connolly, Raymond Walburn, Helen Vinson, Jason Robards, Helen Millard, Charles Levinson, Edmund Breese, Paul Harvey, Frankie Darro</td>
</tr>
<tr>
<td><strong>BRIGHT EYES</strong> (See December, 1934)</td>
<td>FOX release. Producer, Sol Wurtzel.</td>
<td>Gary Cooper, Richard Cromwell, C. Aubrey Smith, Kathleen Burke, Franchot Tone, Sir Guy Standing, Monte Blue, Colin Tapley</td>
</tr>
<tr>
<td><strong>LIVES OF A BENGAL LANCER</strong></td>
<td>PARAMOUNT release. Producer, Louis D. Lighton.</td>
<td>Gary Cooper, Richard Cromwell, C. Aubrey Smith, Kathleen Burke, Franchot Tone, Sir Guy Standing, Monte Blue, Colin Tapley</td>
</tr>
</tbody>
</table>

### February 1935

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DISTRIBUTOR : PRODUCER</th>
<th>CAST</th>
</tr>
</thead>
</table>

[February 1935 continued on pages 30-31]
<table>
<thead>
<tr>
<th>DIRECTION</th>
<th>AUTHORS</th>
<th>TECHNICAL STAFF</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>DISTRIBUTOR</td>
<td>PRODUCER</td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
<td>----------</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE WOMAN IN RED</td>
<td>WARNER release.</td>
<td>Producer, First National</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SWEET MUSIC</td>
<td>WARNER release.</td>
<td></td>
</tr>
<tr>
<td>THE GILDED LILY</td>
<td>PARAMOUNT release.</td>
<td></td>
</tr>
<tr>
<td>THE GOOD FAIRY</td>
<td>UNIVERSAL release.</td>
<td></td>
</tr>
</tbody>
</table>

March 1935

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DISTRIBUTOR</th>
<th>PRODUCER</th>
<th>CAST</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROBERTA</td>
<td>RKO RADIO release.</td>
<td>Producer, Pandro S. Berman. Production Associate, Zion Myers.</td>
<td>Irene Dunne</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ginger Rogers</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Helen Westley</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Victor Varconi</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ferdinand Munier</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Adrian Rosley</td>
</tr>
<tr>
<td>RUGGLES OF RED GAP</td>
<td>PARAMOUNT release.</td>
<td>Producer, Arthur Hornblow, Jr.</td>
<td>Charles Laughton</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Charlie Ruggles</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Roland Young</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lucien Littlefield</td>
</tr>
</tbody>
</table>

[March 1935 continued on pages 34-35]
<table>
<thead>
<tr>
<th>DIRECTION</th>
<th>AUTHORS</th>
<th>TECHNICAL STAFF</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>DIRECTION</th>
<th>AUTHORS</th>
<th>TECHNICAL STAFF</th>
</tr>
</thead>
</table>
On behalf of the most consistent maker of hits in the motion picture industry

Reliance Pictures
HARRY M. GOETZ PRESENTS
EDWARD SMALL'S PRODUCTIONS

James Fenimore Cooper's world-beloved classic brought to vivid life

LAST OF THE MOHICANS
One of the spectacular pages of history, re-lived in all its pageantry, glory and conflict... Two in love in the wilderness... while nations and savages clash for a prize which is now America

THE MARK OF ZORRO
The gay bandit lives and loves again

ROBERT DONAT
starring in an important new production which will carry him to greater heights than "Count of Monte Cristo" and "39 Steps"

THE ROBBER BARONS
from Matthew Josephson's sensational best selling expose of the life of Jim Fisk... railroad tycoon whose audacity made a nation gasp!

GUNGA DIN
Inspired by Kipling's poem... Only the world-encompassing scope of the cameras could properly present a story so full of thrills... so full of glamour and romance

BEAU BRUMMEL
Amidst the pomp and splendor of royal courts, this dandy... this intimate of kings and queens... juggled history to suit himself

MOTHER CAREY'S CHICKENS
Kate Douglas Wiggin's famed play and book... with all the charm... simplicity and sincerity of "Little Women" and "Mrs. Wiggs"

SON OF MONTE CRISTO
Alexandre Dumas continues the amazing career of Edmond Dantes
<table>
<thead>
<tr>
<th><strong>BOX-OFFICE Champions of Champions!</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CHARLIE CHAPLIN</strong></td>
</tr>
<tr>
<td><em>Modern Times</em></td>
</tr>
<tr>
<td>4 Years in the making!</td>
</tr>
<tr>
<td><strong>EDDIE CANTOR</strong></td>
</tr>
<tr>
<td><em>Strike Me Pink</em></td>
</tr>
<tr>
<td>in The Two Million Dollar Laugh Sensation!</td>
</tr>
</tbody>
</table>

**SAMUEL GOLDWYN**

*The One and Only*

- **Modern Times**
- 4 Years in the making!

**EDDIE CANTOR**

*Strike Me Pink*

- Directed by NORMAN TAUROG

**SAMUEL GOLDWYN**

*The Two Million Dollar Laugh Sensation!*

**An ALEXANDER KORDA Production**

- The sensational star of "The Count of Monte Cristo"
- **ROBERT DONAT** in a gay romantic comedy
- *The Ghost Goes West*
- with JEAN PARKER and EUGENE PALLETTE

**SAMUEL GOLDWYN**

*These Three*

- with Miriam Hopkins, Merle Oberon and Joel McCrea

**PICKFORD-LASKY**

*One Rainy Afternoon*

- with Francis Lederer and Ida Lupino

**DAVID O. SELZNICK**

*Little Lord Fauntleroy*

- starring FREDDIE BARTHOLOMEW and DOLORES COSTELLO BARRYMORE
- Directed by John Cromwell

**HARRY M. GOETZ**

*The Last of the Mohicans*

- An Edward Small Production . . . . A Reliance Picture

**ALEXANDER KORDA**

*Things to Come* and *The Man Who Could Work Miracles* • CHARLES LAUGHTON in *Cyrano de Bergerac* • *Conquest of the Air* • *Moscow Nights*

**WALT DISNEY**

*Mickey Mouse* and *Silly Symphonies*

- in full Technicolor

**Released thru UNITED ARTISTS**
## April 1935

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DISTRIBUTOR : PRODUCER</th>
<th>CAST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THE LITTLE COLONEL</strong></td>
<td>FOX release. Producer, B. G. DeSylva.</td>
<td>Shirley Temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Evelyn Venable</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sidney Blackmer</td>
</tr>
<tr>
<td></td>
<td></td>
<td>John Lodge</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Alden Chase</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bill Robinson</td>
</tr>
<tr>
<td><strong>THE SCARLET PIMPERNEL</strong></td>
<td>UNITED ARTISTS release. Producer, London Films.</td>
<td>Maurice Chevalier</td>
</tr>
<tr>
<td>(See February, 1935)</td>
<td></td>
<td>Merle Oberon</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ferdinand Munier</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lumsden Hare</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ferdinand Gottschalk</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Georges Renavent</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Frank McGlynn, Sr.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ann Sothern</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Eric Blore</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Walter Byron</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Robert Grieg</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Halliwell Hobbes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Philip Dare</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Barbara Leonard</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Arthur Hohl</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wallace Ford</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Paul Harvey</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Etienne Girardot</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Robert Emmett O'Connor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>J. Farrell MacDonald</td>
</tr>
<tr>
<td><strong>THE WHOLE TOWN'S TALKING</strong></td>
<td>COLUMBIA release.</td>
<td>Jean Arthur</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Arthur Byron</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Donald Meek</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ed Brophy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>James Donlan</td>
</tr>
<tr>
<td><strong>WEST POINT OF THE AIR</strong></td>
<td>METRO-GOLDWYN-MAYER release. Producer, Monta Bell.</td>
<td>Wallace Beery</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Maureen O'Sullivan</td>
</tr>
<tr>
<td></td>
<td></td>
<td>James Gleason</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Russell Hardie</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Robert Livingstone</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Robert Young</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lewis Stone</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rosalind Russell</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Henry Wadsworth</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Robert Taylor</td>
</tr>
<tr>
<td><strong>SEQUOIA</strong></td>
<td>METRO-GOLDWYN-MAYER release. Producer, John W. Considine, Jr.</td>
<td>Jean Parker</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Samuel S. Hinds</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ben Hall</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Russell Hardie</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Paul Hurst</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Willie Fung</td>
</tr>
</tbody>
</table>

[April 1935 continued on pages 36-37]
<table>
<thead>
<tr>
<th>DIRECTION</th>
<th>AUTHORS</th>
<th>TECHNICAL STAFF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Distributor: Producer</td>
<td>Cast</td>
</tr>
<tr>
<td>-------</td>
<td>-----------------------</td>
<td>------</td>
</tr>
<tr>
<td>Mississippi</td>
<td>Paramount release. Producer, Arthur Hornblow, Jr.</td>
<td>Bing Crosby, W. C. Fields, Queenie Smith; Joan Bennett, Claude Gillingwater; Gail Patrick, Ed Pawley; John Miljan, John Larkin; Fred Kohler, Sr., Harry Meyers; Libby Taylor, Theresa Maxwell Conover; Paul Hurst, Molasses and January</td>
</tr>
</tbody>
</table>

# May 1935

<table>
<thead>
<tr>
<th>Title</th>
<th>Distributor: Producer</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>G-Men</td>
<td>Warner release. Producer, First National. Supervisor, Lou Edelman.</td>
<td>James Cagney, Margaret Lindsay; Barton MacLane, Russell Hopton; William Harrigan, Monte Blue; Raymond Hatton, Harold Huber; Ann Dvorak, Robert Armstrong; Lloyd Nolan, Edward Pawley; Noel Madison, Addison Richards; Regis Toomey,</td>
</tr>
<tr>
<td>Naughty Marietta (See April, 1935)</td>
<td>Metro-Goldwyn-Mayer release. Producer, Hunt Stromberg.</td>
<td>Mae West, Paul Cavanagh; Ivan Lebedeff, Tito Coral; Marjorie Gateson, Fred Kohler, Sr.; Monroe Owsley, Grant Withers; Gilbert Emery, Luis Alberni; Lucio Villegas, Mona Riso; Paul Harvey, Adrienne D’Ambricourt; Lloyd Nolan, Bert Roach; Lee Shumway, Dewey Robinson</td>
</tr>
<tr>
<td>Goin’ to Town</td>
<td>Paramount release. Producer, William LeBaron.</td>
<td>Mae West, Paul Cavanagh; Ivan Lebedeff, Tito Coral; Marjorie Gateson, Fred Kohler, Sr.; Monroe Owsley, Grant Withers; Gilbert Emery, Luis Alberni; Lucio Villegas, Mona Riso; Paul Harvey, Adrienne D’Ambricourt; Lloyd Nolan, Bert Roach; Lee Shumway, Dewey Robinson</td>
</tr>
<tr>
<td>Les Misérables</td>
<td>United Artists release. Producer, Twentieth Century. A Darryl Zanuck production. Associate Producers, William Goetz and Raymond Griffith.</td>
<td>Charles Laughton, Frederic March; Sir Cedric Hardwicke, Rochelle Hudson; Frances Drake, John Beal; Florence Eldridge, Jessie Ralph; Mary Forbes, Florence Roberts</td>
</tr>
<tr>
<td>DIRECTION</td>
<td>AUTHORS</td>
<td>TECHNICAL STAFF</td>
</tr>
<tr>
<td>-----------</td>
<td>---------</td>
<td>----------------</td>
</tr>
</tbody>
</table>
1935

"China Seas"
MGM

"She Couldn't Take It"
Columbia

"Professional Soldier"
20th Century-Fox

DIRECTED BY
TAY GARNETT

1936

"Singapore Bound"

"Trade Winds"

Produced by
TAY GARNETT
THE IMPERIAL SEVEN
NOW READY

"MURDER BY TELEVISION" —Bela (Dracula) Lugosi, the Supreme Thrill-Master of the Screen in the Most Unusual Crime Picture of His Career. From the Novel by Joseph O'Donnell.


In Preparation

"HIGH HAT" • Alma Sioux Scarberry's Novel of a Radio Singer and a Diva from the Metropolitan Opera.

"PENTHOUSE LOVE" • A Story of Love, Divorce and a Girl Who Played a Man's Game. From the Popular Novel by Alma Sioux Scarberry.

"SILVER LININGS" • Joseph McCord's Gripping Story of a Woman Doctor Who Sacrifices Her Life and Love to Help Humanity.

"SECOND CHOICE" • Rob Eden's Story of Love on the Rebound. A Spite Marriage and a Girl Who Loved Not Wisely but Too Well.

13 IMPERIAL COLOR CLASSICS 13

"SOUTHERN BEAUTIES" IN FLORIDA
The Paradise of the South offers its enticing charms to the movie traveller! The glories of nature's wonderland in all their vivid splendor and magnificence!

"TOWERS OF MELODY" IN RADIO CITY
The Eighth Wonder of the World supplies the background of this syncopated song and dance revue. Modern as tomorrow's headlines, breath-taking as Radio City, itself.

"HIDDEN TREASURE" IN BERMUDA
Enthralling marvels of the deep, brought to light by the penetrating eye of the under-sea cameraman. An achievement in color photography that does credit to the coral island's great beauties!

THIRTEEN EDGAR A. GUEST POETIC GEMS

Featuring EDGAR A. GUEST—Contributes his Rhapsodies in Rhyme to these superb shorts. • NORMAN BROKENSHIRE—Gains added prestige by his splendid narration. • AL SHAYNE—Radio's Ambassador of Song becomes your Ambassador with superb renditions of original melodies. • IRWIN PIZOR—Gives his philosophical poesy which is predominant throughout. • LOUIS BETANCOURT—A Marimba Band adds immeasurably to the beauty and individuality of these pictures. • FRANK LOESSER & LOU HERSCHER—Combine to complete musical memories that will linger. • WALTER SCOTT & MARCEL le PICARD—Pictorial perfection is their contribution to these incomparable minute masterpieces.

IMPERIAL DISTRIBUTING CORPORATION
729 SEVENTH AVENUE
NEW YORK CITY
### June 1935

<table>
<thead>
<tr>
<th>Title</th>
<th>Distributor: Producer</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Bride of Frankenstein</td>
<td>Universal release.</td>
<td>Producer, Carl Laemmle, Jr.</td>
</tr>
<tr>
<td>Our Little Girl</td>
<td>Fox release.</td>
<td>Producer, Edward Butcher.</td>
</tr>
<tr>
<td>No More Ladies</td>
<td>Metro-Goldwyn-Mayer</td>
<td>Joan Crawford, Franchot Tone, Edna May Oliver, Robert Montgomery, Gail Patrick, Reginald Denny</td>
</tr>
<tr>
<td>Doubting Thomas</td>
<td>Fox release.</td>
<td>Will Rogers, Alison Skipworth, Andrew Tombes, Helen Flint, John Qualen, Billie Burke, Sterling Holloway, Gail Patrick, Frank Albertson, Johnny Arthur, Ruth Warren, Fred Wallace</td>
</tr>
<tr>
<td>Becky Sharp</td>
<td>RKO Radio release.</td>
<td>Miriam Hopkins, Cedric Hardwicke, Alison Skipworth, Frances Dee, Billie Burke, Nigel Bruce</td>
</tr>
</tbody>
</table>

[June 1935 continued on pages 42-43]
<table>
<thead>
<tr>
<th>DIRECTION</th>
<th>AUTHORS</th>
<th>TECHNICAL STAFF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Distributor: Producer</td>
<td>Cast</td>
</tr>
<tr>
<td>-----------------------</td>
<td>-----------------------</td>
<td>-------------------------------------------</td>
</tr>
<tr>
<td>Public Hero No. 1</td>
<td>Metro-Goldwyn-Mayer</td>
<td>Lionel Barrymore, Jean Arthur, Paul Kelly, Paul Hurst, Sam Baker, Chester Morris, Joseph Calleia, Lewis Stone, George E. Stone</td>
</tr>
<tr>
<td>The Glass Key</td>
<td>Paramount</td>
<td>George Raft, Claire Dodd, Rosalind Keith, Emma Dunn, Guinn Williams, Edward Arnold, Ray Milland, Charles Richman, Robert Gleckler, Tammany Young</td>
</tr>
<tr>
<td>Break of Hearts</td>
<td>RKO Radio</td>
<td>Katharine Hepburn, John Beal, Sam Hardy, Helene Millard, Charles Boyer, Jean Hersholt, Inez Courtney, Ferdinand Gottschalk, Susan Fleming</td>
</tr>
<tr>
<td>July 1935</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Love Me Forever</td>
<td>Columbia</td>
<td>Grace Moore, Robert Allen, Michael Bartlett, Douglas Dumbrille, Gavin Gordon, Charles Moore, Harry Barris, Leo Carrillo, Spring Byington, Luis Alberni, Thurston Hall, Nell Cook, Charles McAvoy, Maxine Lewis</td>
</tr>
<tr>
<td>Becky Sharp</td>
<td>RKO Radio</td>
<td>Shirley Temple, Rochelle Hudson, Rafaela Ottiano, Efienne Girardot, Maurice Murphy, John Boles, Jane Darwell, Esther Dale, Arthur Treacher</td>
</tr>
<tr>
<td>Curly Top</td>
<td>Fox</td>
<td>Shirley Temple, Rochelle Hudson, Rafaela Ottiano, Efienne Girardot, Maurice Murphy, John Boles, Jane Darwell, Esther Dale, Arthur Treacher</td>
</tr>
<tr>
<td>Escape Me Never</td>
<td>United Artists</td>
<td>Elisabeth Bergner, Penelope Dudley Ward, Lyn Harding, Irene Vanbrugh, Hugh Sinclair, Griffith Jones, Leon Quatermaine, Rosalinde Fuller</td>
</tr>
</tbody>
</table>

July 1935 continued on pages 46-47
DIRECTION  |  AUTHORS  |  TECHNICAL STAFF
---|---|---
J. Walter Ruben, director.  
Hugh Boswell, assistant director.  

Story: J. Walter Ruben and Wells Root.  
Screen Play: Wells Root.

Art Director: Cedric Gibbons.  
Costumer: Dolly Tree.  
Film Editor: Frank Sullivan.  
Photographer: Gregg Toland.

Frank Tuttle, director.  
Russell Mathews, assistant director.

Story: From a novel by Dashiell Hammett.  
Screen Play: Kathryn Scola and Kubec Glasmon.  

Art Directors: Hans Dreier and Earl Hedrick.  
Film Editor: Hugh Bennett.  
Photographer: Henry Sharp.

Philip Moeller, director.  
Jane Loring, associate director.  
Eddie Killy, assistant director.

Story: Lester Cohen.  
Screen Play: Sarah Y. Mason, Victor Heerman and Anthony Veiller.

Art Director: Van Nest Polglase.  
Film Editor: William Hamilton.  
Photographer: Robert De Grasse.

---

Victor Schertzinger, director.  
Art Black, assistant director.

Story: Victor Schertzinger.  
Screen Play: Jo Swerling and Sidney Buchman.  
Thematic Music: Victor Schertzinger and Gus Kahn.  
Musical Treatment: Louis Silvers.  
Operatic Numbers: Conducted by Gastano Merola.

Film Editors: Gene Milford, Viola Lawrence.  
Sound Engineer: Paul G. Neal.  
Photographer: Joseph Walker.

Irving Cummings, director.

Screen Play: Patterson McNutt and Arthur Beckhard.  
Music: Ray Henderson.  
Lyrics: Ted Koehler, Edward Heyman and Irving Caesar.  
Dances: Jack Donohue.  
Musical Director: Oscar Bradley.

Art Director: Jack Otterson.  
Costumer: Rene Hubert.  
Film Editor: Jack Murray.  
Sound Engineer: Eugene Grossman.  
Photographer: John Seitz.

Dr. Paul Czinner, director.

Story: From the play by Margaret Kennedy.  
Screen Play: Margaretr Kennedy and Carl Zuckmayer.  
Music: Composed by William Walton.

Photographers: Georges Perinal and Sepp Allgeier.

Lloyd Bacon, director.

Story: Sig Herzig, E. Y. Harburg and Hans Kraly.  
Screen Play: Warren B. Duff and Sig Herzig.  
Musical Director: Leo F. Forbstein.

Art Director: Anton Grot.  
Costumer: Orry-Kelly.  
Film Editor: George Amy.  
Photographer: George Barnes.
THANKS—

To exhibitors of the nation who elected me the leading Western Star in 1933, in 1934 and again in 1935. Motion Picture Herald box-office poll of the leading money making stars.

I personally welcome criticisms or suggestions from the exhibitors— the men who buy my pictures.

BUCK JONES

THE BOX OFFICE CHECK-UP OF 1935

CURRENT RELEASES

- Rocky Rhodes
- When a Man Sees Red
- Crimson Trail
- Stone of Silver Creek
- Border Brigands
- Outlawed Guns
- The Throw-Back
- The Ivory Handled Gun
- Sunset of Power
- Silverspurs
Announcing Sixteen Productions For The Independent Market...

ZEIDMAN PICTURES announces the production and release on the independent market of sixteen productions for the coming season... pictures of such definite showmanship qualities as to warrant box-office attention by every exhibitor, everywhere.

ZEIDMAN PICTURES owns the rights to many of the most valuable picture properties in show business... BOOKS whose titles alone mean ready-made audiences of millions... SCREENPLAYS built from the ground up on box-office ideas that make them easy of exploitation and sure of wide appeal.

ST. ELMO
Augusta Evans Winslow's greatest novel. Screenplay by Earle Snell.

SWEETHEART OF THE NAVY
"Honey girl" herself... on land and sea... in a fast-moving musical. Directed by Johnny Hines. Screenplay by Rex Taylor.

THE GOLD BUG
Edgar Allan Poe's most widely-read story. Screenplay by Karl Brown.

THE RIGHT TO KILL
A dramatic thunderbolt by Doris Anderson, based on "Mercy Killings." The subject that is sweeping the country.

WOMAN IN WHITE
Wilkie Collins' notable novel of mystery, romance and intrigue.

THE CAPTAIN COMES TO TOWN
Dramatic musical romance of life on the Mississippi.

(Released one every five weeks—first release January 30th, 1936)

TEMPEST AND SUNSHINE
Mary J. Holmes' companion novel to that great book, "Lena Rivers."

THEY WALKED ALONE
The most emotional novel from the pen of that master of fiction, Honore de Balzac.

IN HIS STEPS
The biggest best seller of all time. By Charles Sheldon.

ROGUE'S GALLERY
By Willard Keefe. The "inside" on what goes on behind the walls of a great prison.

FANTOMAS
Fantomas... the man of a thousand disguises. By Pierre Souvestre and Marcel Allain. A thrill treat for detective and mystery fans, who number millions.

THE FIVE LITTLE PEPPERS
More than six million readers have bought upwards of two million copies of Margaret Sidney's famous Pepper Books.

(Released one every eight weeks—first release April 15, 1936)

FOUR BRETT HARTE NOVELS

THE OUTCASTS OF POKER FLAT
M'LISS OF RED MOUNTAIN
TENNESSEE'S PARTNER
THE LUCK OF ROARING CAMP

ZEIDMAN FILM CORPORATION
B. F. Zeidman, President,
In Charge of Production

L. J. Schlaifer, Vice-President,
In Charge of Distribution

PARAMOUNT BUILDING . . . 1501 BROADWAY . . . NEW YORK, N. Y.
### August 1935

<table>
<thead>
<tr>
<th>Title</th>
<th>Distributor: Producer</th>
<th>Cast</th>
</tr>
</thead>
</table>
| **FRONT PAGE WOMAN**         | WARNER release.                | Bette Davis
                                                  June Martel
                                                  Joseph Crehan
                                                  Roscoe Karns
                                                  J. Carroll Naish
                                                  Grace Hale
                                                  J. Farrell McDonald
                                                  Addison Richards
                                                  Georges Renavent
                                                  George Brent
                                                  Dorothy Dare
                                                  Joe King
                                                  Winitred Shaw
                                                  Walter Walker
                                                  Selmar Jackson
                                                  Gordon Westcott
                                                  Miki Morita
                                                  Huntley Gordon
| **NO MORE LADIES**           | METRO-GOLDWYN-MAYER release.   | Boris Karloff
                                                  Irene Ware
                                                  Samuel Hinds
                                                  Ian Wolfe
                                                  Maidel Turner
                                                  Bela Lugosi
                                                  Lester Matthews
                                                  Inez Courtney
                                                  Spencer Charters
                                                  Arthur Hoyt
| **THE RAVEN**                | UNIVERSAL release.             | Wallace Beery
                                                  Clark Gable
                                                  Rosalind Russell
                                                  C. Aubrey Smith
                                                  William Henry
                                                  Lillian Bond
                                                  Soo Yong
                                                  Akim Tamiroff
|                              |                                | Jean Harlow
                                                  Lewis Stone
                                                  Dudley Digges
                                                  Robert Benchley
                                                  Live de Maigret
                                                  Edward Brophy
                                                  Carol Ann Beery
                                                  Ivan Lebedeff
| **CURLY TOP**                | FOX release.                   | Sylvia Sidney
                                                  Philip Reed
                                                  Holmes Herbert
                                                  Ernest Cassart
                                                  Lon Chaney, Jr.
                                                  Samuel S. Hinds
                                                  Laura Treadwell
                                                  Herbert Marshall
                                                  Astrid Allwyn
                                                  Catherine Doucet
                                                  Donald Meek
                                                  Nick Foran
                                                  Florence Roberts
                                                  Janet Elsie Clark
| **CHINA SEAS**               | METRO-GOLDWYN-MAYER release.   | Katharine Hepburn
                                                  Fred Stone
                                                  Frank Albertson
                                                  Charley Graepelin
                                                  Hedda Hopper
                                                  Hattie McDaniels
                                                  Fred MacMurray
                                                  Evelyn Venable
                                                  Ann Shoemaker
                                                  Grady Sutton
                                                  Jonathan Hale
| **BROADWAY GONDOLIER**       | WARNER release.                | James Cagney
                                                  Olivia De Havilland
                                                  Allen Jenkins
                                                  J. Farrell MacDonald
                                                  Harvey Perry
                                                  Pat O'Brian
                                                  Frank McHugh
                                                  Mary Gordon
                                                  Thomas Jackson
| **ACCENT ON YOUTH**          | PARAMOUNT release.             |
| **ALICE ADAMS**              | RKO RADIO release.             |
| **THE IRISH IN US**          | WARNER release.                |

---

**Note:** The casts listed are based on the information available at the time of publication. Actual credits may differ.
<table>
<thead>
<tr>
<th>DIRECTION</th>
<th>AUTHORS</th>
<th>TECHNICAL STAFF</th>
</tr>
</thead>
</table>
| Michael Curtiz, director.  
Sherry Shourds, assistant director. | Story: From a story by Richard Macauley.  
Dialogue: Laird Doyle.  
Dialogue Director: Frank McDonald. | Art Director: John Hughes.  
Film Editor: Terry Morse.  
Photographer: Tony Gaudio. |
| Louis Friedlander, director. | Story: Suggested by Edgar Allan Poe's, "The Raven."  
Screen Play: David Boehm. | Art Director: Albert D'Agostino.  
Film Editor: Alfred Akst.  
Editorial Supervision: Maurice Pivar.  
Sound Engineer: Gilbert Kurland.  
Photographer: Charles Stumar. |
| Tay Garnett, director.  
Screen Play: Jules Furthman and James Kevin McGuinness.  
Costumer: Adrian.  
Film Editor: William LeVanway.  
Sound Engineer: Douglas Shearer.  
Photographer: Ray June. |
| Wesley Ruggles, director.  
James Dugan, assistant director. | Story: From a play by Samson Raphaelson.  
Film Editor: Otho Lovering.  
Sound Engineer: M. M. Paggi.  
Photographer: Leon Shamroy. |
| George Stevens, director.  
Eddie Killy, assistant director. | Story: From the novel by Booth Tarkington.  
Screen Play: Dorothy Yost, Mortimer Offner and Jane Murfin.  
Associate: Perry Ferguson.  
Costumer: Walter Plunkett.  
Sound Engineer: D. A. Cutler.  
Photographer: Robert De Grasse. |
| Lloyd Bacon, director.  
Jack Sullivan, assistant director. | Story: Story idea by Frank Orsatti.  
Screen Play: Earl Baldwin.  
Musical Director: Leo F. Forbstein. | Art Director: Esdras Hartley.  
Film Editor: James Gibson.  
Photographer: George Barnes. |
<table>
<thead>
<tr>
<th>TITLE</th>
<th>DISTRIBUTOR : PRODUCER</th>
<th>CAST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOP HAT</strong></td>
<td>RKO RADIO release. Producer, Pandro S. Berman.</td>
<td>Fred Astaire</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Edward Everett Horton</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Erik Rhodes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ginger Rogers</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Helen Broderick</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Eric Blore</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Irvin S. Cobb</td>
</tr>
<tr>
<td></td>
<td></td>
<td>John McGuire</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Francis Ford</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Raymond Hatton</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Anne Shirley</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Eugene Pallette</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Berton Churchill</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Roger Imhof</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hobart Bosworth</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Stepin Fetchit</td>
</tr>
<tr>
<td><strong>ANNA KARENINA</strong></td>
<td>METRO-GOLDWYN-MAYER release. Producer, David O. Selznick.</td>
<td>Greta Garbo</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Freddie Bartholomew</td>
</tr>
<tr>
<td></td>
<td></td>
<td>May Robson</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Reginald Owen</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Reginald Denny</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sarah Padden</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fredric March</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Maureen O'Sullivan</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Basil Rathbone</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Phoebe Foster</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Joan Marsh</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cora Sue Collins</td>
</tr>
<tr>
<td><strong>CHINA SEAS</strong></td>
<td>METRO-GOLDWYN-MAYER release. Associate Producer, Albert Lewin.</td>
<td>Edward Arnold</td>
</tr>
<tr>
<td>(See August, 1935)</td>
<td></td>
<td>Binnie Barnes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hugh O'Connell</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bill Demarest</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Robert McWade</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Robert Emmet O'Connor</td>
</tr>
<tr>
<td><strong>DIAMOND JIM</strong></td>
<td>UNIVERSAL release. Producer, Edmund Grainger.</td>
<td>Edward Arnold</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jean Arthur</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cesar Romero</td>
</tr>
<tr>
<td></td>
<td></td>
<td>George Sidney</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Eric Blore</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Furnell Pratt</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ina Ray Hutton and Her Melodears</td>
</tr>
<tr>
<td><strong>THE BIG BROADCAST OF 1936</strong></td>
<td>PARAMOUNT release. Producer, Benjamin Glazer.</td>
<td>Bing Crosby</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jack Oakie</td>
</tr>
<tr>
<td></td>
<td></td>
<td>George Burns</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gracie Allen</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Charlie Ruggles</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ethel Merman</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lyda Roberti</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gail Patrick</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jessica Dragonette</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ray Noble and His Band</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ina Ray Hutton</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Her Melodears</td>
</tr>
<tr>
<td><strong>THE DARK ANGEL</strong></td>
<td>UNITED ARTISTS release. Producer, Samuel Goldwyn.</td>
<td>Fredric March</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Herbert Marshall</td>
</tr>
<tr>
<td></td>
<td></td>
<td>John Halliday</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Frieda Inescort</td>
</tr>
<tr>
<td></td>
<td></td>
<td>David Torrence</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Merle Oberon</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Janet Beecher</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Henrietta Crosman</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Claude Allister</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cora Sue Collins</td>
</tr>
<tr>
<td><strong>THE CALL OF THE WILD</strong></td>
<td>UNITED ARTISTS release. Producer, Twentieth Century. A Darryl</td>
<td>Clark Gable</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Zanuck production.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Associate Producers, William Goetz</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Raymond Griffith.</td>
</tr>
<tr>
<td>DIRECTION</td>
<td>AUTHORS</td>
<td>TECHNICAL STAFF</td>
</tr>
<tr>
<td>-----------</td>
<td>---------</td>
<td>-----------------</td>
</tr>
</tbody>
</table>
MOTION PICTURE HERALD and MOTION PICTURE DAILY

THROUGH THE SHOWMEN OF THE NATION

announce

LLOYD BACON

FIRST in the directors class with

10 BOX OFFICE CHAMPIONS

"FIREMAN, SAVE MY CHILD" ... March, April, 1932
"YOU SAID A MOUTHFUL" ... December, 1932
"42ND STREET" ......... March, April, 1933
SEMI-ANNUAL and ANNUAL, 1933
"PICTURE SNATCHER" ......... May, 1933
"FOOTLIGHT PARADE" ......... November, 1933
"WONDER BAR" ......... April, 1934
SEMI-ANNUAL and ANNUAL, 1934
"HERE COMES THE NAVY" ......... August, 1934
"SIX-DAY BIKE RIDER" ......... October, 1934
"BROADWAY GONDOLIER" ......... July, 1935
"THE IRISH IN US" ......... August, 1935

"The Singing Fool" (Number One on list of all time best films grossing $5,000,000)

CURRENT RELEASE

FRISCO KID

WARNER BROS.—FIRST NATIONAL PRODUCTIONS
EARL BALDWIN
ASSOCIATE PRODUCER—WARNERS

WROTE THE SCREEN PLAYS
OF THE FOLLOWING
BOX OFFICE CHAMPIONS:

* "DR. X"
* "THE TENDERFOOT"
"SIX DAY BIKE RACE"
"WONDER BAR"
"HERE COMES THE NAVY"
"THE IRISH IN US"

* IN COLLABORATION
October 1935

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DISTRIBUTOR : PRODUCER</th>
<th>CAST</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHE MARRIED HER BOSS</td>
<td>COLUMBIA release.</td>
<td>Claudette Colbert Michael Bartlett Jean Dixon Edith Fellows Melvyn Douglas Raymond Walburn Katharine Alexander Clara Kimball Young</td>
</tr>
<tr>
<td>TOP HAT (See September, 1935)</td>
<td>RKO RADIO release. Producer, Pandro S. Berman.</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

November 1935

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DISTRIBUTOR : PRODUCER</th>
<th>CAST</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUTINY ON THE BOUNTY</td>
<td>METRO-GOLDWYN-MAYER release.</td>
<td>Charles Laughton Franchot Tone Eddie Quillan Donald Crisp Francis Lister Movita Ian Wolfe Clark Gabbi Herbert Mundt Dudley Digges Henry Stephenson Spring Byngto Mam Ivan Simpsa</td>
</tr>
</tbody>
</table>

[November 1935 continued on pages 54-55]
DIRECTION  

Roy Del Ruth, director.

AUTHORS  


Edward Hawks, director.


Gregory La Cava, director.


Frank Borzage, director.


W. S. Van Dyke, director.


DIRECTION  

Roy Del Ruth, director.

AUTHORS  


THE BOX OFFICE CHECK-UP OF 1935 53
<table>
<thead>
<tr>
<th>TITLE</th>
<th>DISTRIBUTOR : PRODUCER</th>
<th>CAST</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE CRUSADES</td>
<td>PARAMOUNT release.</td>
<td>Loretta Young, Henry Wilcoxan, Ian Keith, Joseph Schildkraut</td>
</tr>
<tr>
<td></td>
<td>Producer, Cecil B. DeMille.</td>
<td>C. Aubrey Smith, Katherine Demille, George Barbier, Montagu Love</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Alan Hale, George Barbier, William Farnum, Pedro de Cordoba</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lumsden Hare, Georgia Caine, Mischa Auer, William Farnum</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hobart Bosworth, Albert Conti, Sven-Hugo Borg</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ramsay Hill, Hans Von Twardowski, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Maurice Murphy, Perry Askam, Winter Hall</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sven-Hugo Borg, Jason Roberts, Winter Hall</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fred Malatesta, Oscar Rudolph, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Anna Demetrio, Ann Sheridan, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Edwin Maxwell, Jean Fenwick, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Emma Dunn, Alphonse Ethier, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Georgia Caíne, Mildred Van Buren, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Robert Adair, Colin Tapley, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pat Moore, Stanley Andrews, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Joseph Swickard, Maurice Black, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Edgar Dearing, Guy Usher, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gilda Oliva, Jean Muir, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>John Rutherford, Mickey Rooney, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Harry Cording, Hobart Cavanaugh, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Addison Richards, Edward Treacher, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>William B. Davidson, Maurice Black, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Boyd Irwin, Sam Flint, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gordon Griffith, Charles Richman, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>George MacQuarrie, Arthur Treacher, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Harold Goodwin, Jos. E. Brown, Ian Keith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A MIDSUMMER NIGHT'S DREAM, Frank McHugh, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td>WARNER BROTHERS release.</td>
<td>Olivia De Havilland, Verree Teasdale, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td>Producer, Edward Butcher.</td>
<td>Jean Muir, Mickey Rooney, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Esther Dale, Anthony Quinn, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Charles Richman, Edward Treacher, Ian Hunter</td>
</tr>
<tr>
<td>IN OLD KENTUCKY</td>
<td>FOX, release.</td>
<td>Bill Robinson, Robert Emmet O'Connor, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td>Producer, Edward Butcher.</td>
<td>Will Rogers, Dorothy Wilson, Ian Hunter</td>
</tr>
<tr>
<td>A NIGHT AT THE OPERA</td>
<td>METRO-GOLDYN-MAYER release.</td>
<td>Russel Hardie, Chico Marx, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td>Producer, Joseph M. Schenck.</td>
<td>Louise Henry, Kitty Carlisle, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Alan Dinehart, Walter Kin, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Nini Thellade, Margaret Dumont, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dick Powell, Robert Emmet O'Connor, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Anita Louise, Ruth Donnell, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dewey Robinson, Ian Hunter, Robert Emmet O'Connor</td>
</tr>
<tr>
<td>METROPOLITAN</td>
<td>20th CENTURY release.</td>
<td>Groucho Marx, Chico Marx, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td>Producer, Joseph M. Schenck.</td>
<td>Harpo Marx, Kitty Carlisle, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Allan Jones, Walter Kin, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Siegfried Ruman, Margaret Dumont, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Edward Keane, Robert Emmet O'Connor, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lawrence Tibbett, Virginia Bruce, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Alice Brady, Cesar Romero, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Thurston Hall, Virginia Bruce, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>George Marion, Jr., Virginia Bruce, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Christian Rub, Cesar Romero, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Franklyn Ardell, Virginia Bruce, Ian Hunter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jessie Ralph, Virginia Bruce, Ian Hunter</td>
</tr>
<tr>
<td>DIRECTION</td>
<td>AUTHORS</td>
<td>TECHNICAL STAFF</td>
</tr>
<tr>
<td>-----------</td>
<td>---------</td>
<td>-----------------</td>
</tr>
</tbody>
</table>
William Conselman

6 BOX OFFICE CHAMPIONS
From a certified audit by Motion Picture Herald

A CONNECTICUT YANKEE
1931 SCREEN PLAY
Box Office Champion, 1930-31

BUSINESS AND PLEASURE
1932 SCREEN PLAY*
Box Office Champion for 1932
*In collaboration.

HANDY ANDY
1934 SCREEN PLAY AND LYRICS
Champion for August, 1934

BRIGHT EYES
1935 With Shirley Temple
SCREEN PLAY
Box Office Champion for January, 1935

THE LITTLE COLONEL
1935 Box Office Champion for March, 1935

DOUBTING THOMAS
1935 WILL ROGERS
Box Office Champion for June, 1935
... with grateful appreciation to exhibitors everywhere,

Sincerely,

Gary Cooper.
George A. Hirliman announces for 1936-1937

8
ALL COLOR SPECIALS
FOR MAJOR RELEASE
(to be announced later)

One completed—with Reginald Denny, Esther Ralston, Eleanor Hunt, Vince Barnett and Claudia Dell . . . Directed by Crane Wilbur

4 ALL COLOR SPANISH SPECIALS
FOR TWENTIETH CENTURY-FOX
One completed—starring Rosita Moreno . . . Directed by John Reinhardt

4 ALL COLOR SPANISH SPECIALS
FOR MGM RELEASE
2—with Jose Mojica
2—with All Star Casts

8
DETECTIVE MELODRAMAS
STARRING
CONRAD NAGEL
WITH
ELEANOR HUNT
1st—“Yellow Cargo” now in production
A MIDSUMMER NIGHT'S DREAM

Scenes from one of the screen's most prodigious efforts, a translation into terms of the motion picture, of Max Reinhardt's spectacular stage production, "A Midsummer Night's Dream," with the original music of Mendelssohn. Co-directing with Mr. Reinhardt was William Dieterle. Cinematography was in charge of Hal Mohr. Principal players in a huge cast are James Cagney, Joe E. Brown, Dick Powell, Jean Muir, Victor Jory, Verree Teasdale, Hugh Herbert, Anita Louise, Frank McHugh, and Olivia de Havilland.
HORSE-OPRY WITH SINGIN': NOTING A REVIVAL

Used to be just ridin', shootin', fightin'.
Now music adds new zest to Westerns

by LINDSLEY PARSONS

NOVELTY has often bolstered fading box offices in the past, and it was novelty this year that caused the lowly "horse opry" to come back to the screen in a veritable blaze of glory.

The three prime essentials of a good Western used to be riding, shooting and fighting. It was the addition of a fourth element that caused the Western revival —this element was music.

For the past seven years "hillbilly" and cowboy music has swept the country through phonograph records and the radio. No radio repertoire, from the mighty chains down to the smallest one-lung station, has been complete without at least a half-hour of hillbillies and cowboy singers, and some have even featured two or three of these groups. One cowboy radio and recording star is said to have outsold the country's best known crooner on phonograph records by a ratio of three-to-one.

Yet this prolific field of entertainment was unplumbed by motion pictures until the past year, when the inclusion of cowboy and hillbilly music raised the Westerns to new heights, bringing an average 25 per cent increase in Western theatre grosses, and causing many major companies to enter a field which had become the almost exclusive property of independent producers.

Even the titles of popular cowboy songs have proved a distinct asset when attached to pictures, and several companies have done so with considerable success. Among pictures to fall in this category are Paramount's "The Last Roundup" and "Wagon Wheels," Republic's "Tumbling Tumbleweeds," and Warners' "Moonlight on the Prairie." In other cases the pictures have served to popularize the song, as in the case of Republic's "Westward Ho."

The turning tide of popularity has caused an increase in Westerns of the "epic" variety, along the lines of that all-time favorite, "Cimarron." Among these pictures are MGM's "Robin Hood of El Dorado" and Paramount's "Buffalo Bill."

One of the biggest of the pictures which fall definitely into the new musical Western class will be Paramount's "Rhythm of the Range," with Bing Crosby; while Wheeler and Woolsey are to star in a musical comedy with a Western setting, called "The Wild West."

The fact that exhibitors report a 25 per cent advance in revenue on Westerns despite the large increase in the number of Western series on the market, indicates that Westerns as a whole, are probably bringing in at least 100 per cent more revenue than they have grossed at any time since the silent days when they were so popular.

A series which has definitely reflected the new trend in Westerns is the Republic group starring Gene Autry, radio entertainer and recording artist. Autry, with only three pictures on the market, is nearing top place among the Western stars, in exhibitor and audience popularity. A recent survey by Republic Pictures, which polled the reaction of the first 200 exhibitors to play the Autry pictures, showed that they have won approval of general Western audiences, and in addition, through the musical element, have brought in patrons who do not ordinarily go to see Western pictures.

In addition to the Autry's, three new series of major Westerns, and approximately eight series of independent productions, have been placed on the market. The major series are Paramount's "Hopalong Cassidy," made in addition to the regular Zane Grey's; Warner's Dick Foran series, and Columbia's series starring Charles Starrett. Republic is also continuing with the John Wayne series, which is now filmed against historical backgrounds with a number of songs in each picture.

Among the independents, Supreme Pictures has launched a series with Johnny Mack Brown, in addition to its Bob Steele series; while Jack Perrin and Bill Cody have returned to the market in other series. Purián Pictures is also releasing a Tim McCoy series.

The average life of a star in Hollywood is about five years, but Western stars ordinarily enjoy their popularity for about ten. The income of a Western star who manages to achieve a definite place in audience popularity is considerably smaller than that of the featured box office celebrities, but his future is much more secure as long as he manages to remain constantly on the screen, not allowed to be forgotten.

If a Western star leaves the screen for only a few years, the road back to popularity is a difficult one.

The increasing demand for Westerns probably reflects returning prosperity in the rural sections, as Saturday night in the farming communities always has been preferred time for these pictures. In fact, where Westerns are wanted at all, the demand is so great that exchanges are generally able to make them carry the load for two or three features, so that it is almost impossible to determine just how much the action pictures would actually gross on their own.

BIGGEST MONEY-MAKING WESTERN STARS

<table>
<thead>
<tr>
<th>Name</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buck Jones</td>
<td>104%</td>
</tr>
<tr>
<td>George O'Brien</td>
<td>100%</td>
</tr>
<tr>
<td>Hoot Gibson</td>
<td>51%</td>
</tr>
<tr>
<td>Tim McCoy</td>
<td>28%</td>
</tr>
<tr>
<td>Ken Maynard</td>
<td>27%</td>
</tr>
<tr>
<td>John Wayne</td>
<td>26%</td>
</tr>
<tr>
<td>Bob Steele</td>
<td>21%</td>
</tr>
<tr>
<td>Tom Mix</td>
<td>3%</td>
</tr>
<tr>
<td>Gene Autry</td>
<td>2%</td>
</tr>
<tr>
<td>Tom Tyler</td>
<td>2%</td>
</tr>
</tbody>
</table>

These rankings are based on the poll of exhibitors naming "The Biggest Money-Making Stars of 1934-35." Complete results of which appear on pages 84-85.
SEASON'S GREETINGS

from

William Boyd  Jimmy Ellison

Howard Bretherton, Director

and the producers of

Clarence E. Mulford's

"HOPALONG CASSIDY" series

Paramount Release

Western Pictures Corporation
Nickolas S. Ludington
William M. L. Fiske

Harry Sherman Productions, Inc.
Harry Sherman
George Green
IT'S GOOD SENSE TO PLAY THE FAVORITE!

Again this year's check-up at the Box-Office finds Leo at the front—by a wide margin. This magazine lists all the industry's Box-Office Champions from 1930 up to June of 1935. Out of a total of 79 Box-Office Champs listed, M-G-M has 21 and the nearest competitor has 13. That doesn't even cover the second half of 1935 which included such hits as “China Seas”, “Broadway Melody of 1936”, “Mutiny on the Bounty”, “A Tale of Two Cities”, “A Night at the Opera” and others.

“AND THE FUTURE LOOKS VERY M-G-M!”

For instance: RIFFRAFF with Jean Harlow; WHIPS A WITH Myrna Loy; SMALL TOWN GIRL with Janet Gaynor; TARZAN ESCAPES with Johnny Weissmuller; THE GREAT ZIEGFELD with William Powell, Myrna Loy, Luise Rainer; ROSE MARIE with Jeanette MacDonald, Nelson Eddy; WIFE VS. SECRETARY with Clark Gable, Jean Harlow, Myrna Loy; ROBIN HOOD OF ELDORADO with Warner Baxter; GORGEOUS HUSSY with Joan Crawford; ROMEO AND JULIET with Norma Shearer, Leslie Howard; THE GOOD EARTH with Paul Muni, Luise Rainer.
BOX OFFICE
CHAMPIONS: ANNUAL

THE ANNUAL BOX OFFICE CHAMPIONS ARE PICTURES THAT DID THE HIGHEST AMOUNT OF BUSINESS DURING THEIR ENTIRE RUN. RANKINGS ARE BASED ON BOX OFFICE FIGURES PUBLISHED IN MOTION PICTURE HERALD

CHAMPIONS OF 1930-1931: Motion picture year, September 1, 1930 to August 31, 1931.

CIMARRON
HELL'S ANGELS
TRADER HORN
CHECK AND DOUBLE CHECK
CITY LIGHTS
MIN AND BILL
LITTLE CAESAR
STRANGERS MAY KISS

RKO Radio
United Artists
RKO Radio
United Artists
Warner Brothers

REDDING
DADDY LONG LEGS
THE MAN WHO CAME BACK
POLITICS
MOROCCO
A CONNECTICUT YANKEE
ANIMAL CRACKERS

MGM
MG
Fox
MGM
Paramount
Fox
Paramount

CHAMPIONS OF 1932: Calendar year, from January 1 to December 31.

GRAND HOTEL
EMMA
DR. J. EKLY AND MR. HYDE
MATA HARI
DELICIOUS
THE MAN WHO PLAYED GOD
HELL DIVERS
ONE HOUR WITH YOU

MGM
MGM
Paramount
MGM
Fox
Warner Brothers
Paramount

SHANGHAI EXPRESS
ARROWSMITH
SHOPWORN
BUSINESS AND PLEASURE
TARZAN THE APE MAN
BRING 'EM BACK ALIVE
FRANKENSTEIN

Paramount
United Artists
Columbia
Fox
M-G-M
RKO Radio
Universal

CHAMPIONS OF 1933: Calendar year, from January 1 to December 31.

I'M NO ANGEL
CAVALCADE
GOLD Diggers Of 1933
LITTLE WOMEN
42ND STREET
'BE MINE TONIGHT
TUGBOAT ANNIE

Paramount
Fox
Warner Brothers
RKO Radio
Universal

STATE FAIR
MAEDCHEN IN UNIFORM
RASPUTIN AND THE EMPRESS
ANIMAL KINGDOM
THE KID FROM SPAIN
PRIVATE LIFE OF HENRY VIII

Paramount
Krimsky & Cochran
MGM
RKO Radio
United Artists
United Artists

CHAMPIONS OF 1934: Calendar year, from January 1 to December 31.

THE HOUSE OF ROTHCHILD
IT HAPPENED ONE NIGHT
WONDER BAR
ROMAN SCANDALS
ONE NIGHT OF LOVE
THE GAY DIVORCÉE
DINNER AT EIGHT
BELLE OF THE NINETIES
RIPTIDE
LITTLE WOMEN
DAMES
CHAINED

United Artists
Columbia
First National
United Artists
Columbia
RKO Radio
Paramount
MGM
RKO Radio
Warner Brothers

JUDGE PRIEST
SONS OF THE DESSERT
THE BARRETTOS OF WIMPOLLE STREET
QUEEN CHRISTINA
GIRL OF THE LIMBERLOST
DESIGN FOR LIVING
SHE LOVES ME NOT
FLYING DOWN TO RIO
THE LOST PATROL
SON OF KONG
KENTUCKY KERNELS

Fox
MGM
MGM
Monogram
Paramount
Paramount
RKO Radio
RKO Radio
RKO Radio
RKO Radio

CHAMPIONS FOR FIRST HALF OF 1935: January 1 to June 30

ROBERTA
DAVID COPPERFIELD
LES MISERABLES
LIVES OF A BENGAL LANCER
FORSAKING ALL OTHERS
NAUGHTY MARIETTA
BROADWAY BILL

RKO Radio
MGM
United Artists
Paramount
MGM
Columbia

LIFE BEGINS AT 40
RUGGLES OF RED GAP
GOIN' TO TOWN
THE LITTLE MINISTER
MY HEART IS CALLING

Fox
MGM
Paramount
RKO Radio
Gaumont-British

THE BOX OFFICE CHECK-UP OF 1935 • 63
### BOX OFFICE CHAMPIONS: MONTHLY

MONTHLY CHAMPIONS ARE PICTURES GROSSING THE HIGHEST AMOUNT IN ANY ONE WEEK DURING THE SPECIFIC MONTHS INDICATED. RANKINGS ARE BASED ON BOX OFFICE FIGURES PUBLISHED IN MOTION PICTURE HERALD.

#### CHAMPIONS FOR OCTOBER 1931
- THE SPIRIT OF NOTRE DAME (Universal)
- PALMY DAYS (United Artists)
- SUSAN LENOX (Warner Brothers M.G.M.)
- FIVE STAR FINAL (Warner Brothers)
- MONKEY BUSINESS (Paramount)
- ALEXANDER HAMILTON (Warner Brothers)

#### CHAMPIONS FOR NOVEMBER 1931
- Possessed (M.G.M.)
- Sin of Madelon Claudet (Paramount)
- Touchdown (United Artists)
- Are These Our Children? (RKO Radio)
- Five Star Final (Warner Brothers)
- Ambassador Bill (Fox)
- Cuban Love Song (M.G.M.)

#### CHAMPIONS FOR DECEMBER 1931
- Frankenstein (Universal)
- Possessed (M.G.M.)
- Delicious (Fox)
- Sooky (Paramount)
- The Champ (M.G.M.)
- Private Lives (M.G.M.)

#### CHAMPIONS FOR JANUARY 1932
- Emma (M.G.M.)
- Hell Divers (M.G.M.)
- Dr. Jekyll and Mr. Hyde (Paramount)
- Mata Hari (M.G.M.)
- Delicious (Fox)
- Union Depot (Warner Brothers)

#### CHAMPIONS FOR FEBRUARY 1932
- Hell Divers (M.G.M.)
- Emma (M.G.M.)
- Arrowsmith (United Artists)
- Lady with a Past (RKO Pathé)
- High Pressure (Warner Brothers)
- The Man Who Played God (Warner Brothers)

#### CHAMPIONS FOR MARCH 1932
- One Hour with You (Paramount)
- The Lost Squadron (RKO Radio)
- Shanghai Express (Paramount)
- The Man Who Played God (Warner Brothers)
- Lady with a Past (RKO Pathé)
- Tarzan the Ape Man (M.G.M.)
- Fireman Save My Child (Warner Brothers)

#### CHAMPIONS FOR APRIL 1932
- Tarzan the Ape Man (M.G.M.)
- One Hour with You (Paramount)
- Alias the Doctor (Warner Brothers)
- The Crowd Roars (RKO Radio)
- Girl Crazy (Warner Brothers)
- It's Tough to Be Famous (Warner Brothers)

#### CHAMPIONS FOR MAY 1932
- Grand Hotel (M.G.M.)
- Letty Lynton (Warner Brothers)
- The Rich Are Always with Us (United Artists)
- Scarface (RKO Radio)
- State's Attorney (Paramount)
- The Miracle Man (Warner Brothers)

#### CHAMPIONS FOR JUNE 1932
- As You Desire Me (M.G.M.)
- The Tenderfoot (Warner Brothers)
- Trial of Vivienne Ward (Fox)
- Merrily We Go to Hell (Paramount)
- Two Seconds (Warner Brothers)
- Letty Lynton (M.G.M.)
- Huddle (M.G.M.)
- Grand Hotel (M.G.M.)
- Red Headed Woman (RKO Radio)
- Westward Passage (RKO Radio)
- State's Attorney (RKO Radio)

#### CHAMPIONS FOR JULY 1932
- Bring 'Em Back Alive (RKO Radio)
- Rebecca of Sunnybrook Farm (Fox)
- What Price Hollywood? (RKO Radio)
- Winner Take All (Warner Brothers)
- Million Dollar Legs (Paramount)
- Make Me a Star (Paramount)

#### CHAMPIONS FOR AUGUST 1932
- Horsefeathers (Paramount)
- The First Year (Fox)
- Guilty as Hell (Paramount)
- Bring 'Em Back Alive (RKO Radio)
- American Madness (Columbia)
- Doctor X (Warner Brothers)
- Speak Easily (M.G.M.)
- Jewel Robbery (Warner Brothers)
1934
GREATEST NUMBER OF CHAMPIONS
CREATED TO AN INDIVIDUAL PRODUCER
FIFTEEN
BOX OFFICE CHAMPIONS

COMING:

DAVID O. SELZNICK
Produced By
Metro-Goldwyn-Mayer

"STATES ATTORNEY"
(RADIO) . . . MAY, JUNE, 1932
"WESTWARD PASSAGE"
(RADIO) . . . JUNE, 1932
"WHAT PRICE HOLLYWOOD"
(RADIO) . . . JULY, 1932
"BIRD OF PARADISE"
(RADIO) . . . SEPTEMBER, 1932
"A BILL OF DIVORCEMENT"
(RADIO) . . . OCTOBER, 1932
"THE CONQUERORS"
(RADIO) . . . NOVEMBER, DECEMBER, 1932
"ROCKABYE"
(RADIO) . . . DECEMBER, 1932
"ANIMAL KINGDOM"
(RADIO) . . . JANUARY, 1933
SEMI-ANNUAL AND ANNUAL, 1933
"NIGHT FLIGHT"
(MGM) . . . OCTOBER, 1933
"DINNER AT EIGHT"
(MGM) . . . OCTOBER, 1933; JANUARY, 1934
SEMI-ANNUAL AND ANNUAL, 1934
"DANCING LADY"
(MGM) . . . JANUARY, 1934
SEMI-ANNUAL, 1934
"VIVA VILLA"
(MGM) . . . MAY, 1934
"MANHATTAN MELODRAMA"
(MGM) . . . MAY, 1934
"DAVID COPPERFIELD"
(MGM) . . . FEBRUARY, 1935
SEMI-ANNUAL, 1935
"RECKLESS"
(MGM) . . . APRIL, 1935
"ANNA KARENINA"
(MGM) . . . SEPTEMBER, 1935

...... and in 1935
For the Second Successive
Year More box-office
champions than
any other Producer.

Coming
A SELZNICK INTERNATIONAL PRODUCTION

"LITTLE LORD FAUNTLEROY"

Produced by
DAVID O. SELZNICK
Metro-Goldwyn-Mayer

The Box Office Check-Up of 1935 65
<table>
<thead>
<tr>
<th>CHAMPIONS FOR SEPTEMBER 1932</th>
<th>M G M</th>
</tr>
</thead>
<tbody>
<tr>
<td>70,000 WITNESSES</td>
<td>Paramount</td>
</tr>
<tr>
<td>BIRD OF PARADISE</td>
<td>RKO Radio</td>
</tr>
<tr>
<td>BACK STREET</td>
<td>Universal</td>
</tr>
<tr>
<td>LOVE ME TONIGHT</td>
<td>Paramount</td>
</tr>
<tr>
<td>TIGER SHARK</td>
<td>Warner Brothers</td>
</tr>
</tbody>
</table>

| M G M |
| CHAMPIONS FOR OCTOBER 1932 | M G M |
| SMILIN' THROUGH | Paramount |
| THE PHANTOM PRESIDENT | RKO Radio |
| A BILL OF DIVORCEMENT | Fox |
| HAT CHECK GIRL | Warner Brothers |
| CABIN IN THE COTTON | MGM |
| GRAND HOTEL | M G M |
| MOVIE CRAZY | Paramount |
| STRANGE INTERLUDE | Paramount |
| THE BIG BROADCAST | Columbia |

| M G M |
| CHAMPIONS FOR NOVEMBER 1932 | M G M |
| RED DUST | Paramount |
| PROSPERITY | Paramount |
| I AM A FUGITIVE FROM A CHAIN GANG | Warner Brothers |
| ONCE IN A LIFETIME | Universal |
| THE CONQUERORS | RKO Radio |
| TROUBLE IN PARADISE | Paramount |
| TOO BUSY TO WORK | Fox |
| WASHINGTON MERRY-GO-ROUND | Columbia |

| M G M |
| CHAMPIONS FOR DECEMBER 1932 | M G M |
| PROSPERITY | Paramount |
| CALL HER SAVAGE | Fox |
| ROCKABYE | Paramount |
| IF I HAD A MILLION | RKO Radio |
| THE CONQUERORS | Warner Brothers |
| SILVER DOLLAR | MGM |
| STRANGE INTERLUDE | Warner Brothers |
| YOU SAID A MOUTHFUL | Columbia |

| M G M |
| CHAMPIONS FOR JANUARY 1933 | M G M |
| STRANGE INTERLUDE | Paramount |
| ANIMAL KINGDOM | RKO Radio |
| A FAREWELL TO ARMS | Warner Brothers |
| SILVER DOLLAR | Paramount |
| THE KID FROM SPAIN | United Artists |
| SIGN OF THE CROSS | Paramount |
| THEY JUST HAD TO GET MARRIED | Universal |

| M G M |
| CHAMPIONS FOR FEBRUARY 1933 | M G M |
| CAVALCADE | Fox |
| SIGN OF THE CROSS | Paramount |
| STATE FAIR | Fox |
| THE KID FROM SPAIN | United Artists |
| HARD TO HANDLE | Warner Brothers |
| THE KING’S VACATION | Warner Brothers |

| M G M |
| CHAMPIONS FOR MARCH 1933 | M G M |
| 42ND STREET | Warner Brothers |
| CAVALCADE | Fox |

| M G M |
| RASPUTIN AND THE EMPRESS | M G M |
| STATE FAIR | Fox |
| CLEAR ALL WIRES | M G M |

| M G M |
| CHAMPIONS FOR APRIL 1933 | M G M |
| KING KONG | RKO Radio |
| CAVALCADE | Fox |
| 42ND STREET | Warner Brothers |
| THE WHITE SISTER | M G M |
| A BEDTIME STORY | Paramount |
| GABRIEL OVER THE WHITE HOUSE | M G M |

| M G M |
| CHAMPIONS FOR MAY 1933 | M G M |
| THE WORKING MAN | Warner Brothers |
| HELLO BELOW | Universal |
| LOOKING FORWARD | Universal |
| TODAY WE LIVE | Universal |
| OUT ALL NIGHT | Universal |
| BE MINE TONIGHT | Warner Brothers |
| PICTURE SNATCHER | Warner Brothers |

| M G M |
| CHAMPIONS FOR JUNE 1933 | M G M |
| GOLD Diggers of 1933 | Warner Brothers |
| BE MINE TONIGHT | Universal |
| ADORABLE | United Artists |
| I COVER THE WATERFRONT | Paramount |
| REUNION IN VIENNA | M G M |
| INTERNATIONAL HOUSE | Universal |

| M G M |
| CHAMPIONS FOR JULY 1933 | M G M |
| GOLD Diggers of 1933 | Warner Brothers |
| HOLD YOUR MAN | Warner Brothers |
| THE MAYOR OF HELLS | M G M |
| WHEN LADIES MEET | Paramount |
| COLLEGE HUMOR | Universal |
| BE MINE TONIGHT | Warner Brothers |

| M G M |
| CHAMPIONS FOR AUGUST 1933 | M G M |
| TUGBOAT ANNIE | Paramount |
| SONG OF SONGS | Universal |
| MOONLIGHT AND PRETZELS | RKO Radio |
| DOUBLE HARNESS | Warner Brothers |
| GOLD Diggers of 1933 | Paramount |
| MAMA LOVES PAPA | Universal |
| DON'T BET ON LOVE | Warner Brothers |
| VOLTAIRE | Warner Brothers |

| M G M |
| CHAMPIONS FOR SEPTEMBER 1933 | M G M |
| TUGBOAT ANNIE | RKO Radio |
| MORNING GLORY | M G M |
| PENTHOUSE | United Artists |
| THE MASQUERADER | Warner Brothers |
| CAPTURED | Columbia |
| LADY FOR A DAY | Fox |
| PADDY THE NEXT BEST THING | Fox |

66 - THE BOX OFFICE CHECK-UP OF 1935
PRODUCTIONS

"ROBERTA"
A BOX OFFICE CHAMPION FOR FIRST SIX MONTHS, 1935
RKO

"ORCHIDS TO YOU"
FOX

"IN PERSON"
WITH
GINGER ROGERS - GEORGE BRENT
RKO

"IF YOU COULD ONLY COOK"
WITH
JEAN ARTHUR - HERBERT MARSHALL
### Champions for October 1933

- **The Bowery** United Artists
- **I'm No Angel** Paramount
- **Too Much Harmony** MGM
- **Dinner at Eight** MGM
- **Night Flight** Columbia
- **Lady for a Day** Fox
- **The Power and the Glory**

### Champions for November 1933

- **I'm No Angel** Paramount
- **Footlight Parade** Warner Brothers
- **Her Sweetheart** United Artists
- **Private Life of Henry VIII** Warner Brothers
- **Kennel Murdered Case** Fox
- **Hoopla** RKO Radio
- **Little Women**

### Champions for December 1933

- **Little Women** RKO Radio
- **Dancing Lady** MGM
- **Alice in Wonderland** Paramount
- **Roman Scandals** United Artists
- **My Lips Betray** Fox
- **Only Yesterday** Universal

### Champions for January 1934

- **Dinner at Eight** MGM
- **Flying Down to Rio** RKO Radio
- **Design for Living** Paramount
- **Roman Scandals** United Artists
- **Dancing Lady** MGM
- **By Candlelight**

### Champions for February 1934

- **Carolina** Fox
- **Queen Christina** MGM
- **Moulin Rouge** United Artists
- **It Happened One Night** Columbia
- **The Cat and the Fiddle** MGM
- **Fashions of 1934**

### Champions for March 1934

- **It Happened One Night** Columbia
- **Death Takes a Holiday** Paramount
- **Spitfire** RKO Radio
- **David Harum** Fox
- **Queen Christina** MGM
- **Palooka** United Artists

### Champions for April 1934

- **Riptide** MGM
- **Wonder Bar** Warner Brothers
- **Melody in Spring** Paramount
- **The House of Rothschild** United Artists
- **It Happened One Night** Fox
- **George White's Scandals** MGM
- **Men in White** RKO Radio

### Champions for May 1934

- **The House of Rothschild** United Artists
- **Viva Villa** MGM
- **Stand Up and Cheer** Fox
- **We're Not Dressing** Paramount
- **Twentieth Century** Columbia
- **Manhattan Melodrama** MGM
- **Countess of Monte Cristo** Universal

### Champions for June 1934

- **Many Happy Returns** Paramount
- **The Thin Man** MGM
- **Little Miss Marker** Universal
- **Little Man, What Now?** Universal
- **Operator 13** Warner Brothers
- **Glamour** Smarty

### Champions for August 1934

- **Treasure Island** MGM
- **Handy Andy** Fox
- **Dames** Warner Brothers
- **She Loves Me Not** Paramount
- **Down to Their Last Yacht** RKO Radio
- **The Old Fashioned Way** Paramount
- **Whom the Gods Destroy** Columbia
- **Here Comes the Navy** Warner Brothers
- **Friends of Mr. Sweeney** Warner Brothers

### Champions for September 1934

- **Belle of the Nineties** Paramount
- **Chained** MGM
- **Dames** Warner Brothers
- **Hideout** MGM
- **One Night of Love** Columbia
- **The Cat's Paw** Fox
- **The Fountain** RKO Radio
- **The Affairs of Cellini** United Artists
- **British Agent** Warner Brothers
- **Now and Forever** Paramount

### Champions for October 1934

- **The Barretts of Wimpole Street** MGM
- **Judge Priest** Fox
- **The Gay Divorcee** RKO Radio
- **The Count of Monte Cristo** United Artists
- **One Night of Love** Columbia
- **Six Day Bike Rider** Warner Brothers
- **The Last Gentleman** United Artists
WESLEY RUGGLES

DIRECTED

6 Box Office Champions

• CIMARRON
  A Champion for 1930-1931

• ARE THESE OUR CHILDREN
  A Champion for Nov., 1931

• COLLEGE HUMOR
  A Champion for July, 1933

• I’M NO ANGEL
  A Champion for 1933

• THE GILDED LILY
  A Champion for Feb., 1935

• ACCENT ON YOUTH
  A Champion for Aug., 1935

CURRENT RELEASE

THE BRIDE COMES HOME

WITH

CLAUDETTE COLBERT

PARAMOUNT PRODUCTIONS
**Champions for November 1934**

- The Merry Widow
- One Night of Love
- The Gay Divorcee
- The White Parade
- Kid Millions
- Lady by Choice
- Mrs. Wiggs of the Cabbage Patch

**Champions for December 1934**

- Flirtation Walk
- Bright Eyes
- Babes in Toyland
- College Rhythm
- Anne of Green Gables
- The Painted Veil

**Champions for January 1935**

- Forsaking All Others
- The Little Minister
- Broadway Bill
- The County Chairman
- Bright Eyes
- Lives of a Bengal Lancer

**Champions for February 1935**

- David Copperfield
- Lives of a Bengal Lancer
- The Woman in Red
- The Scarlet Pimpernel
- Sweet Music
- The Gilded Lily
- The Good Fairy

**Champions for March 1935**

- Roberta
- Ruggles of Red Gap
- The Little Colonel
- The Scarlet Pimpernel
- Folies Bergere
- The Whole Town's Talking
- West Point of the Air
- Sequoia

**Champions for April 1935**

- Roberta
- Life Begins at 40
- Naughty Marietta
- Mississippi
- Gold Diggers of 1935
- Reckless
- The Bride of Frankenstein

**Champions for May 1935**

- G-Men
- Naughty Marietta
- Goin' to Town
- Les Misérables
- The Bride of Frankenstein
- Our Little Girl

**Champions for June 1935**

- Oil for the Lamps of China
- Doubting Thomas
- Becky Sharp
- Les Miserables
- Under the Pampas Moon
- Public Hero No. 1
- The Glass Key
- Break of Hearts

**Champions for July 1935**

- Love Me Forever
- Becky Sharp
- Curly Top
- Escape Me Never
- Broadway Gondolier
- Front Page Woman
- No More Ladies
- The Raven

**Champions for August 1935**

- Curly Top
- China Seas
- Broadway Gondolier
- Accent on Youth
- Alice Adams
- The Irish in Us

**Champions for September 1935**

- Top Hat
- Steamboat Round the Bend
- Anna Karenina
- China Seas
- Diamond Jim
- The Big Broadcast of 1936
- The Dark Angel
- The Call of the Wild

**Champions for October 1935**

- Broadway Melody of 1936
- Barbary Coast
- She Married Her Boss
- Shipmates Forever
- I Live My Life
- Top Hat

**Champions for November 1935**

- Mutiny on the Bounty
- Thanks a Million
- The Crusades
- A Midsummer Night's Dream
- In Old Kentucky
- A Night at the Opera
- Metropolitan

**Champions for December 1935**

- The 5000 Fingers of Dr. T
- The Bitter Tea of General Yen
- In Old Kentucky
- A Night at the Opera
- The Informer
- The Man Who Came to Dinner
- The Passing of the Third Floor Walk
- The Defender

**Champions for January 1936**

- Desire
- The House of Rothschild
- Our Burgess Boys
- In Old Kentucky
- The Defender
- The Informer
- The Man With the Golden Arm
- The Bitter Tea of General Yen

**Champions for February 1936**

- The Comedian
- Return to Peyton Place
- Our Burgess Boys
- In Old Kentucky
- The Defender
- The Informer
- The Man With the Golden Arm
- The Bitter Tea of General Yen

**Champions for March 1936**

- The King of Jazz
- Adam's Rib
- Our Burgess Boys
- In Old Kentucky
- The Defender
- The Informer
- The Man With the Golden Arm
- The Bitter Tea of General Yen

**Champions for April 1936**

- The Petrified Forest
- Our Burgess Boys
- In Old Kentucky
- The Defender
- The Informer
- The Man With the Golden Arm
- The Bitter Tea of General Yen
- The Man On Trial
THE EXHIBITOR WRITES HIS OWN REVIEWS

They tell what their patrons want in "What the Picture Did for Me"

by ERNEST A. ROVELSTAD

THE verdict on product as handed down from the bench by the independent theatre owner in the "What the Picture Did for Me" department of Motion Picture Herald is not necessarily the same story as is told by the Box Office Champions.

Many of the exhibitor-reporters to "What the Picture Did for Me" know most of their patrons by name, meet them at the door with a handclasp when they come in, and expect them to stop at the box office on the way out and report their reactions, and indeed those reactions are translated into words with the utmost frankness, yet in characteristically American fairness, with praise for the well-received picture, forthright criticism of the other kind.

So, too, the independent exhibitor has his own convictions and he writes precisely what he thinks, recording both the oral expressions from his patronage and the reflections of the numbers written into the account book after the receipts have been counted.

Analysis of reports to "What the Picture Did for Me" reveals certain majority opinions of the exhibitors who write it. Among them are these:

Motion pictures must have action. The comment from the days of the silent picture differed not a whit from the opinion in these days of sound. Too much dialogue, in the titles of soundless times, was as roundly scored as is an overbalancing of the spoken word today.

The so-called "costume picture," sometimes deplored in general by an exhibitor, was found to be well received when the production was well made. This resolved into a conclusion that "costumes" had little if anything to do with the case.

The value of "prestige" pictures is generally recognized. Frequently exhibitors reported that, while a given production was met with a loss at the box office, they were happy that they had played it because of its influence as institutional screen fare.

There is a definite demand for the western or outdoor picture.

Titles must truly describe the productions. One of the most frequently noted subjects of comment was the title of the picture.

"Down-to-earth" subject matter and player characterizations bring the best box office. That conviction of the independent exhibitor, drawn from the number of tickets he has sold, is reflected also in the fact that the topmost ranking players in The Biggest Money Making Stars year after year since that Herald survey of the independent field was inaugurated for the season of 1931-32 won their place on the screen essentially in "down-to-earth" productions—Marie Dressler, Will Rogers, and now Shirley Temple.

The independent showman likes color as well as does his neighbor—provided the picture satisfied his customers in its other ingredients. Color does not make an inferior picture good, but it does make a good picture better, in his opinion.

Often found in reports to "What the Picture Did for Me" is the comment that the exhibitor from experience is wary of the "spectacle" type of production, but when the picture establishes itself as well-made, that wariness gives way to enthusiastic reception.

The phrase "foreign product," similar to the "costume picture," vanishes as a classification of product when the product is good. Recent years have brought out a number instances of enthusiastic reports on foreign productions, with the elevation of production standards. Again the value of the film as entertainment is the determinant, not the country of origin. Exhibitors do protest, however, against dialogue not easily understood and particularly against un-American pronunciations.

Psychoanalysis as a motion picture theme is not for the audience of the independent theatre at large, particularly in the smaller cities, and the lesser communities.

"Arty" pictures have no place in the scheme of things cinematic, says the independent exhibitor, an opinion matched by large circuit owners and managers, as attested by their comment in a recent issue of the Herald. These are not to be confused with the so-called "classic" productions and high standard pictures which in the past year or two have been universally acclaimed as a long forward step in the function of the motion picture.

To be emphasized is the fact that the exhibitors reporting to "What the Picture Did for Me" are independent showmen, recording in the columns of the department their independent views on product, in the terms of the box office, which indeed is exactly what the title of the department signifies. In order that that expression may be without influence from any extraneous source, the constantly growing list of reporters is limited strictly to theatres without any affiliations with producers or distributors. When an exhibitor offers his first contribution of reports the fact of his complete independence of opinion is established before they are printed. Then blanks specially prepared for his convenience are sent him.

There is no "editing" of phraseology of the reports. When the exhibitors wander far afield from the subject, which is "what the picture did" for him, he is advised that columns are available to him in other parts of the Herald for comment on other matters.

Nor does the type of comment show any great variance as the years march past. Reading at random from the department in the files of 1918, when "What the Picture Did for Me" started in Exhibitors Herald and Photograpy, one notes such comment as this: "What we want is more of the lighter comedy and comedy-dramas at these times."

Another exhibitor wrote of William S. Hart's "The Narrow Trail": "Westerns go good if they're real westerns." Another of Pauline Frederick's "Madame Jealousy," called it "an allegorical picture which only educated people enjoy."

[TURN TO PAGE 145]
HOWARD HAWKS

HAWKS-VOLCK CORPORATION are proud to announce that all HOWARD HAWKS PRODUCTIONS since 1932 are BOX OFFICE CHAMPIONS

"THE CROWD ROARS"
(A Champion for May, 1932)

"SCARFACE"
(A Champion for May, 1932)

"TIGER SHARK"
(A Champion for September, 1932)

"TODAY WE LIVE"
(A Champion for May, 1933)

"TWENTIETH CENTURY"
(A Champion for May, 1934)

"BARBARY COAST"
(A Champion for October, 1935)

JUST COMPLETED "CEILING ZERO"
For Warner Bros.

IN PREPARATION "WOODEN CROSSSES"
with Fredric March
For 20th Century-Fox
A gay extravaganza in the modern pattern, charged with music, dancing and ingenious settings, is the production with which RKO Radio started off its 1935-36 program. "Top Hat"—here represented by a scene with Fred Astaire and Ginger Rogers—was produced by Pandro S. Berman and directed by Mark Sandrich. It has songs by Irving Berlin. The screen play is by Dwight Taylor and Allan Scott, fashioned from a story by Dwight Taylor. Cinematography by David Abel. Musical director, Max Steiner. Photographic effects, Vernon Walker. Art director, Van Nest Polglase; associate, Carroll Clark. Editing, William Hamilton. Cast: Fred Astaire, Ginger Rogers, Edward Everett Horton, Helen Broderick, Erik Rhodes, Eric Blore. The ensembles are by Hermes Pan.
A character and a scenic study from the Fox picture, "Steamboat Round the Bend," which is a 1935-36 Will Rogers picture, showing Irvin S. Cobb of story-writing fame as Captain Eli, and his good ship, the Pride of Paducah. Sol M. Wurtzel is the producer of "Steamboat Round the Bend." The director is John Ford. Screen play by Dudley Nichols and Lamar Trotti from a novel by Ben Lucien Berman. Cinematographer, George Schneiderman. Cast: Will Rogers, Anne Shirley, Irvin S. Cobb, Eugene Pallette, Francis Ford, and Hobart Bosworth.
"MAGNIFICENT OBSESSION"


"NEXT TIME WE LOVE"

"SUTTER’S GOLD"

Edward Arnold* and Lee Tracy as the male stars in the epic drama of the man who first discovered gold in California. Based on the novel by Blaise Cendrars. An Edmund Grainger Production, directed by James Cruze and presented by Carl Laemmle. Screenplay by Jack Kirkland, Walter Woods.

* By arrangement with B. P. Schulberg

"SHOW BOAT"


CHAMPIONS OF 1936!
HIGH POINTS IN THE SHORT SUBJECT OF 1935

In music, color and novelty, it was a year of advancement for the short

Among the innovations in the year 1935 in the field of short subjects, "The March of Time," not competing with newsreels, established a reputation for news interpretation and exposition, and in events dramatically and theatrically presented, achieved brilliant success.

The year, as reflected by the product brought out, saw very definite steps forward in establishment of the very important place and service which music can fill in the short feature. This was evidenced in the obvious field of the production whose primary function is to present musical themes, but it was just as clearly mirrored in the telling applications of music as background. For example, the whimsical and humorous in instrumentation of either classical or original melody is now being applied as never before to the motion picture to key the action or the dialogue. No better illustration of this development is to be found in the realm of the comedy short feature than in the Popeye the Sailor cartoons of Paramount. Indeed, that has carried over into the radio presentation of Popeye as well. Then of course music has been an integral factor in the success of the Walt Disney animated color subjects.

This use of music for interpretation also is emphasized in several directions in travel subjects, the relation being even reversed in the Musical Moods of Audio Productions, subsidiary of Electrical Research Products, Inc., where the music theme becomes uppermost and the visual settings become the accompaniment.

Important, too, has been the advancement in the coloring of the short production with sprightly and witty narration, particularly of a topical nature. Of note is the Pete Smith chatter in MGM subjects; another example is the Lew Lehr dialect bit in Fox Movietone Newsreel.

Among the cartoons, Mickey Mouse, with aid of Technicolor, became ever livelier still, and the Silly Symphonies merited marquee advertising everywhere. Other efforts along this line have had varying quality so far as technique, plots and invention are concerned. Celebrity and the Harman-Ishing productions ranked high for developing material very apt to become mediocre. But each of the efforts—Popeye's spinach, Betty Boop's Helen Kaneish voice, and the Paul Terry-Toons—all have their devotees and are in demand, for they give feature-length excitement and humor packed into a few minutes.

In this line there were Universal's Oswald, the MGM-Harman-Ishing "Alias St. Nick," Celebritity's "Balloon Land," "Humphrey Dumpy" and "Simple Simon," from RKO-Van Beuren, "Bird Scouts," and from Warner "The Little Dutch Plate."

James FitzPatrick with his Travel-Talks has become a notable vital contributor to the art of travel picture production. His shorts are received with applause at their conclusion, proving that the public has an inborn appreciation of what is beautiful. In his "Beautiful Banff and Lake Louise," released by MGM, FitzPatrick was to be seen at his best. In this effort the pictorial compositions, in natural color, were masterpieces.

Travel pictures, indeed, seemed to increase in popularity. Among the outstanding pictures in the travel group were the Movietone Magic Carpets, "Argentine Argosy" and "West Indies Cruise"; and RKO-Radio's "The Land of Evangelie." Featurettes, such as Pathé Topics with their choice of material from various fields, made valuable additions to many programs. In this line, "Strange As It Seems," "Adventures of a Newsreel Cameraman," and "Going Places with Lowell Thomas," to name only a few, were notable.

An innovation in 1935 which perhaps may be called questionable so far as the nature of the material is concerned, was the "Voice of Experience" productions. They had the advantage of a following built up by radio broadcasts, but the stories and cases involved were morbid.

In sports, the Bill Corum productions, such as "Bugles From the Blue Grass" and "Gentlemen Sports," by RKO-Van Beuren, make for good entertainment. One of the best of the year was a Warner effort on badminton. It was perhaps the fastest thing in sport ever shown on a screen, and it fascinated audiences. With a fertile field always filled with new champions, this branch of shorts production has plenty of appealing material.

There were a great many shorts of musical nature made in 1935, and generally produced good entertainment. Some made an impression. Vaudeville acts in these efforts are seemingly lost on film. The year 1935 saw some that were made on a pattern resembling the modern musical stage productions, with the trend for satire marked. A few in this department were MGM's "Starlit Days at the Lido," Educational's "Perfect Thirty Sixes" and "Rhythm of Paree," and "The Doorman's Opera" from the Warner Brothers Vitaphone studio.

The public's increasing interest in musical short product has been noted in exhibitors' reports to "What the Picture Did for Me" department of Motion Picture Herald, both in commendatory comments on subjects played and in inquiries as to availability of more such material. That the companies have recognized that demand is shown by the growing number of productions definitely attuned to that call in series classifications. Educational has the "Musical Comedies" grouping, the "Song and Comedy Hits," to say nothing of individual music subjects under other series listings. First Division distributes the "Musical Moods" already referred to, MGM the "Happy Harmonies" and "Musical Revue," Paramount the "Screen Songs" (but in addition many of the "Headliners" series are out-and-out music pictures), RKO Radio could cite the "Musicalokes," the "Musicals" and the "Radio Musical Comedies." Universal the "Carture Classics" and the "Mentone Musical Comedies." Warner Brothers emphasizes the ranking that melody has won on the screen with its "Looney Tunes" and "Melody Masters" and in many of the subjects of the series called the "Big Time Vaudeville Reel" and in the "Broadway Brevisites."

MGM's Laurel and Hardy comedies, with Mae Busch, Harry Langdon and the rest of the standbys, maintained their high position. In demand for good standard comedy, these Hal Roach productions are always certain of good reception.
A WORD OF PRAISE
AND AN EXPRESSION
OF APPRECIATION

To the
Box Office Champions
of 1935

Our Compliments...

and to those Producers
who presented them on
CONSOLIDATED
CERTIFIED PRINTS

Our Gratitude...

CONSOLIDATED FILM INDUSTRIES, INC.
NEW YORK HOLLYWOOD
PERSONAL MANAGEMENT
M. C. LEVEE
(Agency)

Gratefully,

[Signature]

THE BOX OFFICE CHECK-UP OF 1935
THE BIGGEST MONEY MAKING STARS of 1934-35

Independent exhibitors judge the box office ranking of 200 players

SHIRLEY JANE TEMPLE with her six and one-half laughing years has danced to the peak of public favor, and the independent exhibitors of the United States have placed above her curls the laurel as THE Money Making Star of 1934-35, in Motion Picture Herald's annual canvass of the motion picture box office. It is the ticket office that is speaking, not the exhibitor himself. The verdict is from the week's receipts, not from the showman's personal preferences as to type of product or style of acting. The question placed before the independent theatre owners was this: "Please list the ten players whose pictures drew the greatest number of patrons to your theatre from September 1, 1934, to September 1, 1935." Hence the Herald survey, year after year, serves the industry in a way not even approached by other canvases of player popularity; the Money Making Stars are chosen by the box office itself.

The vote was by the independent exhibitors of the nation, with the figures of the counting house before them as they cast their ballots, the dollars and cents totals which reflected the popularity of the players in the minds of the public that placed those dollars and cents upon the sill of the ticket window. The questionnaire was limited to theaters without producer or distributor affiliation, with the purpose of eliminating any outside factors that might have influenced the voting by the manager of a producer-owned picture playhouse.

More sweeping changes were reflected this year in the voting than in any previous season's questioning of the exhibitor in the Herald survey. Six players won their way into the coveted first ten positions who the year before had been accorded widely scattered rankings. Outstanding in the story told by the results was the rapid advancement of little Miss Temple to the highest ranking of all. In the 1933-34 ratings a child player for the first time was placed among the ten elect, in eighth place. Shirley then had had her first season of appearances in feature productions. The Fox contract star-ette, born April 23, 1929, had entered motion pictures in 1932 in the Baby Burlesque short product of Educational. Her first role in a feature had been in Paramount's "To the Last Man," released in September, 1933. From that point on came increasing appearances in features; in 1934 there were "Stand Up and Cheer" and "Baby Take a Bow" for Fox and "Little Miss Marker" and "Now and Forever" for Paramount, followed by frequent starring in Fox product in the last season.

Miss Temple's triumph returns the feminine players to the top rung among the Money Making Stars. Will Rogers, who won highest ranking in 1933-34, was the first male star to lead the procession, and had been among the ten leaders each year since the inauguration of the survey.

While there were ten positions represented, as in previous years, actually eleven players won the honors. The divergence came in the balloting on Fred Astaire and Ginger Rogers. Exhibitors variously listed these two stars both as a team and as individuals, for the most part as a team. Each of the two players therefore was given one-half a vote in cases of mention as a team, and a full vote where mentioned individually. Thus they shared fourth place in the final ranking.

The rise of Fred Astaire and Ginger Rogers in box office was little less rapid than that of Shirley Temple. It was as late as November 24, 1933, that there came the release of "Dancing Lady" in which Astaire danced with Joan Crawford. A month later—December 29th—was released "Flying Down to Rio." In this Astaire and Miss Rogers danced together: Gene Raymond and Dolores Del Rio were starred. Ginger Rogers had been in pictures for several years, her initial feature "Young Man of Manhattan," a 1930 release. With "Flying Down to Rio" the swift pace forward had started, and then came "The Gay Divorcee," "Roberta" and in the current season, "Top Hat."

Noted also has been the consistent achievement of several players in winning ranking among the first ten stars after year. Clark Gable, third this year, took second place in the 1933-34 season. Wallace Beery, eighth in the current survey, was fourth the year before and in 1931-32, and fifth in 1932-33. Joan Crawford, in fifth place this year, was sixth the previous season.

Type of product in which the winners of the ten leading rankings appeared classified generally as follows: comedy, two; romantic drama, three; drama, one; musical comedy, one; and musical comedy drama, one.

Total player representation showed little change from the previous year's results. There were 200 mentioned for positions this time compared with 208, both being a considerable increase over the 163 named in the 1932-33 survey.

Determination of final standings was made on the basis of the total number of times a player was mentioned in the exhibitors' replies, regardless of the relative specified position among the ten nominations. This plan was adopted as giving the truest picture of the balloting, inasmuch as a number of exhibitors pointed out that, while they had been given the opportunity to state relative positions of the players in order of box office returns, the sequence they indicated was only approximately based upon actual box office criteria individually, and others said that they definitely were not attempting to define relative positions.

Complete standings appear on the following two pages.
The Winners

<table>
<thead>
<tr>
<th>Name</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shirley Temple</td>
<td>874%</td>
</tr>
<tr>
<td>Will Rogers</td>
<td>817%</td>
</tr>
<tr>
<td>Clark Gable</td>
<td>639%</td>
</tr>
<tr>
<td>Fred Astaire and Ginger Rogers</td>
<td>495%</td>
</tr>
<tr>
<td>Joan Crawford</td>
<td>485%</td>
</tr>
<tr>
<td>Claudette Colbert</td>
<td>451%</td>
</tr>
<tr>
<td>Dick Powell</td>
<td>446%</td>
</tr>
<tr>
<td>Wallace Beery</td>
<td>412%</td>
</tr>
<tr>
<td>Joe E. Brown</td>
<td>341%</td>
</tr>
<tr>
<td>James Cagney</td>
<td>334%</td>
</tr>
</tbody>
</table>

* Exhibitors listing Fred Astaire and Ginger Rogers divided in reporting them as a team and as individuals. The majority listed them as a team and many who reported them separately listed them in immediate sequence.

Therefore it was deemed necessary to treat Fred Astaire and Ginger Rogers in the tabulations as a team and also as individuals. Their team rating credit a full point for every vote registered for the team, plus one-half point for each vote for each individual. Their individual ratings in the tabulations are based upon individual votes without consideration for team votes.

On these pages is a complete compilation of the returns in the inquiry to determine "The Biggest Money Making Stars of 1934-35." The ranking is according to the number of times a player was mentioned in any relative position in the returned questionnaires. The percentages refer to the number of citations with respect to the total votes cast by the participating exhibitors:

Honorable Mention

<table>
<thead>
<tr>
<th>Name</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mae West</td>
<td>277%</td>
</tr>
<tr>
<td>Bing Crosby</td>
<td>265%</td>
</tr>
<tr>
<td>Fred Astaire</td>
<td>237%</td>
</tr>
<tr>
<td>Ginger Rogers</td>
<td>211%</td>
</tr>
<tr>
<td>William Powell</td>
<td>205%</td>
</tr>
<tr>
<td>Janet Gaynor</td>
<td>173%</td>
</tr>
<tr>
<td>Jean Harlow</td>
<td>164%</td>
</tr>
<tr>
<td>Norma Shearer</td>
<td>139%</td>
</tr>
<tr>
<td>W. C. Fields</td>
<td>129%</td>
</tr>
<tr>
<td>Ruby Keeler</td>
<td>120%</td>
</tr>
<tr>
<td>Warner Baxter</td>
<td>114%</td>
</tr>
<tr>
<td>Grace Moore</td>
<td>113%</td>
</tr>
<tr>
<td>Katherine Hepburn</td>
<td>111%</td>
</tr>
<tr>
<td>Buck Jones</td>
<td>104%</td>
</tr>
<tr>
<td>Fredric March</td>
<td>103%</td>
</tr>
<tr>
<td>Pat O'Brien</td>
<td>101%</td>
</tr>
<tr>
<td>George O'Brien</td>
<td>100%</td>
</tr>
<tr>
<td>Eddie Cantor</td>
<td>92%</td>
</tr>
<tr>
<td>Robert Montgomery</td>
<td>90%</td>
</tr>
<tr>
<td>Wheeler and Woolsey</td>
<td>85%</td>
</tr>
<tr>
<td>Gary Cooper</td>
<td>82%</td>
</tr>
<tr>
<td>George Raft</td>
<td>79%</td>
</tr>
<tr>
<td>Myrna Loy</td>
<td>76%</td>
</tr>
<tr>
<td>Jane Withers</td>
<td>70%</td>
</tr>
<tr>
<td>Jeanette MacDonald</td>
<td>61%</td>
</tr>
<tr>
<td>George Arliss</td>
<td>59%</td>
</tr>
<tr>
<td>Dick Powell and Ruby Keeler</td>
<td>58%</td>
</tr>
<tr>
<td>Kay Francis</td>
<td>52%</td>
</tr>
<tr>
<td>Richard Dix</td>
<td>51%</td>
</tr>
<tr>
<td>Hoot Gibson</td>
<td>51%</td>
</tr>
<tr>
<td>Joan Blondell</td>
<td>49%</td>
</tr>
<tr>
<td>Charles Laughton</td>
<td>47%</td>
</tr>
<tr>
<td>Joe Panner</td>
<td>42%</td>
</tr>
<tr>
<td>Greta Garbo</td>
<td>41%</td>
</tr>
<tr>
<td>Paul Muni</td>
<td>41%</td>
</tr>
<tr>
<td>Randolph Scott</td>
<td>40%</td>
</tr>
<tr>
<td>James Cagney and Pat O'Brien</td>
<td>40%</td>
</tr>
<tr>
<td>Al Jolson</td>
<td>40%</td>
</tr>
<tr>
<td>Lionel Barrymore</td>
<td>36%</td>
</tr>
<tr>
<td>Boris Karloff</td>
<td>34%</td>
</tr>
<tr>
<td>Loretta Young</td>
<td>34%</td>
</tr>
<tr>
<td>John Boles</td>
<td>31%</td>
</tr>
<tr>
<td>Tim McCoy</td>
<td>28%</td>
</tr>
<tr>
<td>Jackie Cooper</td>
<td>28%</td>
</tr>
</tbody>
</table>
MAKING STARS OF 1934-35

FRED ASTAIRE and GINGER ROGERS

JOAN CRAWFORD

WALLACE BEERY

Freddie Bartholomew 8%
Alice Faye 9%
Rudy Vallee 7%
Bums & Allen 7%
Virginia Weidler 7%
Franchot Tone 7%
Edward Everett Horton 6%
Harold Lloyd 6%
Chester Morris 6%
Bob Steele 6%
Jack Benny 6%
Ann Harding 6%
Eleanor Powell 6%
Richard Arlen 9%
Walter Connolly 8%
Dolores Del Rio 7%
Sally Elers 7%

Players receiving 2 per cent ranking, listed alphabetically, were these:

Gene Autry Carole Lombard
Richard Barthelmess Bela Lugosi
Joan Bennett Una Merkel
Ben Bernie Joe Morrison
Carl Brisson Jean Muir
Maurice Chevalier Bill Robinson
Frankie Darro Ann Sothern
Marie Dressler Lee Tracy
Henry Fonda Tom Tyler
Elissa Landi Fay Wray

Blue Ribbons

Given 1 per cent in the vote of the exhibitors were the following, who are listed in alphabetical order:

Robert Armstrong Baby Jane
Roscoe Ates Binnie Barnes
Lou Ayres Mona Barrie

Runners Up

The following players won a 3 per cent

JOE E. BROWN

John Barrymore
The Barrymores
Michael Bartlett
Louise Beaver
Constance Bennett
Elisabeth Bergner
Charles Bickford
Mary Boland
Charles Boyer
Virginia Bruce
Nancy Carroll
Harry Carey
Richard Cromwell
Marlene Dietrich
Madge Evans
Stepin Fetchit
James Gleason
Betty Grable
Cary Grant
Ted Healy
Josephine Hutchinson
Sybil Jason
Mr. & Mrs. Martin Johnson
Patsy Kelly
Jan Kiepura
Florence Lake

Evelyn Laye
Francis Lederer
Aline MacMahon
Herbert Marshall
Nina Martini
Mark Brothers
Jesse Matthews
Karen Morley
Edna May Oliver
Pat Patterson
Mary Pickford
Novel Pilbeam
Roger Pryor
Eddie Quillan
Lyda Roberti
Buddy Rogers
Lanny Ross
Alison Skipworth
Charles Starrett
Anna Sten
Gloria Stuart
Slim Summerville
Lyle Talbot
Frankie Thomas
Lawrence Tibbett
Claire Trevor
Conrad Veidt
Evelyn Venable

JAMES CAGNEY

Evelyn Laye
Francis Lederer
Aline MacMahon
Herbert Marshall
Nina Martini
Mark Brothers
Jesse Matthews
Karen Morley
Edna May Oliver
Pat Patterson
Mary Pickford
Novel Pilbeam
Roger Pryor
Eddie Quillan
Lyda Roberti
Buddy Rogers
Lanny Ross
Alison Skipworth
Charles Starrett
Anna Sten
Gloria Stuart
Slim Summerville
Lyle Talbot
Frankie Thomas
Lawrence Tibbett
Claire Trevor
Conrad Veidt
Evelyn Venable

George White
My sincerest appreciation to the exhibitors of the nation for including me in the poll of the ten biggest money making stars of 1934-35.

JOE E. BROWN

PERSONAL MANAGEMENT
M. C. LEVEE
(Agency)
"THANKS AND KINDEST REGARDS"
JAMES CAGNEY
3 OUT OF 3 PRODUCED

BY

B. G. DE SYLVA

WERE SELECTED

AS

Box Office Champions *

IN 1935

• THE LITTLE COLONEL
  BOX OFFICE CHAMPION MARCH

• UNDER THE PAMPAS MOON
  BOX OFFICE CHAMPION JUNE

• DOUBTING THOMAS
  BOX OFFICE CHAMPION JUNE

20th CENTURY-FOX

* FROM CERTIFIED AUDIT BY
  MOTION PICTURE HERALD
MUSIC HELPS STORY TELLING AND SELLING

How songs and score contribute to the picture itself and to its advertising

by LEO F. FORBSTEIN

MUSIC has always been one of the top features of any sort of entertainment. It has long been one of the major adjuncts of the modern show business—one of its principal assets. Motion-picture plays, certainly, represent all the best elements of dramatic entertainment as sifted out through the years of experience, so that it seems almost too self-evident to say that music means much to the motion picture.

The question has been asked me, "Just how much does music mean in the success of a screen production?"

To answer that question, without seeming biased, as a conductor might be, in favor of my favorite art, let me stipulate at the beginning just what angle of "picture success" shall be considered.

There are, of course, more angles than one. "Artistic success" might or might not mean "financial failure." So let us discuss success solely from what we expressively term "box-office."

In other words, I find I'm called on to inquire as to whether there isn't definite significance in the fact that screen plays embracing truly entertaining music are quite generally hit shows. Practically all pictures include music; if nothing more than a few minutes of periodic atmospheric melody heard in back of the opening titles. But by "musicals," generally, we mean screen musical comedies or pictures embracing songs.

One doesn't have to look far to find important successes—from the standpoint of box office entertainment—among musical pictures. Our own company, Warner, which has been in the van of the so-called "filmusical revival" within the last two or three years, has filmed and screened a whole string of such pictures, all of which have proved popular "fan-fare," and real money-makers.

Within the last calendar year, or just before, however, there have been enough stellar musical successes to demonstrate that this demand is by no means temporary. In musical pictures, music has a dual aspect insofar as helping with the success of a production is concerned.

The first of these functions, of course, is to create the entertainment value of the music and songs. They are an interblended part of the plot in many instances. In others, they are a decorative addition. But they are always a definite and colorful benefit to the picture.

The second of these functions is that of advertising. The songs, even these which are not title songs, are closely associated with the picture. On the radio, prior to and during the picture's exhibition, they are broadcast widely, with suitable credit. On the sheet music, the name of the show and often pictures of the stars are published and so becomes a splendid advertisement, so such songs, especially if they are hits, serve not only to stiffen the screen show's amusement value, but they serve to publicize the picture and to bring the people into the houses. In other words, they are direct box-office aids.

Now, as to non-musical pictures—that is, photoplays which contain no specially written songs, but which are backgrounded wholly or in part by "atmosphere music." Let us see what musical treatment has been given to some of these which are in the successful "box office" class.

"Midsummer Night's Dream" is illustrative. One of the biggest of the 1935 productions, it had, fittingly enough, the most elaborate and beautiful musical scores. The wedding of Shakespeare's poetic fantasies to Mendelssohn's lovely music took place, as you know, long before the talking picture was ever conceived. And this illustrates the point I previously made—that music has always been a major collaborator in the dramatic entertainment field. When we scored the picture, to make this combination perfect, we obtained arrangements and a complete setting of the Mendelssohn music by no one less than Prof. Erich Wolfgang Korngold. Indicative of the magnitude of this background or musical atmosphere, it may be noted that the script or timing sheet of the picture shows a total of 90 different items—numbers or portions of numbers. The total of 90 will readily be perceived as a large one when I tell you that as big a musical as "Gold Diggers of 1935" contained but 40 items and that some pictures have but 20 or fewer. The fewest number, incidentally, was in a mystery picture this last year, "The Murder of Dr. Harrigan." There were but two items—the title music, running one minute and thirteen seconds; and the finale music, running thirteen seconds.

Even with atmospheric music, however, it might be said that there is a certain amount of advertising value. While it wasn't true that Mendelssohn songs were aired on the radio and credited to "Midsummer Night's Dream," there was a vast amount of extremely valuable word-of-mouth publicity.

Many people, especially those who enjoy the better things in musical composition and who might turn up their sophisticated noses at the elementary melody and lyric of a popular hit song such as "Lulu's Back in Town," came out of the theatres after seeing "Dream" and waxed enthusiastic over the score.

Use of music as an emotional adjunct has always been an accepted technique of the stage. Even in the veriest "kerosene circuit" houses, and with the cheapest of trouper's booming the crude lines of ordinary stock plays, a piano player in the pit was always considered a major essential during the show. Other members of the orchestra, playing only between the acts, could well "double in brass" and take roles in the play. The piano player—because of the "atmosphere" he was an emo-

[TURN TO PAGE 152]
MUSIC IN PICTURES
and Those Who Wrote It

Appraising the part music played in 1934-35
features and listing those who produced it

by JAMES P. CUNNINGHAM

Emerging from the painful and costly speculation attendant upon its production in cycles, the musical motion picture and music in motion pictures has finally settled down to an even tempo as an integral part of normal and successful motion picture entertainment and expression, to the extent that today songs and other forms of music play an important part, having a prominent position or one of only slightly less importance in an average of one-fourth of all pictures produced. It is even more important in the short subject.

That the musical motion picture, with songs or dances or both, is now usually highly successful as a box office attraction, is established by the fact that out of the 97 features of all types that were selected during the year as Box Office Champions in Motion Picture Herald, some 38 pictures, or 40 per cent of the whole, were musicals or had considerable music in them. The Champions are determined each month solely on the basis of their earnings.

The impressive total of 118 features out of an estimated 450 produced by the large companies during the season just passed, contained music or songs to varying extent. Some 34 had a similar song and feature title; three pictures were definitely suggested by a song previously written; 29 were musical-comedy romances, and three were all-musical West erns—a new departure that is growing in box office popularity.

Too, there were 11 operettas produced during the season, while incidental music was played throughout 25 feature comedies and 19 dramas.

Some 354 song and musical numbers, an even average of three numbers per picture, were sung or played in the season’s 118 musical releases, the majority of them having been written expressly for the production. They contributed largely to the popular music portfolio of radio, vaudeville, dancing and other forms of public entertaining and entertainment off the screen.

Thirteen of America’s largest music publishers printed and sold the 354 filmed musical numbers, 181 of the pieces bearing the trade mark of the biggest companies, as follows:

<table>
<thead>
<tr>
<th>Company</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>HARMs</td>
<td>53</td>
</tr>
<tr>
<td>ROBBINS</td>
<td>43</td>
</tr>
<tr>
<td>WITMARK</td>
<td>43</td>
</tr>
<tr>
<td>FAMOUS MUSIC</td>
<td>42</td>
</tr>
<tr>
<td>MOVIETONE</td>
<td>37</td>
</tr>
<tr>
<td>REMICK</td>
<td>31</td>
</tr>
<tr>
<td>BERLIN</td>
<td>30</td>
</tr>
<tr>
<td>CRAWFORD</td>
<td>22</td>
</tr>
<tr>
<td>MARKS</td>
<td>9</td>
</tr>
<tr>
<td>DE SYLVIA, BROWN AND HENDERSON</td>
<td>6</td>
</tr>
<tr>
<td>CHAPPELL-HARMS</td>
<td>4</td>
</tr>
<tr>
<td>MILLS</td>
<td>3</td>
</tr>
<tr>
<td>COLE</td>
<td>2</td>
</tr>
<tr>
<td>MITCHELL</td>
<td>1</td>
</tr>
<tr>
<td>FOX, SAM</td>
<td>1</td>
</tr>
<tr>
<td>HARRIS</td>
<td>1</td>
</tr>
<tr>
<td>MELROSE</td>
<td>1</td>
</tr>
<tr>
<td>SANTLEY</td>
<td>1</td>
</tr>
<tr>
<td>SHAPIRO-BERNSTEIN</td>
<td>1</td>
</tr>
</tbody>
</table>

There were, of course, many productions containing but one song or musical number, but frequently the number extended to eight, as in the case of Paramount’s “Big Broadcast of 1936,” and Warner’s “Sweet Adeline.”


Warner leads all producers in musical and song-film production, releasing 27 of such features last season. Other companies contributed pictures with musical elements as follows:

<table>
<thead>
<tr>
<th>Company</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>WARNERS</td>
<td>22</td>
</tr>
<tr>
<td>20TH CENTURY-FOX</td>
<td>19</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>14</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>13</td>
</tr>
<tr>
<td>METRO-GOLDWYN</td>
<td>12</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>12</td>
</tr>
<tr>
<td>GAUMONT-BRITISH</td>
<td>8</td>
</tr>
<tr>
<td>REPUBLIC</td>
<td>7</td>
</tr>
<tr>
<td>RKO RADIO</td>
<td>7</td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>4</td>
</tr>
</tbody>
</table>


Surveying the entire field, the compilation which follows lists the titles of all motion pictures with song or music in the past season, with a description of its type of story, distributor’s name, song title or musical number, producer, composer and lyricist. [Listings begin on opposite page]
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>TYPE</th>
<th>DISTRIBUTOR</th>
<th>SONG</th>
<th>PUBLISHER</th>
<th>COMPOSER</th>
<th>LYRICIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accent On Youth</td>
<td>Drama</td>
<td>Paramount</td>
<td>Accent On Youth</td>
<td>Famous</td>
<td>Lawnhurst</td>
<td>Seymour</td>
</tr>
<tr>
<td>All the King's Horses</td>
<td>Operetta</td>
<td>Paramount</td>
<td>Be Careful Young Lady</td>
<td>Famous</td>
<td>Coslow</td>
<td>Coslow</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dancing the Viennese</td>
<td>Famous</td>
<td>Coslow</td>
<td>Coslow</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>King Can Do No Wrong, A</td>
<td>Famous</td>
<td>Coslow</td>
<td>Coslow</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Little White Gardenia, A</td>
<td>Famous</td>
<td>Coslow</td>
<td>Coslow</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>When My Prince Charming</td>
<td>Famous</td>
<td>Coslow</td>
<td>Coslow</td>
</tr>
<tr>
<td>Baby Take A Bow</td>
<td>Comedy</td>
<td>Fox</td>
<td>On Account-A I Love You</td>
<td>Movietone</td>
<td>Sam H. Stept</td>
<td>Bud Green</td>
</tr>
<tr>
<td>Belle of the Nineties</td>
<td>Comedy</td>
<td>Paramount</td>
<td>My American Beauty</td>
<td>Famous</td>
<td>Johnston</td>
<td>Coslow</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>My Old Flame</td>
<td>Famous</td>
<td>Johnston</td>
<td>Coslow</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Troubled Waters</td>
<td>Famous</td>
<td>Johnston</td>
<td>Coslow</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>When A St. Louis Woman</td>
<td>Famous</td>
<td>Johnston</td>
<td>Coslow &amp; Austin</td>
</tr>
<tr>
<td>Big Broadcast of 1936</td>
<td>Musical</td>
<td>Paramount</td>
<td>Amargura</td>
<td>Famous</td>
<td>Gardel</td>
<td>Lepera</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Double Trouble</td>
<td>Famous</td>
<td>Rainger &amp; Whiting</td>
<td>Robin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I Wished on the Moon</td>
<td>Famous</td>
<td>Rainger</td>
<td>Parker</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>It's the Animal In Me</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Miss Brown to You</td>
<td>Famous</td>
<td>Rainger &amp; Whiting</td>
<td>Robin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Through Doorway of Dreams</td>
<td>Famous</td>
<td>Whiting</td>
<td>Robin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Why Dream</td>
<td>Famous</td>
<td>Rainger &amp; Whiting</td>
<td>Robin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Why Stars Come Out At Night</td>
<td>Famous</td>
<td>Noble</td>
<td>Noble</td>
</tr>
<tr>
<td>Bitter Sweet</td>
<td>Operetta</td>
<td>United Artists</td>
<td>If Love Were All</td>
<td>Harms</td>
<td>Harms</td>
<td>Sidney Clare</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I'll See You Again</td>
<td>Harms</td>
<td>Ziegeuner</td>
<td></td>
</tr>
<tr>
<td>Black Sheep</td>
<td>Comedy</td>
<td>Fox</td>
<td>In Other Words I'm In Love</td>
<td>Movietone</td>
<td>Oscar Levant</td>
<td>Sidney Clare</td>
</tr>
<tr>
<td></td>
<td>Drama</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Whiting</td>
</tr>
<tr>
<td></td>
<td>Comedy</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I Think I Can</td>
<td>Chappell-Harms</td>
<td>Ray Noble</td>
<td>Douglas Furber</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>One Good Turn Deserves Another</td>
<td>Chappell-Harms</td>
<td>Ray Noble</td>
<td>Douglas Furber</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pull Down the Blinds</td>
<td>Chappell-Harms</td>
<td>Ray Noble</td>
<td>Douglas Furber</td>
</tr>
<tr>
<td>Bright Eyes</td>
<td>Comedy</td>
<td>Fox</td>
<td>On the Good Ship Lollipop</td>
<td>Movietone</td>
<td>Sidney Clare &amp; Richard A. Whiting</td>
<td>Sidney Clare &amp; Whiting</td>
</tr>
<tr>
<td></td>
<td>Drama</td>
<td></td>
<td></td>
<td></td>
<td>Richard A. Whiting</td>
<td></td>
</tr>
<tr>
<td>Bright Lights</td>
<td>Comedy</td>
<td>Warner-First</td>
<td>She Was An Acrobat's Daughter</td>
<td>Harms</td>
<td>Harry Ruby</td>
<td>Bert Kalmar</td>
</tr>
<tr>
<td></td>
<td>Drama</td>
<td>National</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Toddlin' Along With You</td>
<td>Harms</td>
<td>Allie Wrubel</td>
<td>Mort Dixon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>You're An Eyeful of Heaven</td>
<td>Harms</td>
<td>Allie Wrubel</td>
<td>Mort Dixon</td>
</tr>
<tr>
<td>Broadway Gondolier</td>
<td>Comedy with</td>
<td>Warner-First</td>
<td>Flagenheim's Odorless Cheese</td>
<td>Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td>Music</td>
<td>National</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lonely Gondolier</td>
<td>Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lulu's Back In Town</td>
<td>Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pig and the Cow, The</td>
<td>Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Outside of You</td>
<td>Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Rose In Her Hair, The</td>
<td>Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>You Can Be Kissed</td>
<td>Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I've Got a Feelin' You're Foolin'</td>
<td>Robbins</td>
<td>Nacio Herb Brown</td>
<td>Arthur Freed</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>On a Sunday Afternoon</td>
<td>Robbins</td>
<td>Nacio Herb Brown</td>
<td>Arthur Freed</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sing Before Breakfast</td>
<td>Robbins</td>
<td>Nacio Herb Brown</td>
<td>Arthur Freed</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>You Are My Lucky Star</td>
<td>Robbins</td>
<td>Nacio Herb Brown</td>
<td>Arthur Freed</td>
</tr>
<tr>
<td>PICTURE</td>
<td>TYPE</td>
<td>DISTRIBUTOR</td>
<td>SONG</td>
<td>PUBLISHER</td>
<td>COMPOSER</td>
<td>LYRICIST</td>
</tr>
<tr>
<td>-------------------------</td>
<td>---------------</td>
<td>---------------------</td>
<td>-------------------------------------------</td>
<td>----------------</td>
<td>----------------</td>
<td>---------------</td>
</tr>
<tr>
<td>Broadway Thru A Keyhole</td>
<td>Musical Drama</td>
<td>United Artists</td>
<td>Doing the Uptown Lowdown</td>
<td>DeSylva, Brown &amp; Henderson</td>
<td>Harry Revel</td>
<td>Mack Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I Love You Pizzicato</td>
<td>DeSylva, Brown &amp; Henderson</td>
<td>Harry Revel</td>
<td>Mack Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Your My Past, Present and Future</td>
<td>DeSylva, Brown &amp; Henderson</td>
<td>Harry Revel</td>
<td>Mack Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>When You Were the Girl on the Scooter and I Was the Boy on the Bike</td>
<td>DeSylva, Brown &amp; Henderson</td>
<td>Harry Revel</td>
<td>Mack Gordon</td>
</tr>
<tr>
<td>Caravan</td>
<td>Musical Romance</td>
<td>Fox</td>
<td>Ha-Cho-Cha</td>
<td>Movietone Music</td>
<td>Werner Richard</td>
<td>Gus Kahn</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Happy, I Am Happy</td>
<td>Movietone Music</td>
<td>Werner Richard</td>
<td>Gus Kahn</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wine Song</td>
<td>Movietone Music</td>
<td>Werner Richard</td>
<td>Gus Kahn</td>
</tr>
<tr>
<td>Cat's Paw, The</td>
<td>Comedy</td>
<td>Fox</td>
<td>I'm Just That Way</td>
<td>Movietone Music</td>
<td>Harry Akst</td>
<td>Roy Turk</td>
</tr>
<tr>
<td>China Seas</td>
<td>Drama</td>
<td>M-G-M</td>
<td>China Seas</td>
<td>Robbins</td>
<td>Nacio Herb</td>
<td>Arthur Freed</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Brown</td>
<td></td>
</tr>
<tr>
<td>Chu Chin Chow</td>
<td>Extravaganza</td>
<td>GB Pictures</td>
<td>Any Time's Kissing Time</td>
<td>E. B. Marks</td>
<td>Frederic Norton</td>
<td>Frederic Norton</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Chu Chin Chow Fox Trot</td>
<td>E. B. Marks</td>
<td>Frederic Norton</td>
<td>Frederic Norton</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Cleopatra's Nile</td>
<td>E. B. Marks</td>
<td>Frederic Norton</td>
<td>Frederic Norton</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Cobbler's Song</td>
<td>E. B. Marks</td>
<td>Frederic Norton</td>
<td>Frederic Norton</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Corraline</td>
<td>E. B. Marks</td>
<td>Frederic Norton</td>
<td>Frederic Norton</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Here Be Oysters Stewed In Honey</td>
<td>E. B. Marks</td>
<td>Frederic Norton</td>
<td>Frederic Norton</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>My Desert Flower</td>
<td>E. B. Marks</td>
<td>Frederic Norton</td>
<td>Frederic Norton</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Robber's March</td>
<td>E. B. Marks</td>
<td>Frederic Norton</td>
<td>Frederic Norton</td>
</tr>
<tr>
<td>College Rhythm</td>
<td>Musical Drama</td>
<td>Paramount</td>
<td>College Rhythm</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Stay As Sweet As You Are</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Take A Number from 1 to 10</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Three Cheers for Love</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td>College Scandal</td>
<td>Drama</td>
<td>Paramount</td>
<td>In the Middle of a Kiss</td>
<td>Famous</td>
<td>Coslow</td>
<td>Coslow</td>
</tr>
<tr>
<td>Curly Top</td>
<td>Comedy Drama</td>
<td>Fox</td>
<td>Animal Crackers In My Soup</td>
<td>Movietone Music</td>
<td>Ray Henderson</td>
<td>Ted Koehler &amp; Irving Caesar</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Curly Top</td>
<td>Movietone Music</td>
<td>Ray Henderson</td>
<td>Ted Koehler</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>It's All So New to Me</td>
<td>Movietone Music</td>
<td>Ray Henderson</td>
<td>Edward Heyman</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>When I Grow Up</td>
<td>Movietone Music</td>
<td>Ray Henderson</td>
<td>Edward Heyman</td>
</tr>
<tr>
<td>Dames</td>
<td>Musical Comedy</td>
<td>Warner-First National</td>
<td>Dames</td>
<td>Remick</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Girl At the Ironing Board, The</td>
<td>Remick</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I Only Have Eyes for You</td>
<td>Remick</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Try To See It My Way</td>
<td>Remick</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>When You Were A Smile on Your Mother's Lips</td>
<td>Remick</td>
<td>Sammy Fain</td>
<td>Irving Kahal</td>
</tr>
<tr>
<td>Devil Is A Woman, The</td>
<td>Drama</td>
<td>Paramount</td>
<td>Then It Isn't Love</td>
<td>Famous</td>
<td>Rager</td>
<td>Robin</td>
</tr>
<tr>
<td>Dr. Monica</td>
<td>Drama</td>
<td>Warner-First National</td>
<td>When Tomorrow Comes</td>
<td>M. Wilmark</td>
<td>Sammy Fain</td>
<td>Irving Kahal</td>
</tr>
<tr>
<td>Emperor Jones</td>
<td>Drama</td>
<td>United Artists</td>
<td>Emperor Jones</td>
<td>Harms</td>
<td>Allie Wrubel</td>
<td>Allie Wrubel</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Waterfront</td>
<td>Harms</td>
<td>Allie Wrubel</td>
<td>Allie Wrubel</td>
</tr>
<tr>
<td>Escapade</td>
<td>Comedy Drama</td>
<td>M-G-M</td>
<td>You're All I Need</td>
<td>Robbins</td>
<td>Bronislav Kaper &amp; Walter Jurmann</td>
<td>Gus Kahn</td>
</tr>
<tr>
<td>Evensong</td>
<td>Drama with Music</td>
<td>GB Pictures</td>
<td>I'll Wait for You</td>
<td>Harms</td>
<td>Spoliansky</td>
<td>Knoblock</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Irela Valse</td>
<td></td>
<td>Spoliansky</td>
<td>Puccini</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mimi's Aria from &quot;La Boheme&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
For Paramount Pictures 1935-1936 Program

ASSISTANTS
Marian Spitzer        Daniel Keefe

ASSOCIATE PRODUCERS
Jack Cunningham       William T. Lackey
Lewis E. Gensler      Edward F. Cline
B. P. Fineman         Arthur F. Beck

THE BOX OFFICE CHECK-UP OF 1935 93
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>TYPE</th>
<th>DISTRIBUTOR</th>
<th>SONG</th>
<th>PUBLISHER</th>
<th>COMPOSER</th>
<th>LYRICIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evergreen</td>
<td>Musical Comedy</td>
<td>GB Pictures</td>
<td>Dancing On The Ceiling</td>
<td>Harms</td>
<td>Rodgers &amp; Hart</td>
<td>Rodgers &amp; Hart</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Over My Shoulder</td>
<td>Harms</td>
<td>Harry Woods</td>
<td>Harry Woods</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Springtime in Your Heart</td>
<td>Harms</td>
<td>Harry Woods</td>
<td>Harry Woods</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tinkle, Tinkle, Tinkle</td>
<td>Harms</td>
<td>Harry Woods</td>
<td>Harry Woods</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>When You've Got A Little</td>
<td>Harms</td>
<td>Harry Woods</td>
<td>Harry Woods</td>
</tr>
<tr>
<td>Every Night at Eight</td>
<td>Musical</td>
<td>Paramount</td>
<td>Every Night At Eight</td>
<td>Robbins</td>
<td>Fields</td>
<td>McHugh</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I Feel A Song Coming On</td>
<td>Robbins</td>
<td>Fields</td>
<td>McHugh</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I'm in the Mood for Love</td>
<td>Robbins</td>
<td>Fields</td>
<td>McHugh &amp; Oppenheim</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Speaking Confidential</td>
<td>Robbins</td>
<td>Fields</td>
<td>McHugh</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Take It Easy</td>
<td>Robbins</td>
<td>Fields</td>
<td>McHugh</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Then You've Never Been Blue</td>
<td>Remick</td>
<td>Fiorita</td>
<td>Young</td>
</tr>
<tr>
<td>Flirtation Walk</td>
<td>Soldier</td>
<td>Warner-First National</td>
<td>Flirtation Walk</td>
<td>Remick</td>
<td>Allie Wrubel</td>
<td>Mort Dixon</td>
</tr>
<tr>
<td></td>
<td>Romance</td>
<td></td>
<td>Mr. and Mrs. Is the Name</td>
<td>Remick</td>
<td>Allie Wrubel</td>
<td>Mort Dixon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>No Horse, No Wife, No Mustache</td>
<td>Remick</td>
<td>Allie Wrubel</td>
<td>Mort Dixon</td>
</tr>
<tr>
<td>Follies Bergere</td>
<td>Musical</td>
<td>United Artists</td>
<td>Au Revoir L'Amour</td>
<td>Robbins</td>
<td>Jack Stern</td>
<td>Jack Mestskill</td>
</tr>
<tr>
<td></td>
<td>Comedy</td>
<td></td>
<td>I Was Lucky</td>
<td>Robbins</td>
<td>Jack Stern</td>
<td>Jack Mestskill</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Rhythm of the Rain</td>
<td>Robbins</td>
<td>Jack Stern</td>
<td>Jack Mestskill</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Singing A Happy Song</td>
<td>Robbins</td>
<td>Jack Stern</td>
<td>Jack Mestskill</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>You Took the Words Right Out</td>
<td>Robbins</td>
<td>Jack Stern</td>
<td>Jack Mestskill</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>of My Mouth</td>
<td>Remick</td>
<td>Jack Stern</td>
<td>Jack Mestskill</td>
</tr>
<tr>
<td>Four Hours to Kill</td>
<td>Drama</td>
<td>Paramount</td>
<td>Hate to Talk About Myself</td>
<td>Famous</td>
<td>Rainger &amp; White</td>
<td>Robin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Walking the Floor</td>
<td>Famous</td>
<td>Rainger</td>
<td>Robin</td>
</tr>
<tr>
<td>Gay Bride, The</td>
<td>Comedy</td>
<td>M-G-M</td>
<td>Mississippi Honeymoon</td>
<td>Robbins</td>
<td>Walter Donaldson</td>
<td>Gus Kahn</td>
</tr>
<tr>
<td></td>
<td>Operetta</td>
<td></td>
<td>Don't Let It Bother You</td>
<td>DeSylva, Brown &amp; Henderson</td>
<td>Gordon &amp; Revel</td>
<td>Gordon &amp; Revel</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Let's Knock K-Neez</td>
<td>DeSylva, Brown &amp; Henderson</td>
<td>Gordon &amp; Revel</td>
<td>Gordon &amp; Revel</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Needle in a Haystack, A</td>
<td>Harms</td>
<td>Herb Magidson</td>
<td>Herb Magidson</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&amp; Con Conrad</td>
<td>&amp; Con Conrad</td>
<td>&amp; Con Conrad</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Night and Day</td>
<td>Harms</td>
<td>Cole Porter</td>
<td>Cole Porter</td>
</tr>
<tr>
<td>George White's 1935 Scandals</td>
<td>Musical</td>
<td>Fox</td>
<td>According to the Moonlight</td>
<td>Movietone Music</td>
<td>Joseph Meyer</td>
<td>Jack Yellen &amp;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Herb Magidson</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Jack Yellen &amp;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Cliff Friend</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Jack Yellen &amp;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Cliff Friend</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Jack Yellen &amp;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Cliff Friend</td>
</tr>
<tr>
<td>Gilded Lily, The</td>
<td>Comedy</td>
<td>Paramount</td>
<td>Something About Romance</td>
<td>Famous</td>
<td>Johnston</td>
<td>Coslow</td>
</tr>
<tr>
<td>Girl Friend, The</td>
<td>Musical</td>
<td>Columbia</td>
<td>Two Together</td>
<td>Robbins</td>
<td>Arthur Johnson</td>
<td>Gus Kahn</td>
</tr>
<tr>
<td></td>
<td>Romance</td>
<td></td>
<td>What Is This Power</td>
<td>Robbins</td>
<td>Arthur Johnson</td>
<td>Gus Kahn</td>
</tr>
<tr>
<td>Girl o' My Dreams</td>
<td>Musical</td>
<td>Republic (Monogram)</td>
<td>Girl o' My Dreams</td>
<td>Eddie Ward</td>
<td>George Waggner</td>
<td>George Waggner</td>
</tr>
<tr>
<td></td>
<td>Romance</td>
<td></td>
<td>Joe Senior</td>
<td>Eddie Ward</td>
<td>George Waggner</td>
<td>George Waggner</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lucky Star</td>
<td>Eddie Ward</td>
<td>George Waggner</td>
<td>George Waggner</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Thou Art My Baby</td>
<td>Eddie Ward</td>
<td>George Waggner</td>
<td>George Waggner</td>
</tr>
</tbody>
</table>
JANE MURFIN
SCREEN PLAYS FOR

9 BOX OFFICE CHAMPIONS
1932–1935

- SMILIN' THROUGH*
  ORIGINAL PLAY
  BOX OFFICE CHAMPION FOR OCT., 1932

- WHAT PRICE HOLLYWOOD*
  CHAMPION FOR JULY, 1932

- ROCKABYE
  CHAMPION, DEC., 1932

- DOUBLE HARNESS
  CHAMPION, AUG., 1933

- SPITFIRE*
  CHAMPION, MAR., 1934

- THE FOUNTAIN*
  CHAMPION, SEPT., 1934

- LITTLE MINISTER*
  CHAMPION, JAN., 1935

- ROBERTA*
  CHAMPION FOR 6 MONTHS, 1935

- ALICE ADAMS*
  AUGUST, 1935

* IN COLLABORATION

(from a certified audit by motion picture herald)
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>TYPE</th>
<th>DISTRIBUTOR</th>
<th>SONG</th>
<th>PUBLISHER</th>
<th>COMPOSER</th>
<th>LYRICIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Go Into Your Dance</td>
<td>Dancing, Drama</td>
<td>Warner-First National</td>
<td>About a Quarter to Nine</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A Good Old Fashioned Cocktail</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Go Into Your Dance</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Little Things You Used To Do</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mammy I'll Sing About You</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>She's a Latin From Manhattan</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td>Goin' To Town</td>
<td>Comedy</td>
<td>Paramount</td>
<td>Now I'm a Lady</td>
<td>Famous</td>
<td>Fain</td>
<td>Kahal-Coslow</td>
</tr>
<tr>
<td>Going Highbrow</td>
<td>Comedy</td>
<td>Warner-First National</td>
<td>One in a Million</td>
<td>Remick</td>
<td>Lou Alter</td>
<td>John Scholl</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lullaby of Broadway</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Words Are In My Heart, The</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td>Handy Andy</td>
<td>Comedy</td>
<td>Fox</td>
<td>Roses in the Rain</td>
<td>Movietone Music</td>
<td>Richard A. Whiting</td>
<td>Win. Conselman</td>
</tr>
<tr>
<td>Happiness Ahead</td>
<td>Romance</td>
<td>Warner-First National</td>
<td>Beauty Must Be Loved</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Happiness Ahead</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pop Goes Your Heart</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td>Harold Teen</td>
<td>Comedy</td>
<td>Warner-First National</td>
<td>Collegiate Wedding</td>
<td>Remick</td>
<td>Sammy Fain</td>
<td>Irving Kahal</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>How Do I Know It's Sunday</td>
<td>Remick</td>
<td>Sammy Fain</td>
<td>Irving Kahal</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Simple and Sweet</td>
<td>Remick</td>
<td>Sammy Fain</td>
<td>Irving Kahal</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Two Little Flies on a Lump of Sugar</td>
<td>Remick</td>
<td>Sammy Fain</td>
<td>Irving Kahal</td>
</tr>
<tr>
<td>Here Comes Cookie</td>
<td>Comedy</td>
<td>Paramount</td>
<td>She's the Vamp of the Pampas</td>
<td>Famous</td>
<td>Whiting</td>
<td>Robin</td>
</tr>
<tr>
<td>Here Comes the Band</td>
<td>Musical</td>
<td>MGM</td>
<td>Headin' Home</td>
<td>Robbins</td>
<td>Herbert Stothart</td>
<td>Ned Washington</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Roll Along Prairie Moon</td>
<td>Robbins</td>
<td>Ted Fiorito, Harry MacPherson, Albert Von</td>
<td>Ted Fiorito, Harry MacPherson, Albert Von</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tender Is the Night</td>
<td>Robbins</td>
<td>Walter Donaldson</td>
<td>Harold Adamson</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>You're My Thrill</td>
<td>Robbins</td>
<td>Burton Lane</td>
<td>Ned Washington</td>
</tr>
<tr>
<td>Here Is My Heart</td>
<td>Musical Comedy</td>
<td>Paramount</td>
<td>Here Is My Heart</td>
<td>Famous</td>
<td>Rainger</td>
<td>Robin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>June in January</td>
<td>Famous</td>
<td>Rainger</td>
<td>Robin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Love Is Just Around the Corner</td>
<td>Famous</td>
<td>Gershner</td>
<td>Robin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>With Every Breath I Take</td>
<td>Famous</td>
<td>Rainger</td>
<td>Robin</td>
</tr>
<tr>
<td>Here's To Romance</td>
<td>Musical</td>
<td>Fox</td>
<td>Here's to Romance</td>
<td>Movietone Music</td>
<td>Con Conrad &amp; Herb Magidson</td>
<td>Con Conrad &amp; Herb Magidson</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Midnight in Paris</td>
<td>Movietone Music</td>
<td>Con Conrad &amp; Herb Magidson</td>
<td>Con Conrad &amp; Herb Magidson</td>
</tr>
<tr>
<td>Hooray For Love</td>
<td>Musical Comedy</td>
<td>RKO Radio</td>
<td>Hooray for Love</td>
<td>Irving Berlin</td>
<td>Dorothy Fields &amp; Jimmy McHugh</td>
<td>Dorothy Fields &amp; Jimmy McHugh</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I'm in Love All Over Again</td>
<td>Irving Berlin</td>
<td>Dorothy Fields &amp; Jimmy McHugh</td>
<td>Dorothy Fields &amp; Jimmy McHugh</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I'm Living in a Great Big Way</td>
<td>Irving Berlin</td>
<td>Dorothy Fields &amp; Jimmy McHugh</td>
<td>Dorothy Fields &amp; Jimmy McHugh</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>You're An Angel</td>
<td>Irving Berlin</td>
<td>Dorothy Fields &amp; Jimmy McHugh</td>
<td>Dorothy Fields &amp; Jimmy McHugh</td>
</tr>
<tr>
<td>I Live for Love</td>
<td>Comedy</td>
<td>Warner-First National</td>
<td>I Live for Love</td>
<td>M. Witmark</td>
<td>Allie Wrubel</td>
<td>Mort Dixon</td>
</tr>
<tr>
<td></td>
<td>Romance</td>
<td></td>
<td>Mine Alone</td>
<td>M. Witmark</td>
<td>Allie Wrubel</td>
<td>Mort Dixon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Silver Wings</td>
<td>M. Witmark</td>
<td>Allie Wrubel</td>
<td>Mort Dixon</td>
</tr>
</tbody>
</table>
PERSONAL MANAGEMENT
M. C. LEVEE
(Agency)

Gratefully,

Dick Youree
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>TYPE</th>
<th>DISTRIBUTOR</th>
<th>SONG</th>
<th>PUBLISHER</th>
<th>COMPOSER</th>
<th>LYRICIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>In Caliente</td>
<td>Musical Comedy</td>
<td>Warner-First</td>
<td>In Caliente</td>
<td>Remick</td>
<td>Allie Wrubel</td>
<td>Mort Dixon</td>
</tr>
<tr>
<td></td>
<td></td>
<td>National</td>
<td>Lady in Red</td>
<td>Remick</td>
<td>Allie Wrubel</td>
<td>Mort Dixon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Muchacha</td>
<td>Remick</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>To Call You My Own</td>
<td>Remick</td>
<td>Allie Wrubel</td>
<td>Mort Dixon</td>
</tr>
<tr>
<td>Jack Ahoy</td>
<td>Comedy</td>
<td>GB Pictures</td>
<td>My Hat's on the Side of My Head</td>
<td>Shapiro</td>
<td>Bernstein</td>
<td>Harry Woods</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Claude Hulbert</td>
</tr>
<tr>
<td>Key, The</td>
<td>Dramatic Romance</td>
<td>Warner-First</td>
<td>There's a Cottage in Killarney</td>
<td>M. Witmark</td>
<td>Allie Wrubel</td>
<td>Mort Dixon</td>
</tr>
<tr>
<td></td>
<td></td>
<td>National</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kid Millions</td>
<td>Musical Comedy</td>
<td>United Artists</td>
<td>An Ear Full of Music</td>
<td>Robbins</td>
<td>Walter Donaldson</td>
<td>Gus Kahn</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mandy</td>
<td>Robbins</td>
<td>Irving Berlin</td>
<td>Gus Kahn</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Okay Toots</td>
<td>Robbins</td>
<td>Walter Donaldson</td>
<td>Gus Kahn</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>When My Ship Comes In</td>
<td>Robbins</td>
<td>Burton Lane</td>
<td>Harold Adamson</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Your Head on My Shoulder</td>
<td>Robbins</td>
<td></td>
<td></td>
</tr>
<tr>
<td>King Kelly of the U.S.A.</td>
<td>Musical Romance</td>
<td>Republic</td>
<td>Believe Me</td>
<td>Harms</td>
<td>Joe Sandus</td>
<td>Bernie Grossman</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Monogram)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Right Next Door to Love</td>
<td>Harms</td>
<td>Joe Sandus</td>
<td>Bernie Grossman</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>There's a Love Song in the Air</td>
<td>Harms</td>
<td>Joe Sandus</td>
<td>Bernie Grossman</td>
</tr>
<tr>
<td>Let's Live Tonight</td>
<td>Romantic Drama</td>
<td>Columbia</td>
<td>Love Passes By</td>
<td>Santley</td>
<td>Victor Schertz</td>
<td>Jack Scholl</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Limehouse Blues</td>
<td>Drama</td>
<td>Paramount</td>
<td>Limehouse Nights</td>
<td>Famous</td>
<td>Coslow</td>
<td>Coslow</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Little Big Shot</td>
<td>Melodrama</td>
<td>Warner-First</td>
<td>I'm a Little Big Shot Now</td>
<td>Remick</td>
<td>Allie Wrubel</td>
<td>Mort Dixon</td>
</tr>
<tr>
<td></td>
<td></td>
<td>National</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Little Colonel, The</td>
<td>Drama</td>
<td>Fox</td>
<td>Little Colonel</td>
<td>Movietone</td>
<td>Lew Pollack</td>
<td>Paul Francis</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Webster</td>
</tr>
<tr>
<td>Living on Velvet</td>
<td>Drama</td>
<td>Warner-First</td>
<td>Living on Velvet</td>
<td>Remick</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>National</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lottery Lover</td>
<td>Comedy with Music</td>
<td>Fox</td>
<td>Close Your Eyes and See</td>
<td>Movietone</td>
<td>Jay Gorney</td>
<td>Don Hartman</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>There's a Bit of Paree in You</td>
<td>Movietone</td>
<td>Jay Gorney</td>
<td>Don Hartman</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ting-a-Ling-a-Ling</td>
<td>Movietone</td>
<td>Jay Gorney</td>
<td>Don Hartman</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loudspeaker, The</td>
<td>Comedy</td>
<td>Republic</td>
<td>Doo-Ah Know What I'm Doing</td>
<td>Harms</td>
<td>Roy Turk</td>
<td>Roy Turk</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Monogram)</td>
<td></td>
<td></td>
<td>Harry Akst</td>
<td>Harry Akst</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>On a Hill in the Hills of Kentucky</td>
<td>Harms</td>
<td>Roy Turk</td>
<td>Roy Turk</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Harry Akst</td>
<td>Harry Akst</td>
</tr>
<tr>
<td>Love in Bloom</td>
<td>Comedy</td>
<td>Paramount</td>
<td>Got Me Doin' Things</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Let Me Sing You to Sleep</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lookie Lookie Lookee</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>My Heart is an Open Book</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>None But the Lonely Heart</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td>Love Me Forever</td>
<td>Dramatic musical with</td>
<td>Columbia</td>
<td>Love Me Forever</td>
<td>Irving</td>
<td>Victor Schertz</td>
<td>Gus Kahn</td>
</tr>
<tr>
<td></td>
<td>Opera</td>
<td></td>
<td></td>
<td>Berlin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lover Divine</td>
<td>Drama with Music</td>
<td>GB Pictures</td>
<td>Ave Marie</td>
<td></td>
<td>Franz Schubert</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Serenade</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tell Me That You Love Me</td>
<td>Oliver</td>
<td>Franz Schubert</td>
<td>Robert M.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Ditson</td>
<td>Stultz</td>
<td>Stultz</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Unfinished Symphony</td>
<td></td>
<td>Franz Schubert</td>
<td></td>
</tr>
<tr>
<td>Man on the Flying Trapeze</td>
<td>Comedy</td>
<td>Paramount</td>
<td>Man on the Flying Trapeze</td>
<td>Famous</td>
<td>Lawnhurst</td>
<td>Seymour</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Manhattan Love Song</td>
<td>Romance</td>
<td>Republic</td>
<td>Hang Up Your Hat</td>
<td>Harms</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Monogram)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Little Shack on 5th Avenue, A</td>
<td>Harms</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Manhattan Love Song</td>
<td>Harms</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
IN APPRECIATION

CLAUDETTE COLBERT

Personal Management
CHARLES K. FELDMAN
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>TYPE</th>
<th>DISTRIBUTOR</th>
<th>SONG</th>
<th>PUBLISHER</th>
<th>COMPOSER</th>
<th>LYRICIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marie Galante</td>
<td>Drama</td>
<td>Fox</td>
<td>It's Home</td>
<td>Movietone Music</td>
<td>Jay Gorney</td>
<td>Don Hartman</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Serves Me Right for Treating Him</td>
<td>Movietone Music</td>
<td>Jay Gorney</td>
<td>Don Hartman</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wrong</td>
<td>Movietone Music</td>
<td>Jay Gorney</td>
<td>Don Hartman</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Song of a Dreamer</td>
<td>Movietone Music</td>
<td>Jay Gorney</td>
<td>Don Hartman</td>
</tr>
<tr>
<td>Merry Widow, The</td>
<td>Operetta</td>
<td>MGM</td>
<td>Girl's, Girl's, Girls, Maxima's</td>
<td>Robbins</td>
<td>Franz Lehár</td>
<td>Lorenz Hart</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Merry Widow Waltz, The Villa</td>
<td>Robbins</td>
<td>Franz Lehár</td>
<td>Lorenz Hart</td>
</tr>
<tr>
<td>Mississippi</td>
<td>Comedy and</td>
<td>Paramount</td>
<td>Down by the River</td>
<td>Famous</td>
<td>Rodgers</td>
<td>Hart</td>
</tr>
<tr>
<td></td>
<td>Musical</td>
<td></td>
<td>Easy to Remember</td>
<td>Famous</td>
<td>Rodgers</td>
<td>Hart</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Soon</td>
<td>Famous</td>
<td>Rodgers</td>
<td>Hart</td>
</tr>
<tr>
<td>Moulin Rouge</td>
<td>Musical</td>
<td>United Artists</td>
<td>Boulevard of Broken Dreams</td>
<td>Remick</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Coffee in the Morning</td>
<td>Remick</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Song of Surrender</td>
<td>Remick</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td>Music in the Air</td>
<td>Musical</td>
<td>Fox</td>
<td>I Am So Eager</td>
<td>T. B. Harms</td>
<td>Jerome Kern</td>
<td>Oscar Hammerstein, II</td>
</tr>
<tr>
<td></td>
<td>Comedy</td>
<td></td>
<td>I Told Every Little Star</td>
<td>T. B. Harms</td>
<td>Jerome Kern</td>
<td>Oscar Hammerstein, II</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Music in the Air</td>
<td>T. B. Harms</td>
<td>Jerome Kern</td>
<td>Oscar Hammerstein, II</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>One More Dance</td>
<td>T. B. Harms</td>
<td>Jerome Kern</td>
<td>Oscar Hammerstein, II</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Song Is You, The</td>
<td>T. B. Harms</td>
<td>Jerome Kern</td>
<td>Oscar Hammerstein, II</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>We Belong Together</td>
<td>T. B. Harms</td>
<td>Jerome Kern</td>
<td>Oscar Hammerstein, II</td>
</tr>
<tr>
<td>My Heart Is Calling</td>
<td>Musical</td>
<td>GB Pictures</td>
<td>Chant Ossian</td>
<td>Jules Massenet</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Comedy</td>
<td></td>
<td>My Heart Is Calling</td>
<td>Harms</td>
<td>Stolt</td>
<td>Stolt</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Strange Harmony</td>
<td>Puccini</td>
<td>Stolt</td>
<td>Stolt</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>You, Me and Love</td>
<td>Harms</td>
<td>Stolt</td>
<td>Stolt</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>When the Stars Are Brightly Shining</td>
<td>Puccini</td>
<td>Stolt</td>
<td>Stolt</td>
</tr>
<tr>
<td>My Song for You</td>
<td>Musical</td>
<td>GB Pictures</td>
<td>Ah, Yes, Thou Art Mine</td>
<td>Verdi</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Comedy</td>
<td></td>
<td>Ave Maria</td>
<td>Frédéric Schubert</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Celeste Aida</td>
<td>Verdi</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>My Song For You</td>
<td>Sirènes</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>With All My Heart</td>
<td>Sirènes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nane</td>
<td>Drama</td>
<td>United Artists</td>
<td>That's Love</td>
<td>Irving Berlin</td>
<td>Richard Rodgers</td>
<td>Richard Rodgers &amp; Lorentz Hart &amp; Lorentz Hart</td>
</tr>
<tr>
<td>Naugty Marietta</td>
<td>Operetta</td>
<td>MGM</td>
<td>Ah Sweet Mystery of Life</td>
<td>Victor Herbert</td>
<td>Rita Johnson</td>
<td>Young</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I'm Falling in Love with Someone</td>
<td>Victor Herbert</td>
<td>Rita Johnson</td>
<td>Young</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Italian Street Song</td>
<td>Victor Herbert</td>
<td>Rita Johnson</td>
<td>Young</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>'Neath the Southern Moon</td>
<td>Victor Herbert</td>
<td>Rita Johnson</td>
<td>Young</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tramp, Tramp, Tramp</td>
<td>Victor Herbert</td>
<td>Rita Johnson</td>
<td>Young</td>
</tr>
<tr>
<td>Nell Gwyn</td>
<td>Drama</td>
<td>United Artists</td>
<td>Nell Gwyn Suite</td>
<td>Germaine</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Night Is Young, The</td>
<td>Operetta</td>
<td>MGM</td>
<td>Night Is Young, The</td>
<td>Robbins</td>
<td>Sigmund Romberg</td>
<td>Oscar Hammerstein, II</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>When I Grow Too Old to Dream</td>
<td>Robbins</td>
<td>Sigmund Romberg</td>
<td>Oscar Hammerstein, II</td>
</tr>
<tr>
<td></td>
<td>Comedy</td>
<td></td>
<td>You Opened My Eyes</td>
<td>Irving Berlin</td>
<td>Jimmy McHugh</td>
<td>Jimmy McHugh</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Hitler</td>
<td></td>
</tr>
</tbody>
</table>
Tremendous improvements are being made in sound recording. Today's new films never before were so amazingly faithful to the original sound. But to give your audiences this thrilling realism you must have constant film speed through the sound head.

WHY CONSTANT SPEED?
The sound track is recorded at constant speed, and must be reproduced at the same speed. If the speed varies in the sound head, the sound varies, producing "wows" and other annoying effects, spoiling music, and ruining dialog. Speed variations are especially objectionable on coloratura sopranos, and in the higher notes of instruments. It is in recording soprano voices that great recent improvements have been made.

RCA FIRST
with ROTARY STABILIZER
essential for box office draw with modern films

WHY CONSTANT SPEED?
The sound track is recorded at constant speed, and must be reproduced at the same speed. If the speed varies in the sound head, the sound varies, producing "wows" and other annoying effects, spoiling music, and ruining dialog. Speed variations are especially objectionable on coloratura sopranos, and in the higher notes of instruments. It is in recording soprano voices that great recent improvements have been made.

RCA FIRST
with ROTARY STABILIZER
essential for box office draw with modern films

TREMENDOUS
improvements are being
made in sound recording. Today's
new films never before were so amaz-
ingly faithful to the original sound.
But to give your audiences this thrill-
ing realism you must have constant
film speed through the sound head.

WHY CONSTANT SPEED?
The sound track is recorded at constant
speed, and must be reproduced at the
same speed. If the speed varies in the
sound head, the sound varies, produ-
cing "wows" and other annoying ef-
fects, spoiling music, and ruining dialog.
Speed variations are especially objec-
tionable on coloratura sopranos, and
in the higher notes of instruments. It
is in recording soprano voices that great
recent improvements have been made.

This is a typical sound track re-
corded by RCA Photophone. Any
change in the speed of the track
varies the sound. Hence the speed
must be absolutely constant, as is
guaranteed by RCA's great in-
vention, the Rotary Stabilizer.

RCA PHOTOPHONE

RCA MANUFACTURING CO., Inc., Camden, New Jersey,
a subsidiary of the RADIO CORPORATION OF AMERICA
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>TYPE</th>
<th>DISTRIBUTOR</th>
<th>SONG</th>
<th>PUBLISHER</th>
<th>COMPOSER</th>
<th>LYRICIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Now and Forever</td>
<td>Drama</td>
<td>Paramount</td>
<td>Now and Forever</td>
<td>Famous</td>
<td>Pollock</td>
<td>Young</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>There's Nothing Like a College Education</td>
<td>Irving Berlin</td>
<td>Lewis E. Gensler &amp; Johnny Mercer</td>
<td>Lewis E. Gensler &amp; Johnny Mercer</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>When You Are in My Arms</td>
<td>Irving Berlin</td>
<td>Lewis E. Gensler &amp; Johnny Mercer</td>
<td>Lewis E. Gensler &amp; Johnny Mercer</td>
</tr>
<tr>
<td>One Hour Late</td>
<td>Drama</td>
<td>Paramount</td>
<td>A Little Angel Told Me So Me Without You</td>
<td>Famous</td>
<td>Coslow</td>
<td>Coslow Robin</td>
</tr>
<tr>
<td>One Night of Love</td>
<td>Dramatic Musical with Opera</td>
<td>Columbia</td>
<td>One Night of Love</td>
<td>Irving Berlin</td>
<td>Victor Schertzinger</td>
<td>Gus Kahn</td>
</tr>
<tr>
<td>Our Little Girl</td>
<td>Comedy Drama</td>
<td>Fox</td>
<td>Our Little Girl</td>
<td>Movietone Music</td>
<td>Lew Pollack</td>
<td>Paul Francis Webster</td>
</tr>
<tr>
<td>Page Miss Glory</td>
<td>Comedy</td>
<td>Cosmopolitan-Warner</td>
<td>Page Miss Glory</td>
<td>Harms</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td>Palooka</td>
<td>Musical Comedy</td>
<td>United Artists</td>
<td>Count Your Blessings</td>
<td>T. B. Harms</td>
<td>Ferde Grofe</td>
<td>Irving Caesar</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Inka Dinka Doo</td>
<td>Irving Berlin</td>
<td>Ferde Grofe</td>
<td>Irving Caesar</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Like Me a Little Bit Less Palooka</td>
<td>Irving Berlin</td>
<td>Ferde Grofe</td>
<td>Irving Caesar</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Palooka</td>
<td>Irving Berlin</td>
<td>Ferde Grofe</td>
<td>Irving Caesar</td>
</tr>
<tr>
<td>Paris in Spring</td>
<td>Operetta</td>
<td>Paramount</td>
<td>Bon Jour Mamselle</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Paris in the Spring</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Why Do They Call It Gay Paree</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td>Princess Charming</td>
<td>Musical Comedy</td>
<td>GB Pictures</td>
<td>Love Is a Song</td>
<td>Harms</td>
<td>Ray Noble</td>
<td>Max Kester</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Near and Yet So Far</td>
<td>Ray Noble</td>
<td>Ray Noble</td>
<td>Max Kester</td>
</tr>
<tr>
<td>Reckless</td>
<td>Drama with Music</td>
<td>M-G-M</td>
<td>Everything's Been Done Before</td>
<td>Robbins</td>
<td>Harold Adamson, Edwin Knopf, Jack King</td>
<td>Herb Magidson</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Hi Diddle Dee Dum Reckless</td>
<td>Robbins</td>
<td>Con Conrad</td>
<td>Oscar Hammerstein, II</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>T. B. Harms</td>
<td>Jerome Kern</td>
<td></td>
</tr>
<tr>
<td>Red Salute</td>
<td>Comedy</td>
<td>United Artists</td>
<td>I Wonder Who's Kissing Her Now</td>
<td>Chas. K. Harris</td>
<td>Jos. E. Howard</td>
<td>Hough &amp; Adams</td>
</tr>
<tr>
<td>Redheads on Parade</td>
<td>Musical</td>
<td>Fox</td>
<td>I Found a Dream</td>
<td>Movietone Music</td>
<td>Jay Gorney</td>
<td>Don Hartman</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I've Got Your Future All Planned</td>
<td>Movietone Music</td>
<td>Jay Gorney</td>
<td>Don Hartman</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Redheads on Parade</td>
<td>Movietone Music</td>
<td>Jay Gorney</td>
<td>Don Hartman</td>
</tr>
<tr>
<td>Roberta</td>
<td>Musical Operetta</td>
<td>RKO Radio</td>
<td>I Won't Dance</td>
<td>T. B. Harms</td>
<td>Jerome Kern</td>
<td>Jerome Kern</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I'll Be Hard to Handle</td>
<td>T. B. Harms</td>
<td>Jerome Kern</td>
<td>Jerome Kern</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Let's Begin</td>
<td>T. B. Harms</td>
<td>Jerome Kern</td>
<td>Jerome Kern</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lovely to Look At Smoke Gets in Your Eyes</td>
<td>T. B. Harms</td>
<td>Jerome Kern</td>
<td>Jerome Kern</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Touch of Your Hand, The</td>
<td>T. B. Harms</td>
<td>Jerome Kern</td>
<td>Jerome Kern</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Yesterday</td>
<td>T. B. Harms</td>
<td>Jerome Kern</td>
<td>Jerome Kern</td>
</tr>
</tbody>
</table>
Singing Rogers
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>TYPE</th>
<th>DISTRIBUTOR</th>
<th>SONG</th>
<th>PUBLISHER</th>
<th>COMPOSER</th>
<th>LYRICIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman Scandals</td>
<td>Musical</td>
<td>United Artists</td>
<td>Build a Little Home</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Keep Young and Beautiful</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>No More Love</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Rome Wasn't Built in a Day</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tax on Love</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td>Rhumba</td>
<td>Drama</td>
<td>Paramount</td>
<td>I'm Yours for Tonight</td>
<td>Famous</td>
<td>Rainger</td>
<td>Rainger</td>
</tr>
<tr>
<td>Sanders of the River</td>
<td>Drama</td>
<td>United Artists</td>
<td>Canoe Song</td>
<td>Mills</td>
<td>Mills</td>
<td>Mills</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Congo Lullaby</td>
<td>Mills</td>
<td>Mills</td>
<td>Mills</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Killing Song, The</td>
<td>Mills</td>
<td>Mills</td>
<td>Mills</td>
</tr>
<tr>
<td>Shadow of Doubt</td>
<td>Comedy Drama</td>
<td>MGM</td>
<td>Beyond the Shadow of a Doubt</td>
<td>Robbins</td>
<td>Burton Lane</td>
<td>Harold Adamson</td>
</tr>
<tr>
<td>She Learned About Sailors</td>
<td>Comedy</td>
<td>Fox</td>
<td>Here's the Key to My Heart</td>
<td>M. Movietone Music</td>
<td>Richard A. Whit-</td>
<td>Sidney Clare</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>ing</td>
<td></td>
</tr>
<tr>
<td>She Loves Me Not</td>
<td>Comedy</td>
<td>Paramount</td>
<td>'I'm Hummin', I'm Singin', I'm Whistlin'</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Love in Bloom</td>
<td>Famous</td>
<td>Rainger</td>
<td>Robin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Straight from the Shoulder</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td>Shipmates</td>
<td>Comedy Drama</td>
<td>Cosmopolitan-Warner</td>
<td>Don't Give Up the Ship</td>
<td>Remick</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I'd Love to Take Orders from You</td>
<td>Remick</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I'd Rather Listen to Your Eyes</td>
<td>Remick</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td>Spring Tonic</td>
<td>Comedy</td>
<td>Fox</td>
<td>Tonight There's a Spell on the Moon</td>
<td>M. Movietone Music</td>
<td>Jay Gorney</td>
<td>Jay Gorney</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stolen Harmony</td>
<td>Drama</td>
<td>Paramount</td>
<td>Let's Spill the Beans</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Stolen Harmony</td>
<td>Famous</td>
<td>Lawrence &amp; Altman</td>
<td>Young</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Would There Be Love</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td>Student Tour</td>
<td>Musical</td>
<td>MGM</td>
<td>By the Taj Mahal</td>
<td>Robbins</td>
<td>Nacio Herb</td>
<td>Arthur Freed</td>
</tr>
<tr>
<td></td>
<td>Comedy</td>
<td></td>
<td>From Now On</td>
<td>Robbins</td>
<td>Nacio Herb</td>
<td>Arthur Freed</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>New Moon Is Over My Shoulder, A</td>
<td>Robbins</td>
<td>Nacio Herb</td>
<td>Arthur Freed</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Snake Dance, The</td>
<td>Robbins</td>
<td>Nacio Herb</td>
<td>Arthur Freed</td>
</tr>
<tr>
<td>Sweet Adeline</td>
<td>Dramatic</td>
<td>Warner-First</td>
<td>Don't Ever Leave Me</td>
<td>Harms</td>
<td>Oscar Hammer-George</td>
<td>Oscar Hammer-George</td>
</tr>
<tr>
<td></td>
<td>Romance</td>
<td>National</td>
<td></td>
<td></td>
<td>Stein, II, Jerome</td>
<td>Stein, II, Jerome</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Here Am I</td>
<td>Harms</td>
<td>Oscar Hammer-George</td>
<td>Oscar Hammer-George</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Stein, II, Jerome</td>
<td>Oscar Hammer-George</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lonely Feet</td>
<td>Harms</td>
<td>Oscar Hammer-George</td>
<td>Oscar Hammer-George</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Stein, II, Jerome</td>
<td>Oscar Hammer-George</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Out of the Blue</td>
<td>Harms</td>
<td>Oscar Hammer-George</td>
<td>Oscar Hammer-George</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Stein, II, Jerome</td>
<td>Oscar Hammer-George</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sun About to Rise, The</td>
<td>Harms</td>
<td>Oscar Hammer-George</td>
<td>Oscar Hammer-George</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Stein, II, Jerome</td>
<td>Oscar Hammer-George</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Twas Not So Long Ago</td>
<td>Harms</td>
<td>Oscar Hammer-George</td>
<td>Oscar Hammer-George</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Stein, II, Jerome</td>
<td>Oscar Hammer-George</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Why Was I Born</td>
<td>Harms</td>
<td>Oscar Hammer-George</td>
<td>Oscar Hammer-George</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Stein, II, Jerome</td>
<td>Oscar Hammer-George</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>We Were So Young</td>
<td>Harms</td>
<td>Oscar Hammer-George</td>
<td>Oscar Hammer-George</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Stein, II, Jerome</td>
<td>Oscar Hammer-George</td>
</tr>
<tr>
<td>PICTURE</td>
<td>TYPE</td>
<td>DISTRIBUTOR</td>
<td>SONG</td>
<td>PUBLISHER</td>
<td>COMPOSER</td>
<td>LYRICIST</td>
</tr>
<tr>
<td>----------------------</td>
<td>------------------</td>
<td>------------------</td>
<td>-----------------------------</td>
<td>-----------</td>
<td>-------------</td>
<td>--------------</td>
</tr>
<tr>
<td>Sweet Music</td>
<td>Comedy Drama</td>
<td>Warner-First</td>
<td>Ev'ry Day</td>
<td>Remick</td>
<td>Sammy Fain</td>
<td>Irving Kahal</td>
</tr>
<tr>
<td></td>
<td>with Music</td>
<td>National</td>
<td>Fare Thee Well Annabelle</td>
<td>Remick</td>
<td>Allie Wrubel</td>
<td>Mort Dixon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Good Green Acres of Home</td>
<td>Remick</td>
<td>Sammy Fain</td>
<td>Irving Kahal</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I See Two Lovers</td>
<td>Remick</td>
<td>Allie Wrubel</td>
<td>Mort Dixon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sweet Music</td>
<td>Remick</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>There's a Different You in Your Heart</td>
<td>Remick</td>
<td>Sammy Fain</td>
<td>Irving Kahal</td>
</tr>
<tr>
<td>Sweetheart of Sigmi Chi</td>
<td>Musical Romance</td>
<td>Republic (Monogram)</td>
<td>Sweetheart of Sigmi Chi</td>
<td>Meltrose</td>
<td>F. Dudleigh</td>
<td>Byron D. Stokes</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>365 Nights in Hollywood</td>
<td>Comedy</td>
<td>Fox</td>
<td>My Future Star</td>
<td>Movietone Music</td>
<td>Richard A. Whiting</td>
<td>Sidney Clare</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Yes To You</td>
<td>Movietone Music</td>
<td>Richard A. Whiting</td>
<td>Sidney Clare</td>
</tr>
<tr>
<td>Times Square Lady</td>
<td>Comedy Drama</td>
<td>MGM</td>
<td>Object of My Affections</td>
<td>Irving Berlin</td>
<td>Pinkie Tomlin, Coy Poe, Jimmy Grier</td>
<td>Pinkie Tomlin, Coy Poe, Jimmy Grier</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>What's the Reason I'm Not Pleading You</td>
<td>Irving Berlin</td>
<td>Coy Poe, Jimmy Grier</td>
<td></td>
</tr>
<tr>
<td>Top Hat</td>
<td>Musical Operetta</td>
<td>RKO Radio</td>
<td>Cheek to Cheek</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Isn't This a Lovely Day</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>No Strings</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Piccolino</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Top Hat, White Tie and Tails</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
</tr>
<tr>
<td>Transatlantic Merry-Go-Round</td>
<td>Musical Comedy</td>
<td>United Artists</td>
<td>If I Had a Million Dollars</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>It Was Sweet of You</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Oh, Leo, It's Love</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Rock &amp; Roll</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
<td>Irving Berlin</td>
</tr>
<tr>
<td>Tumbling Tumbleweeds</td>
<td>Western</td>
<td>Republic</td>
<td>Silver Haired Daddy of Mine Tumbling Tumbleweeds</td>
<td>M. M. Cole</td>
<td>Gene Autry</td>
<td>Gene Autry</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Sam Fox</td>
<td>Bob Nolan</td>
<td></td>
</tr>
<tr>
<td>Twenty Million Sweethearts</td>
<td>Musical Drama</td>
<td>Warner-First National</td>
<td>Fair and Warmer</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I'll String Along with You</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Out for No Good</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>What Are Your Intentions</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td>Two for Tonight</td>
<td>Comedy and Musical</td>
<td>Paramount</td>
<td>From the Top of Your Head</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I Wish I Was Aladdin</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Takes Two to Make a Bargain</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Two for Tonight</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Without a Word of Warning</td>
<td>Crawford</td>
<td>Revel</td>
<td>Gordon</td>
</tr>
<tr>
<td>Under the Pampas Moon</td>
<td>Comedy Drama</td>
<td>Fox</td>
<td>Gaucho, The</td>
<td>T. B. Harms</td>
<td>Walter G. Samuels</td>
<td>Buddy G. De-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Sylva</td>
</tr>
<tr>
<td>We're in the Money</td>
<td>Comedy</td>
<td>Warner-First</td>
<td>So Nice Seeing You Again</td>
<td>Harms</td>
<td>Allie Wrubel</td>
<td>Mort Dixon</td>
</tr>
<tr>
<td></td>
<td></td>
<td>National</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Westward Ho</td>
<td>Western</td>
<td>Republic</td>
<td>Girl I Loved Long Ago, The</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Vigilantes, The Westward Ho</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wonder Bar</td>
<td>Comedy Drama</td>
<td>Warner-First</td>
<td>Don't Say Goodnight</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>National</td>
<td>Goin' to Heaven on a Mule</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Vive La France</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Why Do I Dream Those Dreams</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wonder Bar</td>
<td>M. Witmark</td>
<td>Harry Warren</td>
<td>Al Dubin</td>
</tr>
<tr>
<td>You Belong to Me</td>
<td>Drama</td>
<td>Paramount</td>
<td>When He Comes Home to Me</td>
<td>Famous</td>
<td>Costlow</td>
<td>Robin</td>
</tr>
</tbody>
</table>
1929...SUNNY SIDE UP
AMONG ALL TIME BEST FILMS
GROSSING $3,300,000

1930...A CONNECTICUT YANKEE
AMONG ALL TIME BEST FILMS
GROSSING $1,200,000. ALSO
A BOX OFFICE CHAMPION FOR YEAR 1930-31

1932...DELICIOUS
A BOX OFFICE CHAMPION
FOR FULL YEAR 1932

1932...BUSINESS AND PLEASURE
A BOX OFFICE CHAMPION
FOR FULL YEAR 1932

1934...HANDY ANDY
A BOX OFFICE CHAMPION
FOR AUGUST, 1934

1935...BRIGHT EYES
A BOX OFFICE CHAMPION
FOR DECEMBER AND JANUARY, 1935

1935...THE LITTLE COLONEL
A BOX OFFICE CHAMPION
FOR MARCH, 1935

1935...DOUBTING THOMAS
A BOX OFFICE CHAMPION
FOR JUNE, 1935

(DIRECTED BY
DAVID BUTLER)

(ALL FIGURES FROM CERTIFIED AUDIT,
MOTION PICTURE HERALD)

THE BOX OFFICE CHECK-UP OF 1935 107
Revealing the secret of showmanship as employed in selling 1935 product

by A-MIKE VOGEL

SOME months back to the Managers' Round Table Club, came a confession from a puzzled theatre man. He was ashamed of his grosses on pictures he had really tried to put over. Despite his efforts the box office showed little life.

"Would ask you," he wrote, "to tell me and no doubt many more like me just what real showmanship is and how to use same. We read a lot in your paper about showmanship, but just what and how to do it is what puzzles me."

The newer dictionaries have not as yet got around to defining accurately and satisfactorily this much discussed term, born into the motion picture industry but some 15 years ago and waxing vigorous and important only in the last decade. In lieu of this wanted definition, the word showmanship may safely be used as a synonym for profitable showbusiness. It may also be a talent outside the conventional advertising channels applied by showmen who possess it to make the public feel that ticket-buying urge—a certain instinct enabling one theatre man to sense a good selling angle that his brother manager may have missed. And this sense of showmanship may deal with any phase of theatre operation.

Just what is this showmanship may perhaps be best indicated by describing in brief usual advertisements and exploitations reported by showmen in various parts of the world and published in the Managers' Round Table Club of Motion Picture Herald during 1935.

For instance, one might recall the agile-minded thinking of those showmen who at the turn of the year had booked for pre-holiday showings various period picture released at that time and utilized such bookings to tie in with local holiday charities sponsored by leading newspapers. To mind comes various "Barbary Coast" balls put on in different cities with proceeds going to charities. Guests came in costume represented by the picture, the newspapers concerned plugged the attraction and theatre, respectable sums were realized.

In Memphis, the Warner Theatres zone chief, Howard Waugh, and Manager Bill Hendricks of the Warner theatre organized "Sweet Adeline," a charity ball to aid a Christmas fund, gave prizes for the most novel costumes and for best quartet singing of the song in the picture.

Many theatre men put on annual Thanksgiving and Christmas food and toy matinees wherein children who bring a can of foodstuffs or a toy for the underprivileged are admitted free to special performances. In most instances the theatres are content with the added prestige brought by these co-operations, but Manager Gus Lampke of the Eckel theatre in Syracuse, hooked his toy matinee to a then current Temple picture by forming a Temple Toy Club. Children bringing a toy to the theatre were given membership cards, which in addition to allowing them free admission, also were presented for a photo of the star.

Showmanship of a high caliber was shown, too, by Manager Larry Lehman and Louis Mayer, advertising chief, at the Mainstreet, Kansas City, upon the inauguration of a vaudeville policy. A vigorous, but conventional advertising drive might have done the trick, but these theatre men promoted the Chamber of Commerce, American Legion posts, Boy Scouts and other organizations to insure a profitable welcome for this new presentation. Merchants used special stickers on letters and packages, slugs were supplied for inclusion in store ads, streets were decorated, parades organized, strong newspaper co-operation secured and endorsement obtained from prominent citizens.

To attract the art-minded intelligentsia to the New York showing of "Don Juan," a prominent gallery was promoted to show etchings from the drawings of the picture's sets. Roscoe Drissell exhibited "Naughty Marietta" posters in the Wilmington, Del., Art Show, and in London John Armstrong, Paramount, dug up an "imeter" to measure the appeal of British girls who answered an ad to serve as Mae West doubles on "Belle of the Nineties."

No, showmanship does not flourish only under certain conditions, nor is it indigent to particular parts of the world. London offers the same opportunities as Kansas City and Memphis. Showmen who can sense the ticket-selling angle belong to the world, for even in Shanghai, L. C. Caplan, at the King's theatre, found that the youngsters would go for a coloring contest on a Temple picture as enthusiastically as those on this side.

Quick-thinking, of course, is still another definition of showmanship and applies for instance to Manager George Jones at Loew's theatre in Richmond, Va., on the occasion of his date on "Painted Veil," Jones discovered the picture to be the star's nineteenth, and immediately announced a "Garbo 19th Party." Every stunt revolved around that number, including an invitation to 20 local children who had never seen a motion picture. The papers made much of it.

Will stenographers get out of bed before breakfast to see a picture? In Washington, showmanship did what alarm clocks often fail to do when Loew Division Manager Carter Barron, and ad chief Lou Brown, arranged a showing of "After Office Hours." The trick was in serving coffee and doughnuts after the screening held at 7 o'clock, and the novelty of the gag put it over successfully. Quick thinking, indeed, and also deep.

Nothing escapes the eager, if not the eagle eye of the showman in looking about for the unusual tieup. Even animals from the zoo are fair game—at least so considered Manager Francis Deering of Loew's State, Memphis, who wangled a loan of the city's pet elephant for a street Sally on "Clive of India," to tie in with the elephant sequences in the picture.

And Louis Charnisky, at the Capitol in Dallas, Tex., awoke curiosity by advertising for a span of oxen as part of a stunt on "West of the Pecos," as did Bill Hendricks, whose advertised nudist colony in his lobby... [TURN TO PAGE 149]
5 BOX OFFICE CHAMPIONS

"PALMY DAYS"
(A Champion for October, 1931)

"INTERNATIONAL HOUSE"
(A Champion for June, 1933)

"TOO MUCH HARMONY"
(A Champion for October, 1933)

"MISSISSIPPI"
(A Champion for April, 1935)

"DIAMOND JIM"
(A Champion for September, 1935)

Currently Directing A
Carl Laemmle, Jr. Production
For Universal
Norman McLeod
DIRECTOR
10 BOX OFFICE CHAMPIONS
(FROM A CERTIFIED AUDIT BY MOTION PICTURE HERALD)
UNDER CONTRACT TO PARAMOUNT
WHY WOMEN GO TO "THE MOVIES"

Well, why? Is it for romance? Or is it for fashions? No, it's simply for—

by LLEWELLYN MILLER

LAST year the greatest jail-break of all history was staged, quietly, efficiently and without banners from one single newspaper. To this day, the number of those who slipped from prison is not known exactly, but the total is in staggering millions.

Women go to movies for escape—escape from the housewife's thankless routine, escape from the blighting standardization of office and factory, escape from boredom and self-criticism and the little walls of home. Young women, bouned by dim forebodings that life is not going to be unblurred beer and winning skittles, seek reassurance that everything always comes out right. Old women, with innocent romance shining unquenchable in dimming eyes, slide their bits of silver into the box office as an investment in freedom from the relentless onrush of time. Little girls escape the embarrassment of being considered something less than creatures of fatal charm and beauty by their stripping suitors in regarding, round-eyed and hopeful, the eventual subjugation of the hero by the eternally triumphant heroine.

The converted store room, hot and muggy in the prairie night, is no less a sanctuary than the gilded cavern brevy with perfumed antiseptic air and sound-proofed against the roar of a great city. Both are refuges from the prison of self-concentration. Both are temporary safety zones in the traffic of humdrum events. Both are temples, dedicated to worship of the happy ending.

When it comes to plot development, delineation of life, and portrayals of human impulses on the screen, producers are bum psychologists. But when it comes to giving audiences what they want, producers are brilliant in their understanding of the feminine desire for the fairy book finale "and they lived happily ever after."

Every woman, whether she will admit it or not, has a deep, instinctive conviction that the ultimate clinch which terminates films with practically unvarying regularity, is fitting and proper. The implied achievement of a lifetime of worship, devotion and, if possible a little awe, from the hero to the heroine seems to her nice work on the part of the lady. And not only good going by the heroine, but fair dealing on the part of fate.

The most serene mama of a large family, the most comradely of wives, the most rational of career-women, the most placid of grandmothers, the most contented of practical, cool-tempered and unsentimental women have moments when emotional horizons seem oppressively inelastic. Not one of these women would consider for one moment any basic change. Their loyalties to their men are irrevocably engaged and honorably unwavering. But romance gets a bit bogged down in routine. An hour's contemplation of a shadow heroine's sorrows and sufferings and eventual bliss is release from personal problems, a sublimation of vague rebellion against nothing-ever-happening, a soothing of the unformulated disappointment that Prince Charming turned out to be just a devoted father and a good provider.

In that feminine wistfulness for romance lies the immense appeal for women of such films as "Murphy on the Bounty." Question almost any man, and he will label that film a "man's picture." His classification will be given with just the slightest patronizing overtone of implication that women shy away from realities that are brutal and conflicts that are elemental unless they deal with love in politely evasive symbols. They forget that most women identify themselves with their men in some degree, and that the upright fellow winning against horrific odds does not have to draft feminine support. The tale of perils he has run guarantees quick volunteers to share vicariously his injustices, approve his righteous revolt, to ally themselves with

lim against the blind villainy of unpredictable circumstance.

In that same feminine wistfulness for romantic strength of purpose against all obstacles, lies the indifference of most women to roistering comedies. Undeniably, there are plenty of soprano chuckles at the exploits of our more prominent buffoons, but always in that feminine laughter there is a percentage of amusement at the unfinished joy of the men in the audience. Comedies, to women, are somewhat akin to the strenuous efforts of children in a game of let's-pretend. They regard the giddy gambollings of the Marx Brothers in "A Night at the Opera" with kindly detachment. That they may not seem lacking in wit, women encourage themselves to hearty laughter when their sons and husbands and brothers are rolling in the aisles.

Once in a long time, women extract quite a large measure of entertainment from communion with the slapstick muse. But the grim fact remains that at some time during the unrelieving, the average woman will turn a glance of mild wonder upon her hysterical escort and smile in secret and mature tenderness.

Comedies of sound dramatic verity are another matter. Women are well trained to appreciate the comic quality of mishap. Such humor adds immensely to the appeal of romance.

Individually, many films offer many different bids for matinee patronage. More than one picture has gladdened exhibitors' hearts for no better reason than that the star hopped in and out of forty gowns while getting her man. There is a merry tinkle of silver under the marquee glittering with the magic name of Shirley Temple, because the theme that the touch of baby fingers can completely change characters of crabbed millionaires is apparently of deathless breathless allure.

But basically, the reason that women go to movies is to escape for a little steady hour the harrassing experience of living in a world where virtue quite frequently is rewarded with a kick in the pants, where some notably inferior blonde often scoops up your man, where true love gets the blind staggers for almost any old excuse, and where few women can manage to get fifty percent of the close-ups.
15 BOX OFFICE CHAMPIONS

AS ASSOCIATE PRODUCER

"LITTLE CAESAR"
ANNUAL BOX OFFICE CHAMPION, 1930-31

"FOOTLIGHT PARADE"
A BOX OFFICE CHAMPION NOVEMBER, 1933

"WONDER BAR"
A BOX OFFICE CHAMPION APRIL, 1934,
AND ANNUAL AND SEMI-ANNUAL, 1934

"DAMES"
(Story in collaboration)
A BOX OFFICE CHAMPION AUGUST, SEPTEMBER, 1934

"FLIRTATION WALK"
A BOX OFFICE CHAMPION DECEMBER, 1934

"GOLD Diggers OF 1935"
(Story in collaboration)
A BOX OFFICE CHAMPION APRIL, 1935

"OIL FOR THE LAMPS OF CHINA"
A BOX OFFICE CHAMPION JUNE, 1935

AS WRITER

"FIVE STAR FINAL"
(Adaptation)
A BOX OFFICE CHAMPION OCTOBER AND NOVEMBER, 1931

"FIREMAN, SAVE MY CHILD"
(Adaptation)
A BOX OFFICE CHAMPION MARCH AND APRIL, 1932

"IT'S TOUGH TO BE FAMOUS"
(Adaptation)
A BOX OFFICE CHAMPION APRIL, 1932

"WINNER TAKES ALL"
(Adaptation in collaboration)
A BOX OFFICE CHAMPION JULY, 1932

"THE CONQUERORS" (RKO)
(Screen play)
A BOX OFFICE CHAMPION NOVEMBER AND DECEMBER, 1932

"YOU SAID A MOUTHFUL"
(Screen play in collaboration)
A BOX OFFICE CHAMPION DECEMBER, 1932

"HARD TO HANDLE"
(Adaptation in collaboration)
A BOX OFFICE CHAMPION FEBRUARY, 1933

"GOLD Diggers OF 1935"
(Story)
A BOX OFFICE CHAMPION APRIL, 1935

* From a certified audit by MOTION PICTURE HERALD

WARNER BROS.-FIRST NATIONAL PRODUCTIONS

ALSO PRODUCED

PAGE MISS GLORY
WITH MARION DAVIES

DR. SOCRATES
WITH PAUL MUNI

IN PRODUCTION

COLLEEN
WITH DICK POWELL - RUBY KEELER

THE SINGING KID
WITH AL JOLSON
Box Office Champions

Power and the Glory
Fox, 1933

The First Year
Fox, 1932

Cat and the Fiddle
MGM, 1934

Trial of Vivienne Ware
Fox, 1932

William K. Howard
Director

1935 Productions

Evelyn Prentice
Vanessa—Her Love Story
Rendezvous
For MGM

Mary Burns, Fugitive
For Walter Wanger

Metro-Goldwyn-Mayer
Laird Doyle

4 Box Office Champions

"Hell Below"* (MGM)
A Champion for May, 1933 . . . . . . Adaptation

"British Agent"
A Champion for Sept., 1934 . . . . Screen Play

"Oil for the Lamps of China"
A Champion for June, 1935 . . . . Screen Play

"Front Page Woman"

1935 Productions

"Bordertown"* . . . Screen Play
"Special Agent"* . . . Screen Play
"Dangerous" . . . Story and Screen Play

*In collaboration

A Box Office Champion in its class for 1934
"Sing and Like It"* . . . Screen Play

Warner Bros.—First National Productions
BRITISH PRODUCTION DIGS IN FOR NEW SIEGE

1935 success in American market spurs
English on to greater conquests in 1936

by BRUCE ALLAN

LONDON.

THE American box office is a better index to the comparative entertainment merit of British films, at the end of 1935, than any of the plentiful figures, percentages, graphs and, for that matter, plain ballyhoo, that are available to express British production progress in terms of stars, stories, directors, footage and studio floor space. When the American exhibitor became conscious of the British film, the British film began to be a serious trade factor. And this really happened in 1934-35.

Many American exhibitors have recently played "Transatlantic Tunnel," and are preparing to play "Things To Come." They can look back on a year in which they screened more than a dozen other British pictures. They know a great deal more about the box office value of these pictures in America than we can know in London, but this at least has come across the Atlantic—some of these British pictures, in some American theatres, have done better business than some American pictures.

To Americans this may seem a very moderate claim. In England it is an assertion that the almost impossible has been achieved. For very many years it was an article of faith with a big section of the British production industry that America was a sealed market. This conviction was quite impervious to disproof; such films as "Henry VIII" were "freaks, the exception that proved the rule," and so forth. Unfortunately for these sufferers from persecution mania, but fortunately for the general reputation of British traders as people with a grip on business fact and with a sense of humor, the "closed door" theory has become completely untenable in face of the fact that British films are being distributed in America on a 52-weeks-a-year basis, that they are playing, and putting up good figures in, keyhouses, and that they are figuring with pleasing regularity in MOTION PICTURE HERALD's lists of "Box Office Champions."

The 1934-35 season does therefore definitely deserve to be called historical. For "1492, Columbus Discovers America," it is at last possible to use the homologue, "1934, Elstree Discovers America." With London Films an integral part of United Artists, with Gaumont-British established in the United States on its own feet, and with every outstanding picture from other sources assured of an opportunity in New York, it is not surprising that practically every new production enterprise in England now, as a matter of course, shapes its plans and finances on a scale which assumes an American release. The important thing to remember is that the policy is new; America has so far seen only the work of the pioneers, and the real result of a fundamental change in the British producers' outlook will not be seen until the season now opening.

What may be expected from England in the way of box-office material when its production industry as a whole is mobilized for an attack on world markets, can be estimated from a consideration of the material provided during the past 12 months by the only three companies which, up to 1934, can be said to have tried consistently to provide American entertainment values—London Film, Gaumont-British and British & Dominions.

London Film's biggest success in America, "The Scarlet Pimpernel," is generally believed to be assured of a total gross in excess of that of "Henry VIII," while "Sanders of the River" ("Congo Raid") has beaten "Henry VIII" receipts in the United Kingdom by ten per cent, according to Alexander Korda's own figures. The same authority placed the world gross of "Henry VIII" at $2,500,000. In a MOTION PICTURE ALMANAC tabulation of the biggest box office successes of all time, only 12 pictures were shown to have exceeded $2,500,000, and at or below that figure, were such phenomenal hits as "The Gold Rush," "The Kid," "The Ten Commandments," "Gold Diggers of Broadway," "Little Women," and "I'm No Angel." It seems, therefore, that in 1935-36, this particular British producer can make a budget with a reasonable anticipation of receipts comparable to those which, a very few years ago, were achieved by only a few outstanding American productions.

London Film Productions has a much more ambitious program this coming 12 months than ever in its history, and the figures just given indicate the resources which were behind "Things To Come," and which have also been used to erect at Denham, near London, a super-studio to be used, it seems, exclusively for the production of films for the U. S. A. as well as for the U. K.

Gaumont-British has just completed a first year of American distribution. During this period the standard of their production, in the opinion of good British judges, has improved 500 per cent. Undoubtedly this fact is due to a desire to secure the American market, coupled with a definite ability to absorb and apply what America had to teach. GB made its attack on the United States about the time it produced "Power."

It followed "The Iron Duke," with George Arliss, a picture which failed to set either the Thames or the Hudson alight; "For Ever, England," "The 39 Steps," "The Clue of the Clueless," "The Passing of the Third Floor Back" and "Transatlantic Tunnel." The significance of these titles lies in their sequence. At the end of its first American year, GB was making films which, in an English and American box office sense, made its pre-1934 efforts seem amateurish.

British & Dominions, with "Escape Me Never," achieved an artistic success which was also a box office draw in both the U. K. and the U. S.; it was a "Box Office Champion" in America. Other highlights
in this company's output were "Nell Gwyn," of contentious memory; "Brewster's Millions" and "Peg of Old Drury." Every one of these pictures was an illustration of Herbert Wilcox's declared policy of producing for American needs. B & D Budgets on a $500,000 scale occasionally.

The general output of British production companies included a number of pictures up to or approaching American standards. Associated British Pictures, though its declared policy is to make films primarily for its own circuit of theatres and at a price showing a profit on U. K. distribution, went beyond these limits with "Drake" ("Elizabeth of England" in New York) "Abdul the Damned" and "I Give My Heart." Its "Old Curiosity Shop" was a very faithful Dickens transcription. ABP also made a series of musicals, "Dance Band" and "Radio Parade of 1935" among them, which suggested a desire to extend sales beyond the U. K.

Associated British Film Distributors, with Grace Fields' "Look Up and Laugh," and "British Lion with such films as "Ten Minute Alibi," were other companies definitely above the Quota level.

Twickenham Film Studios, concentrating largely on production of obligatory films for American companies, embarked during the year on its own distribution and announced a production program which seems to imply a serious effort for regular American release.

Production companies without their own distribution include in Toeplitz Productions and British National Films two concerns which are definitely working for world release. Toeplitz has already sent "The Dictator" to America through GB and has a Chevalier picture scheduled. British National's first effort, "The Turn of the Tide" was an impressively sincere and effective piece of work.

The future development of British production, a matter in which the American trader and exhibitor has a very direct interest, cannot be prophesied with any certainty, but consideration of the existing situation and of the factors which are modifying it, undoubtedly suggest that in 1935-36, and still more in 1936-37, there will have been an advance towards the consolidation of the American and British markets—in the sense that films made in either country will be freely sold on their merits in both, which would have been quite impossible a bare twelve months ago.

At the present moment production in the United Kingdom can be roughly classified as (a) production by British companies for U. K. release, (b) production for U. S. and U. K. by British companies, (c) production based on American distribution and, more important, the cost estimating is on a basis which assures a disastrous loss if, in fact, the American release is not obtained. "Get America or bust!" is the fundamental, if undeclared, policy of all these producing companies.

Similar reasons seem likely to dictate the comparatively early disappearance of the "quota quickie," made at minimum cost in order to enable American companies to comply with the letter of the Films Act. With a 20 per cent quota now operating, the burden of carrying these films as a dead loss is a heavy burden even on a major distributor. Today finds the American companies in two minds. They have written off the "quickie" as a mistake, but they have not yet come, and may not come for a long time, to the policy of making films in England for world release. The present policy is to make moderately priced films which, without making a profit in the U. K., will reduce the loss on quota films. The disappearance of class (c) films, therefore, in favor of class (d) is quite likely to be postponed for some time; nevertheless, this looks like the ultimate development, even though it implies interference with the fundamental American policy of concentrating production in Hollywood.

Even in the immediate future the American exhibitor can expect a certain number of British films made by major American companies. Metro-Goldwyn-Mayer, latest converts to the policy of direct production in England, is discussing the transfer of stories from Hollywood schedule and the use of Hollywood stars and directors. Fox-Twentieth-Century, side by side with "statutory" production at Wembley, which is definitely above "quickie" level, has sent over Robert T. Kane to plan big picture production. Warner, at its Teddington [TURN TO PAGE 145]
ALBERT LEWIN
ASSOCIATE PRODUCER
for IRVING G. THALBERG

"CHINA SEAS"
"MUTINY ON THE BOUNTY"

"THE GOOD EARTH"

CURRENT PRODUCTION

Metro-Goldwyn-Mayer
LETTY LYNTON
A CHAMPION FOR MAY AND JUNE 1932

RED DUST
A CHAMPION FOR NOVEMBER 1932

THE WHITE SISTER
A CHAMPION FOR APRIL 1933

PENTHOUSE
A CHAMPION FOR SEPTEMBER 1933

THE THIN MAN
A CHAMPION FOR JUNE 1934

TREASURE ISLAND
A CHAMPION FOR AUGUST 1934

HIDEOUT
A CHAMPION FOR SEPTEMBER 1934

CHAINED
A CHAMPION FOR SEPTEMBER 1934

THE PAINTED VEIL
A CHAMPION FOR DECEMBER 1934

NAUGHTY MARIETTA
A CHAMPION FOR APRIL AND MAY 1935

Forthcoming Productions:

THE GREAT ZIEGFELD
ROSE MARIE
WIFE VERSUS SECRETARY
AH, WILDERNESS
SMALL TOWN GIRL
LADY COMES TO TOWN
(THIN MAN SEQUEL)

Produced by

HUNT STROMBERG
METRO-GOLDWYN-MAYER
BOX OFFICE CHAMPIONS of 1934-35 • A Pictorial Review

On this and six other pictorial pages following, are presented stills from the Box Office Champions of the year 1934 and of the first six months of 1935, their producers and their directors. Some of the productions are not to be accredited with producers other than the companies under the names of which they have been issued, and the production heads of such companies are also pictured. On this page are pictures of the individual producers. The stills and director portraits follow on pages 120, 124, 128, 132, 136 and 140.


Benjamin Glazer, producer of "She Loves Me Not" for Paramount.

Samuel Goldwyn, producer of "Roman Scandals" for United Artists.

Arthur Hornblow, Jr., producer of "Ruggles of Red Gap" for Paramount.

Bernard H. Hyman, producer of "Forsaking All Others" for Metro-Goldwyn-Mayer.

William LeBaron, producer of "Belle of the Nineties" and "Goin' to Town" for Paramount.

Louis D. Lighton, producer of "Lives of a Bengal Lancer" for Paramount.


David O. Selznick, producer of "Dinner at Eight" and "David Copperfield" for Metro-Goldwyn-Mayer.

Hunt Stromberg, producer of "Chained" and "Naughty Marietta" for Metro-Goldwyn-Mayer.

Walter Wanger, producer of "Queen Christina" for Metro-Goldwyn-Mayer.

Sol M. Wurtzel, producer of "Judge Priest" and "Life Begins at Forty" for Fox.
THE HOUSE OF ROTHSCHILD
UNITED ARTISTS
Directed by Alfred Werker

WONDER BAR
FIRST NATIONAL
Directed by Lloyd Bacon

ONE NIGHT OF LOVE
COLUMBIA
Directed by Victor Schertzinger

THE GAY DIVORCEE
RKO RADIO
Directed by Mark Sandrich
DOUBLE HARNESS
(ANN HARDING - WILLIAM POWELL)
A Box Office Champion for August, 1933

SPITFIRE
(KATHARINE HEPBURN)
A Box Office Champion for March, 1934

THE FOUNTAIN
(ANN HARDING)
A Box Office Champion for Sept., 1934
A Certified Audit by Motion Picture Herald

OF HUMAN BONDAGE
(LESLIE HOWARD - BETTE DAVIS)

"I DREAM TOO MUCH"
WITH LILY PONS

JOHN CROMWELL
DIRECTOR

A DAVID O. SELZNICK PRODUCTION
LITTLE LORD FAUNTLEROY
WITH FREDDIE BARTHOLOMEW AND DOLORES COSTELLO

THE BOX OFFICE CHECK-UP OF 1935 • 121
GEORGE MARSHALL
DIRECTOR

"LIFE BEGINS AT 40"
(A BOX OFFICE CHAMPION FOR FIRST SIX MONTHS, 1935)

"IN OLD KENTUCKY"
(A BOX OFFICE CHAMPION FOR NOVEMBER, 1935)

CURRENT RELEASE
"SHOW THEM NO MERCY"
BROKE RECORD FOR SEASON, RIVOLI THEATRE, NEW YORK
BROKE ALL RECORDS FOR THE YEAR, CAPITOL THEATRE, MIAMI, FLA.

CURRENT PRODUCTION
"A MESSAGE TO GARCIA"
WITH
WALLACE BEERY, BARBARA STANWYCK AND JOHN BOLES

20th CENTURY—FOX PRODUCTIONS
HAROLD YOUNG
DIRECTOR

WITHOUT REGRET
(FOR PARAMOUNT)
JUST COMPLETED
WOMAN TRAP
(FOR PARAMOUNT)

BOX OFFICE CHAMPION!
MAY AND JUNE (1935)
THE SCARLET PIMPERNEL
(FOR UNITED ARTISTS)
UNDER CONTRACT TO PARAMOUNT
A BOX OFFICE CHAMPION OF 1934

DINNER AT EIGHT
Metros-Goldwyn-Mayer
Directed by George Cukor

A BOX OFFICE CHAMPION OF 1934

RIPTIDE
Metros-Goldwyn-Mayer
Directed by Edmund Goulding

A BOX OFFICE CHAMPION OF 1934

CHAINED
Metros-Goldwyn-Mayer
Directed by Clarence Brown

A BOX OFFICE CHAMPION OF 1934

BELLE OF THE NINETIES
Paramount
Directed by Leo McCarey

A BOX OFFICE CHAMPION OF 1934

DAMES
Warner Brothers
Directed by Ray Enright

A BOX OFFICE CHAMPION OF 1934

JUDGE PRIEST
Fox
Directed by John Ford
GEORGE STEVENS
DIRECTED

ALICE ADAMS
with KATHARINE HEPBURN

ANNIE OAKLEY
with BARBARA STANWYCK

IN PREPARATION
I WON'T DANCE
with FRED ASTAIRE and GINGER ROGERS
MARK SANDRICH

director

1934
"The Gay Divorcee"

1935
"Top Hat"

1936
IN PRODUCTION

"Follow The Fleet"

with

FRED ASTAIRE AND GINGER ROGERS

RICHARD BOLESŁAWSKI

Directed

5

BOX OFFICE CHAMPIONS

• RASPUTIN AND THE EMPRESS
  BOX OFFICE CHAMPION FOR MARCH, 1934
• MEN IN WHITE
  BOX OFFICE CHAMPION FOR APRIL, 1934
• OPERATOR 13
  BOX OFFICE CHAMPION FOR JUNE, 1934
• THE PAINTED VEIL
  BOX OFFICE CHAMPION FOR DECEMBER, 1934
• LES MISÉRABLES
  BOX OFFICE CHAMPION, FIRST 6 MONTHS, 1935

Current Productions

O'SHAUGHNESSY'S BOY
METROPOLITAN
THREE GODFATHERS

MGM

126 • THE BOX OFFICE CHECK-UP OF 1935
MICHAEL CURTIZ
DIRECTOR

6 BOX OFFICE CHAMPIONS

ALIAS THE DOCTOR
(A BOX OFFICE CHAMPION FOR APRIL, 1932)

DOCTOR X
(A BOX OFFICE CHAMPION FOR AUGUST, 1932)

CABIN IN THE COTTON
(A BOX OFFICE CHAMPION FOR OCTOBER, 1932)

KENNEL MURDER CASE
(A BOX OFFICE CHAMPION FOR NOVEMBER, 1933)

BRITISH AGENT
(A BOX OFFICE CHAMPION FOR SEPTEMBER, 1934)

FRONT PAGE WOMAN
(A BOX OFFICE CHAMPION FOR JULY, 1935)

CURRENT PRODUCTION
CAPTAIN BLOOD

WARNER BROS.-FIRST NATIONAL PRODUCTIONS
SONS OF THE DESERT
METRO-GOLDWYN-MAYER
Directed by William A. Seiter

BARRETT'S OF WIMPOLE STREET
METRO-GOLDWYN-MAYER
Directed by Sidney Franklin

QUEEN CHRISTINA
METRO-GOLDWYN-MAYER
Directed by Rouben Mamoulian

GIRL OF THE LIMBERLOST
MONOGRAM
Directed by Christy Cabanne

SON OF KONG
RKO RADIO
Directed by Ernest B. Schoedsack

KENTUCKY KERNELS
RKO RADIO
Directed by George Stevens
WALDEMAR YOUNG

7 BOX OFFICE CHAMPIONS

1931
THE MIRACLE MAN*
(A CHAMPION FOR MAY, 1931)

1932
LOVE ME TONIGHT*
(A CHAMPION FOR SEPTEMBER, 1932)

1933
SIGN OF THE CROSS*
(A CHAMPION FOR JANUARY AND FEBRUARY, 1933)

1934
MEN IN WHITE
MGM
(A CHAMPION FOR APRIL, 1934)

1935
LIVES OF A BENGAL LANCER*
(A CHAMPION FOR FIRST SIX MONTHS OF 1935)

THE CRUSADES . . . Screen Play*
(A CHAMPION FOR NOVEMBER, 1935)

*In Collaboration
WILLIAM LE BARON PRODUCTIONS

Box Office Champions

"GIRL CRAZY" RADIO
APRIL, 1932

"COLLEGE HUMOR"
JULY, 1933

"I'M NO ANGEL"
ANNUAL, 1933

"TOO MUCH HARMONY"
OCTOBER, 1933

"MANY HAPPY RETURNS"
JUNE, 1934

"THE OLD FASHIONED WAY"
AUGUST, 1934

"BELLE OF THE NINETIES"
ANNUAL, 1934

"GOIN' TO TOWN"
SEMI-ANNUAL, 1935

Current Productions

"CORONADO"

"ROSE OF THE RANCHO"

"KLONDIKE LOU"
WITH MAE WEST

"GIVE US THIS NIGHT"
JAN KIEPURA - GLADYS SWARTHOUT

PARAMOUNT PRODUCTIONS

FRANK CAPRA

1932

AMERICAN MADNESS
(A BOX OFFICE CHAMPION, AUG., 1932)

1933

LADY FOR A DAY
(A BOX OFFICE CHAMPION FOR SEPT. AND OCT., 1933)

1934

IT HAPPENED ONE NIGHT
(A BOX OFFICE CHAMPION FOR SIX MONTHS, 1934)

1935

BROADWAY BILL
(A BOX OFFICE CHAMPION FOR JAN., 1935)

1936

LOST HORIZON

COLUMBIA
CONTRIBUTIONS TO BOX-OFFICE CHAMPIONS:

3 SCREEN PLAYS:
Shipmates Forever (B. O. C. 1935)
Flirtation Walk (B. O. C. 1934)
Dames (B. O. C. 1934)

3 ORIGINAL STORIES:
Shipmates Forever (1935)
Flirtation Walk* (1934)
Dames* (1934)

1 CONTINUITY
Clear All Wires (1933)

Also Released:
Page Miss Glory
Screen Play*

Stranded
Adaptation and Screen Play

Future Releases:
Petrified Forest
Screen Play*

Slim
Adaptation and Screen Play

*IN COLLABORATION
A BOX OFFICE CHAMPION OF 1934

SHE LOVES ME NOT
PARAMOUNT
Directed by Elliott Nugent

DESIGN FOR LIVING
PARAMOUNT
Directed by Ernst Lubitsch

LITTLE WOMEN
RKO RADIO
Directed by George Cukor

EXECUTIVES in charge of PRODUCTION for MGM...

A BOX OFFICE CHAMPION OF 1934

FLYING DOWN TO RIO
RKO RADIO
Directed by Thornton Freeland

THE LOST PATROL
RKO RADIO
Directed by John Ford

A BOX OFFICE CHAMPION OF 1934

A BOX OFFICE CHAMPION OF 1934

A BOX OFFICE CHAMPION OF 1934

ROBERTA
RKO RADIO
Directed by William A. Seiter

THE BOX OFFICE CHECK-UP OF 1935
NORMAN TAUROG
DIRECTOR

7 BOX OFFICE CHAMPIONS

• SOOKY
  A Champion for December, 1931

• PHANTOM PRESIDENT
  A Champion for October, 1932

• A BEDTIME STORY
  A Champion for April, 1933

• WE'RE NOT DRESSING
  A Champion for May, 1934

• MRS. WIGGS of the CABBAGE PATCH
  A Champion for November, 1934

• COLLEGE RHYTHM
  A Champion for December, 1934

• THE BIG BROADCAST OF 1936
  A Champion for September, 1935

PARAMOUNT PRODUCTIONS

CURRENT RELEASE
EDDIE CANTOR
IN
STRIKE ME PINK

A SAMUEL GOLDWYN PRODUCTION
ROY DEL RUTH
DIRECTOR

Box Office Champions

"WINNER TAKE ALL"
JULY, 1932
"CAPTURED"
SEPT., 1933
"KID MILLIONS"
NOV., 1934
"FOLIES BERGERE"
MARCH, 1935

“THANKS A MILLION”
20TH CENTURY - FOX

“BROADWAY MELODY OF 1936”
OCTOBER, 1935

Screen Plays
by
Casey Robinson

BOX OFFICE CHAMPIONS

"EIGHT GIRLS IN A BOAT"
(1934)

“I FOUND STELLA PARISH”

LATEST RELEASE

“CAPTAIN BLOOD”
Box Office Champions

Jewel Robbery
A Champion for August, 1932

Adorable
A Champion for June, 1933

Fashion Follies of 1934
A Champion for February, 1934

William Dieterle
Director • Warner Bros.-First National Productions

1934-1935 Productions

Fog Over Frisco
Madame Du Barry
The Fire Bird
Concealment
Dr. Socrates
Enemy of Man

Co-Directed
A Midsummer Nights Dream

Current Production
The Story of Louis Pasteur
A BOX OFFICE CHAMPION OF 1935

Richard Boleslawski

LES MISERABLES
UNITED ARTISTS
Directed by Richard Boleslawski

Henry Hathaway

LIVES OF A BENGAL LANCER
PARAMOUNT
Directed by Henry Hathaway

A BOX OFFICE CHAMPION OF 1935

W. S. Van Dyke

FORSAKING ALL OTHERS
METRO-GOLDWYN-MAYER
Directed by W. S. Van Dyke

George Marshall

A BOX OFFICE CHAMPION OF 1935

William Keighley

G-MEN
FIRST NATIONAL
Directed by William Keighley

Alexander Hall

A BOX OFFICE CHAMPION OF 1935

LIFE BEGINS AT 40
FOX
Directed by George Marshall

A BOX OFFICE CHAMPION OF 1935

GOIN' TO TOWN
PARAMOUNT
Directed by Alexander Hall

G-136 • THE BOX OFFICE CHECK-UP OF 1935
PARAMOUNT
PICTURES
PRODUCED
BY
DOUGLAS
MAC LEAN

“SO RED THE ROSE”

*MAMA LOVES PAPA
A BOX OFFICE CHAMPION FOR AUGUST, 1933

TILLIE AND GUS

*SIX OF A KIND

MELODY IN SPRING
A BOX OFFICE CHAMPION FOR APRIL, 1934

LADIES SHOULD LISTEN

MRS. WIGGS OF THE CABBAGE PATCH
A BOX OFFICE CHAMPION FOR NOVEMBER, 1934

PEOPLE WILL TALK

ACCENT ON YOUTH
A BOX OFFICE CHAMPION FOR AUGUST, 1935

TWO FOR TONIGHT

* ORIGINAL STORIES IN
COLLABORATION WITH
KEENE THOMPSON

THE BOX OFFICE CHECK-UP OF 1935 137
"SEQUOIA"
Screen Play ∗
by
CAREY WILSON

* IN COLLABORATION.

EDWARD EVERETT HORTON
WILLIAM ANTHONY McGUIRE

AUTHOR–ASSOCIATE PRODUCER

"THE GREAT ZIEGFELD"

M-G-M

BOX OFFICE CHAMPIONS

OUT ALL NIGHT - (UNIV.) - SCREEN PLAY - DIALOGUE
LITTLE MAN, WHAT NOW? (UNIV.) SCREEN PLAY
KID FROM SPAIN (U. A.)
ROMAN SCANDALS (U. A.) SCREEN PLAY
WHOOPEE - BASED ON THE STAGE SHOW

WRITTEN AND STAGED BY WM. ANTHONY McGUIRE

BOX OFFICE HITS

DISORDERLY CONDUCT - OKAY AMERICA - KISS BEFORE THE MIRROR

STORY AND SCREEN PLAY
STORY AND SCREEN PLAY
SCREEN PLAY
A BOX OFFICE CHAMPION OF 1935

THE LITTLE MINISTER
RKO RADIO
Directed by Richard Wallace

A BOX OFFICE CHAMPION OF 1935

DAVID COPPERFIELD
METRO-GOLDWYN-MAYER
Directed by George Cukor

A BOX OFFICE CHAMPION OF 1935

EXECUTIVES in charge of PRODUCTION

Darryl Zanuck
20th Century-Fox

A BOX OFFICE CHAMPION OF 1935

J. L. Warner
Warner Brothers

A BOX OFFICE CHAMPION OF 1935

Harry Cohn
Columbia

A BOX OFFICE CHAMPION OF 1935

MY HEART IS CALLING
GAUMONT-BRITISH
Directed by Carmine Gallone

A BOX OFFICE CHAMPION OF 1935

BROADWAY BILL
COLUMBIA
Directed by Frank Capra

A BOX OFFICE CHAMPION OF 1935

RUGGLES OF RED GAP
PARAMOUNT
Directed by Leo McCarey

EXECUTIVES in charge of PRODUCTION

Carmine Gallone

A BOX OFFICE CHAMPION OF 1935

EXECUTIVES in charge of PRODUCTION

Harry Cohn
Columbia
HOOT GIBSON
CURRENT CHAMPION WESTERNS

1935 Release
FRONTIER JUSTICE
SWIFTY
LUCKY TERROR
SUNSET TRAIL
RAINBOW END

DIVERSION PICTURES INC.
WALTER FUTTER, PRES.

J. WALTER RUBEN
DIRECTOR
"PUBLIC HERO NO. 1"
A BOX OFFICE CHAMPION FOR JUNE, 1935

AN IRVING THALBERG PRODUCTION
"RIFF RAFF" • WITH JEAN HARLOW
SPENCER TRACY • UNA MERKEL • MICKEY ROONEY

METRO - GOLDWYN - MAYER
PICTORIAL VALUES IN SCREEN ENTERTAINMENT

What cinematography is doing to advance the effectiveness of the art of the film

by CHARLES G. CLARKE, A.S.C.

LOOKING at the trends of motion picture photography from the viewpoint of the motion picture cameraman we see many interesting developments. That the Directors of Photography have kept pace with ever-raising standards of technique is apparent to all who have seen the recent output of pictures. The high photographic excellence of such pictures as "Les Miserables," "Sequoia," Mutiny on the Bounty," "Anna Karenina," "Cleopatra," "Scarlet Pimpernel," "Midsummer Night's Dream," "Barbary Coast" and scores of others, is ample proof that an earnest group of workers are ever striving for perfection in their art.

If the photography of the American picture was the standard set for photographers the world over during former years, in what manner then has it been possible to obtain still greater perfection? Probably the greatest aid to the photographer in obtaining the naturalness of lighting that he is working for, has been the recent perfection of a super-sensitive film of great rapidity which yet retains a photographic quality theretofore never achieved. This extra sensitivity has permitted a correct exposure with a substantial reduction of the amount of artificial light formerly required, thus resulting in more life-like lightings, proper relationship of shadows to highlights, and the other elements of naturalness inherent in normal lighting.

One of the greatest benefits of this new film is its more true rendition of contrast. It has been generally necessary to resort to different forms of "diffusion" in an effort to imitate the gradations as seen by the eye, and this has destroyed a certain amount of definition.

This loss of sharpness was especially apparent in some of the theatres throughout the country where the projection equipment had not kept pace with the times, and also in some of the theatres using the most modern equipment—that is, using high-intensity light elements, which by their nature further destroy the sharpness of the image thrown on the screen. With the newer film, provided the negative and positive receive the correct laboratory processing, the full gradations of contrast are preserved in the print without the use of diffusion, and thus a crystal clear image is recorded upon the film.

The subject of diffusion is one that calls for understanding among the exhibitors and photographers. With the broad standards of projection that exist in the theatres throughout the country—good, bad and absolutely indifferent—it is natural that a production that appears perfect in one theatre will suffer in another where standards of projection are not so high; so the cameraman has been obliged to photograph his pictures with the former theatres in mind and feel helpless about the latter. I am glad to believe that the trend is towards brilliant, sharp pictures from now on.

One thing that some critics should bear in mind is that the motion picture photographer must present his leading women on the screen without benefit of retouching in any form whatever. All must be done with skillfully placed lights, for make-up does not remove lines and age from the face and skin. Moreover the players are constantly moving about and changing positions in relation to the lighting, together with the limitations of bulky blimped cameras with the ever-attendant microphone dangling close overhead; with this all the players must be advantageously photographed.

In all cases the cinematographer must keep the story interesting with adroit camera technique, following the actors in motion from set to set and maintaining what we call "mood," or the type of lighting correct for the physiological interpretation of action and setting. To spectators who have given the matter any thought at all, the simple line, "Photographed by ——" brings a consciousness of the skill necessary to achieve the results before him. Be that as it may, there is certainly room for better understanding of the problems of the theatre and photographer. The technical departments of the studios are ever working towards realism, and the advantages made by them are no less than marvelous. The majority of pictures produced contain a great portion of footage known in the studios as "process shots." Naturally there are innumerable ramifications of the process shot, but the simplest example is where the background is made, say, in some foreign country, then developed, projected and rephotographed with actors and portions of sets before it here in the studio. Witness a production such as "Mutiny on the Bounty," where a considerable portion of that picture was made in the above manner, yet by the skillful matching of the process scenes with those actually made in Tahiti, and on the boats at sea, the spectator can not distinguish the actual from the process scenes.

Certainly the technical perfection of "Last Days of Pompeii" suggests some recognition of those unsung workers behind the cameras who have made all this magic possible. On all the larger productions nowadays there are a staff of photographers, each member especially skilled in his part and each group contributing its portion of scenes to make up the final picture. For exploitation reasons these men are never heard of, yet the present high standard of pictures could not be made without this background of artists.

It is regrettable that the public is not more conscious of their efforts, for if their recognition and constructive criticism of the good and bad became more generally discussed, more definite goals of public approval could be striven for.
WHAT MADE THE BOX OFFICE CHAMPIONS

[Continued from page 7]

acceptable to all. Champions of the past, and of this year particularly, convincingly demonstrate that such an argument is contrary to fact. The Champions tabulated in the following pages embrace every form of screen entertainment, in all phases commonly believed to be of interest to every kind and class of theatre-goer. Class pictures, supposedly only of interest to the intelligentsia, were sources of amazement to producer and showman alike as they witnessed the eagerness with which the masses supported them. Similarly, pictures calculated to appeal only to the average patron, somehow or other possessed the mysterious quality that appeals to the critical.

If there were no such thing as universal appeal, it would be interesting to hear some learned psychologist explain the success of such Champions as "Barretts of Wimpole Street," "Count of Monte Cristo," "White Parade," "Little Minister," "Copperfield," "Scarlet Pimpernel," "Les Miséricables," "Oil for the Lamps of China" and "Anna Karenina," among others. Generally, they were rather seriously toned; pictures presumed to engage the attention of that class preferring to do a little sober thinking while being entertained, yet they clicked with the majority of theatre patrons.

It is not so difficult to explain the Will Rogers or Shirley Temple pictures. Here were two personalities that were the absolute essence of human interest. To a much lesser extent, the same thing is true of several other stars—Clark Gable, Joan Crawford, James Cagney, Claudette Colbert, Fred Astaire and Ginger Rogers. Joe E. Brown, Dick Powell, Wallace Beery and others.

Whereas in the case of the above named class pictures, certain conditions were established, the same apparent difficulty was not encountered in the majority of the Champions. One can readily understand why the operatic or ragtime musical like "One Night of Love," "Naughty Marietta," "Kid Millions," "Goldilocks," "Flirtation Walk," "Gay Divorcee," et al, became successes.

So one can appreciate the many romances, dramas, comedies, the topical G-man cycle, and thrill action Champions. But it is another case entirely when one considers "Sequoia." Here Mother Nature was the "star"; a deer and a mountain lion were prominent "personalities." Nevertheless, the picture had that quality of understandable, believable human interest.

Other oddities crop out as one analyzes the Champions, all of which are not "show-window pictures." There are several of which on production schedules were termed "Class B." Yet for the investment made, they turned in profits compensating for more elaborately staged features which failed. "Hideout," with Robert Montgomery, and "The Gilded Lily," with Claudette Colbert, had the advantage of well known names, but how can "Mrs. Wiggs of the Cabbage Patch," featuring an unknown and a cast of stock players, be accounted for? Homespun, down-to-earth comedy-drama, it played on every one of the seven elemental human emotions.

In stripping their features of any false pretenses, producers demonstrated by their Champions that they have a controlled working knowledge of fundamental human nature. Showmen, as demonstrated by the intelligent manner in which they marketed the Champions, demonstrated that they too, having a similar knowledge, both understood what the producer was aiming at and how the public wanted their efforts called to its attention. The public, appreciative of and sympathetic to both, and also assured that it would get what it wanted, responded. These three forces combined to make the Champions.

BOX OFFICE CHAMPION DIRECTORS

[Continued from page 15]

JAMES WONG HOWE CAMERAMAN

BOC BOX OFFICE CHAMPIONS

VIVA VILLA

MANHATTAN MELODRAMA

THE THIN MAN

POWER AND THE GLORY

M-G-M
THE EXHIBITOR
WRITES HIS
OWN REVIEWS

[Continued from page 73]

sons will enjoy." Of Douglas Fairbanks' "Headin' South," a contributor said: "Plenty of action; the kind he is best liked in here."

But as against these days of double featuring—and sometimes triple billing—a showman commented on Norma Talmadge's "De Luxe Annie": "Could have been shorter, as a seven-reel picture makes a long show when you run a one or two-reel comedy with it."

To quote from all the letters of exhibitors who say they are benefiting directly from reading the reports in the department would indeed require many columns of type. "These reports are valuable," "a lot of benefit," "we have particularly enjoyed and profited from the reports," "I think this section alone is worth the price," "it is a pleasure to join in," "very helpful," "I don't know what I would do without it," "the most important department," "a fine feature," "it means a lot to me"—and so on, the comment reads.

The function and conduct of the department are summed up finally in these words from Charles S. Edwards of the Queen theatre at Pilot Point, Texas: ""What the Picture Did for Me" belongs to us, and is the only place in the world we can say what we want to, and wherein we can tell the truth as we see it."

BRITISH PRODUCTIONS
DIGS in for SIEGE

[Continued from page 116]

studio, has the equipment and the experience to make bigger pictures whenever they are wanted. Universal has an affiliation with a British production unit which takes it also out of the "just quote" class. Paramount, Radio and Columbia, alone of the major companies, lack production affiliations which can, at need, be used to make pictures for America.

Alternative to the policy of big picture production by American companies in England is the establishment of a liaison between these companies and the vast number of new independent British production enterprises. These companies have come into existence with resources which can be gauged by the lavish scale on which they
are acquiring American talent. It is a fact that the financing available in this country makes it possible for quite a number of companies to outbid even a major American company if any specified celebrity is felt to be necessary. Yet many of these concerns are at present, so far as a world release is concerned, up in the air.

One obvious result may be the ultimate establishment of an independent distributing organization in America, handling only British films. Another may be that the product of these companies will find its way into major American outputs. Undoubtedly, by one channel or another, these new companies will, in the next year, seek to place 30 or more films in America.

It is impossible to give a list of new British production enterprises and studio plans which would not quickly be obsolete, but the imminent enormous increase in the output of worth-while films can be sensed from a mere statement of names of some companies already functioning.

British National Films, backed by two millionaires, is interested in the "Pinewood" studio at Iver, which is to have four big floors and facilities for color production on a big scale. It is one of eight British production companies which will release in U. K. through the C. M. Woolf company, General Film Distributors. The others are:

Herbert Wilcox Productions, announcing ten big features a year.

Garrett Klement Pictures, which has Anna Sten, Cary Grant, Harry Wilcox and other big stars signed and a formidable list of directors and technicians.

Capitol Productions, sponsored by Max Schach, associated with Karl Grune in "Abdul the Damned."

Denham Productions, which made "Moscow Nights," with Harry Baur.

Radius Films, first film is "No Monkey Business."

Cecil Films, controlled by Herman Feller, lately production executive of Gaumont-British.

Hammer Productions, which has just shown "The Mystery of the Mary Celeste."

City Film Corporation, which is exploiting, among other stars, Yvonne Arnaud and Robertson Hare, of the once famous Aldwych Theatre company.

Various special fluctuations promise the early appearance in big British productions of such stars as Leslie Howard, Elisabeth Bergner, and Douglas Fairbanks, Jr., and these plans multiply so rapidly that a Hollywood directory is really the best short guide to future British production.

Some people, including John Maxwell, believe that current production policies are too optimistic and that a great deal of investors' money will be lost. The final confirmation or contradiction of these doubts may be provided by the American box office.
EDMUND GRAINGER
PRODUCER

DIAMOND JIM
UNIVERSAL'S BOX OFFICE CHAMPION OF THE YEAR

NOW IN PRODUCTION
SUTTER'S GOLD

RELEASED
LOVE BEFORE BREAKFAST
WITH CAROLE LOMBARD AND PRESTON FOSTER

INVISIBLE RAY
WITH BORIS KARLOFF AND BELA LUGOSI

THE GREAT IMPERSONATION
WITH EDMUND LOWE

UNIVERSAL

ROBERT RISKIN
6 BOX OFFICE CHAMPIONS

1932
AMERICAN MADNESS
STORY AND DIALOGUE
(A CHAMPION FOR AUGUST, 1932)

SHOPWORN
DIALOGUE*
(AN ANNUAL CHAMPION FOR 1932)

1933
LADY FOR A DAY
SCREEN PLAY
(A CHAMPION FOR SEPTEMBER AND OCTOBER, 1933)

1934
IT HAPPENED ONE NIGHT
SCREEN PLAY
(A CHAMPION FOR SEPTEMBER AND OCTOBER, 1933)

1935
BROADWAY BILL
SCREEN PLAY
(A SEMI-ANNUAL CHAMPION FOR 1935)

THE WHOLE TOWN'S TALKING
SCREEN PLAY*
(A CHAMPION FOR MARCH, 1935)

1936
OPERA HAT
SCREEN PLAY
* IN COLLAB.
Not only does it tell WHAT’S WHAT in the world of motion pictures but it is the industry’s own WHO’S WHO.

Now in preparation for

1936 - 37
Inauguration of seasonal wear is oftentimes highlighted by theatre tieups, such as straw hats stunts on the recent Chevalier picture, and what can be done to put over a merchandising drive is illustrated by Manager Billings Booth’s “Uptown Color Week” campaign in Jamestown, N. Y., to build up interest in his showing of “Babes in Arms” and “The Winter Garden theatre. All merchants in the theatre block combined with Booth to stress color fashions of all kinds, and of course carried theatre publicity in every medium of their advertising.

The above instances are just a few of the hundreds of reports that first come to mind. Theatre men responsible for them have reached into different fields and contacted various mediums to put over their exploitations, but what distinguishes each stunt and tieup, what they all have in common, is definite box office showmanship, an exploitation skill that causes two admissions to grow where only one grew before.

This rare and much discussed talent of showmanship is also exemplified in the accomplishments of the winners of the Silver and Bronze plaques given monthly as the main prizes in the Quigley Awards sponsored by the Managers Round Table Club. The plaques, First Mention and Honorable Sheepskin Certificates voted theatre men, go in every instance to the entrants illustrating in their campaigns the keenest appreciation of the virtues of showmanship—the snaring of that unusual ticket-selling slant.

As, for example, the personal-column idea used by J. Lloyd Dearth, of the Capitol, Vancouver, B. C., on “Kid Millions” wherein this showman ran a series of personalities from a fictitious couple stemming supposedly from an accidental meeting, the boy and girl exchanging messages in the papers finally agreeing to meet at the corner of the theatre. Curious crowds gathered, only to discover via Dearth’s posters that the couple had gone to see the picture. The city was excited for days.

Listed high must also be the campaign offered by Manager Fred Souttar, of the Lincoln in Belleville, Ill., who organized a civic celebration in the form of a Dickens Day on “David Copperfield.” The city fathers got behind the stunt enthusiastically because Souttar discovered that in 1842 Charles Dickens himself had spent the night in Belleville during his tour of America.

The essence of showmanship is indicated also in Sig Solomon’s angle of hiring a Mae West proxy to serve for the star in a highly publicized tour of Newark, N. J., as part of the build-up at the Regent on “Goin’ to Town.” The proxy visited the Mayor, was guested at luncheons, ball games and the center of attraction at the picture’s Hollywood showing.
WHAT THE PICTURE
DID FOR ME

First National


OIL FOR THE LAMPS OF CHINA: Josephine Hutchinson, Pat O'Brien, Jean Muir—This is a swop. Everyone pleased even though it is a little flat. It certainly boosted Pat in this village, but we do think anything could boost Josephine Hutchinson. Played October 30-31—Talisman Theatre, Rose Mtn. Small town patronage.

GB Pictures

ALIAS BULLDOG DRUMMOND: Jack Pay Wray—Wow! What a nightmare. W they (cash customers) will come back.—Regent, Strand Theatre, Kansas, Kansas. Rur-
age.

Invincible

—A dandy program picture. Excellent ing. Holds the interest, and has go-
real. It sent them out laughing. 04 motto for showmen was: “Always k-
ing when you say goodbye.” Sound gers. Running time, 60 minutes.—
Globe Theatre, Holyoke, Mass. Gen-

Metro-Goldwyn-

AFTER OFFICE HOURS: Co Bennett—Anyone who don’t like-
ment. Lots of everything, sure does his stuff and Connie Rankin, Plaza Theatre, Tilb
General patronage.

ANNA KARENINA: Gret
—Didn’t draw but you can’t
or the stars. Rather slow-
town picture. Should have some older picture. Play P. Musselman, Princess TI
town patronage.

ANNA KARENINA: Freddie Bartholomew—T
we have shown in the
customers to come to see
No over acting. Right I
your public. Played N
re, Rosedale, Miss. S.

BARRETTS OF Wl
ma Shearer, Fredric
picture, as we all know
seem: If it don’t it
you a lot of good
received many favor
Plaza Theatre, Tilb
patronage.

BONNIE SCOTT
fulfilled two-reel co-
tain following that
emotional bow long
of a type.—A. E.
bia, City, Ind.

BROADWAY
Merkel, Robert
musical of the
mosa, Iowa.

CALM YO!
Robert Young
yes, any
men in ear
Saturday
Played Sc
ter, Conn.

CHIN
Berry
ter M.
expect
Hallo
Octal
Can

The box-office pulse of the motion picture industry is consistently and accurately reflected in these two straight-from-the-exhibitor features of Motion Picture Herald.

They provide the final gauge of talent value in authentic, concise form as reported by those who sell motion pictures direct to the public.

“What The Picture Did For Me” is a picture reporting service conducted by exhibitors and for exhibitors.

MOTION PICTURE

• A Quigley Publication

150 • THE BOX OFFICE CHECK UP OF 1935
the Industry

Only those representing theatres that are 100% independent may participate.

“Theatre Receipts” is a tabulation of grosses of individual pictures in key cities, representing 8,000 bookings in 157 key theatres.

Each is a definite guide to the nationwide trade value of the finished product. Hence both are followed by every branch of the industry—Exhibition, distribution and production alike—by showmen, by actor and director as well.

HERALD
EWING SCOTT
DIRECTOR
UNDER CONTRACT TO
PARAMOUNT
LITTLE AMERICA
NOW DIRECTING
BORDER FLIGHT
From His Own Original Story

SIDNEY BUCHMAN
WRITER

Box Office Champions:

SHE MARRIED HER BOSS
LOVE ME FOREVER (In Collaboration)
WHOM THE GODS DESTROY
SIGN OF THE CROSS (In Collaboration)
I’LL LOVE YOU ALWAYS
IF I HAD A MILLION

COLUMBIA PICTURES

MUSIC HELPS STORY TELLING AND SELLING

[Continued from page 89]

tional requirement—had to stay right on the job.

In large metropolitan productions plays were quite thoroughly scored, of course, and the music set to cues. In lesser houses the pianist "ad libbed." In sad scenes he drifted into the tear-jerking "Hearts and Flowers," and ominous situations were accompanied by eerie chords of musical menace.

The logical successor to this emotion-augmenting pianist was the organist of the still-picture days who, either from scored music or using his own melodic judgment, played music to fit the mood of the flickering dramas or comedies.

Scoring a modern talking picture, of course, is by no means so simple. Instead of working with cues, as with stage productions, we have to work with definite timing. The recording has to be accurately timed and fitted. But the same old technique holds as to moods. Sad scenes are generally backgrounded by music conveying pathos, even though we’re a bit beyond the mawkish "Hearts and Flowers" era. Tramping of soldiers, and the stirring events of conflict, are colored by harmonies tinged tonefully with the blare of brassy trumpets and the roll of drums. Atmosphere is still atmosphere.

DOWN to the SEA IN TANKS

William Darling adds a marine novelty to production technique

S

t designing and construction is one of the modern miracles of present-day motion picture production. So important has the art become that in every studio under the guidance of one accomplished chief, hundreds of technicians, artisans, draftsmen, painters, electricians, sculptors and laborers, are regularly employed in the mechanics of set construction. To them, as much as to producer, director, star and cameraman, is due great credit for the elaborate and authentic backgrounds of all pictures made. To appreciate the work of these men, let us examine the efforts of one of them.

William Darling, 20th Century-Fox art director, is peculiarly representative of those Aladdin’s, the art directors, who can

[TURN TO PAGE 156]
LEWIS E. GENSLER
PRODUCING
FOR
PARAMOUNT

DWIGHT TAYLOR. Writer

BOX OFFICE CHAMPIONS:

LADY BY CHOICE (COL.)
GAY DIVORCEE (RADIO)
TODAY WE LIVE (MGM)
TOP HAT (RADIO) and

FOLLOW THE FLEET
RADIO
HATS IN THE AIR
AN ORIGINAL STORY FOR M-G-M
KING VIDO
DIRECTOR

BOX OFFICE CHAMPIONS:
BIRD OF PARADISE
THE CHAMP

CURRENT RELEASE

SO RED THE ROSE
FOR PARAMOUNT

LEW POLLACK
SONG WRITER

WROTE MUSIC FOR
I LOVE TO RIDE THE HORSES ON THE MERRY-GO-ROUND
(From KING OF BURLESQUE)

and

AT THE CODFISH BALL
EARLY BIRD

For CAPTAIN JANUARY
(WITH SHIRLEY TEMPLE)

20th CENTURY-FOX
Ralph Spence

William Darling

conjure up overnight a section of the Grand Canyon or an ice jam on the Kennebec river. The "back lot" at 20th Century-Fox is covered with Darling's artistic achievements. Some may remain only a month, but most of his masterpieces of construction are permanent fixtures, to be used over and over again.

His pet achievement is a huge tank, some 200 feet long, 30 feet wide and five feet deep. It is a versatile property. Today it may be a Maine waterfront, tomorrow a prison moat, Tuesday a week, the home of sporting dolphins.

In its natural state, unadorned, this tank isn't much to look at. It might be a section of a storm drain or an irrigation canal. But when Darling is confronted with a scenario which calls for water stuff he doesn't bat an eyelash. He calls good old Joe Tank into action.

In the twinkling of an eye, his designers contrive blueprints, estimates are completed, and material is on the ground before the prints are dry. The genii's of hammer and saw have whipped into shape the forbidding masonry walls of Fort Jefferson for "The Prisoner of Shark Island."

Today, at least, the tank is the shark-filled moat surrounding the fort in which Warner Baxter, playing the role of Dr. Samuel Alexander Mudd, is incarcerated for aiding in the escape of John Wilkes Booth after the assassination of President Lincoln. Waves lap at the gray-stoned gates of the prison, propelled by hidden turbines. No prisoner would dare attempt an escape through those shark-infested waters.

Last week Darling called the tank into action to provide a Maine waterfront for Shirley Temple's latest picture, "Captain January." A wharf jutted into the stream.

[TURN TO PAGE 160]
CARL PIERSON
DIRECTOR
OF
JOHN WAYNE PRODUCTIONS
ALSO
THE NEW FRONTIER
AND
THE SINGING VAGABOND
WITH GENE AUTREY
REPUBLIC PICTURES

TALBOT JENNINGS
WRITER

MUTINY ON THE BOUNTY
(IN COLLABORATION)
ROMEO AND JULIET

METRO-GOLDWYN-MAYER
ARLINE JUDGE

20th CENTURY-FOX

COMPLIMENTS OF THE SEASON

for

ROBBINS MUSIC CORPORATION
LEO FEIST, INC.
OLMAN MUSIC
PAUL WHITEMAN PUBLICATIONS
RUDY WIEDOFT PUBLISHING CO.
MAYFAIR MUSIC CORP.
“MUTINY ON THE BOUNTY”
A
FRANK LLOYD
PRODUCTION

IN PREPARATION
"UNDER TWO FLAGS"
for
20th Century-Fox

JOHN G. BLYSTONE
DIRECTOR

Box Office Champions:
TOO BUSY TO WORK
MY LIPS BETRAY
THE COUNTY CHAIRMAN

Current Attractions
BAD BOY
GENTLE JULIA

20th CENTURY-FOX
sprinkled with lobster traps and fishing nets drying in the sun. A Gloucesterman schooner rolled with the tide.

In "Way Down East" the tank became the raging Kennebec river in Maine, filled with plunging ice floes. This frigid layout provided one of the most thrilling scenes in film annals. Huge blocks of ice, ingeniously contrived from five-gallon cans and a liberal application of plaster, pitched and churned down the raging stream, moving rapidly towards the falls.

These ice cakes, too, had to be substantial, for aboard one floating cake precariously clung Rochelle Hudson and Edward Trevor, while Henry Fonda galloped to the rescue, leaping like a mountain goat from floe to floe, somewhat reminiscent of the baying bloodhounds who pursued poor Eliza.

Huge turbines stirred the water at the rate of 1,000,000 gallons an hour. A dozen wind machines whipped the surface of the stream, blowing cornflake snow in blizzardly fashion upon the actors, who were bundled to the ears in heavy winter clothing. On the sideline the property man stirred gallons of sunburn lotion, for the scene was shot on one of the hottest days of the year and technicians who worked in the water up to their armpits were as red as spanked babies.

Not long ago stark drama was unintentionally provided in the tank when Bill Robinson and John Boles nearly lost their lives when pinned beneath floating debris. An inhalator squad was called before Robinson could be revived. On this occasion the tank represented a swamp for Shirley Temple's "The Littlest Rebel."

Not long ago, through an adroit bit of scene shifting, the tank became a canal flowing gently through the Ohio Valley, providing the background for "The Farmer Takes a Wife," with Janet Gaynor and Henry Fonda. A realistic barge, propelled by hidden wires, was the stage for an intense bit of dialogue between Miss Gaynor, Charles Bickford, Slim Summerville and a lad who identified himself as John Wilkes Booth. The hillside running up from the edge of the canal was verdant with grass. Sheep grazed peacefully, gazing curiously at the horses who plodded along the towpath.

For several years the tank represented a Shanghai water-front. It rarely changed. Row upon row of dilapidated houses stretched back from the water, terminating in the distance in a painted drop which melted perfectly into the foreground. The tides rose and fell against the piling, as completely dirty as any Chinese harbor could be when offal is dumped promiscuously overboard.

Along this harbor front such pictures as "Grand Canary," "Shanghai Madness" were made.
A MERRY XMAS and
A HAPPY NEW YEAR

JOHN MEEHAN
NOW ENJOYING MY SIXTH
CHRISTMAS AT M-G-M

ROY CHANSLOR
WRITER

BOX OFFICE CHAMPION:
1935
FRONT PAGE WOMAN

NOW PREPARING SCREEN PLAY
THE HOMETOWNERS
(GEO. M. COHAN)
WARNER BROS.-FIRST NATIONAL

E. R. ERNIE HICKSON
7-YEARS TECHNICAL DIRECTOR
FOR
MONOGRAM NOW REPUBLIC
—— 115 PRODUCTIONS, INCLUDING ——

"SHOCK"
"GIRL OF THE LIMBERLOST"
"KEEPER OF THE BEES"
"HOOSIER SCHOOLMASTER"
"FRISCO WATERFRONT"

"DANCING FEET"
"FORBIDDEN HEAVEN"
"JANE EYRE"
"TWO SINNERS"
"HITCH HIKE LADY"
and "Oil for the Lamps of China" were filmed. In the case of the latter picture, Warner Brothers rented the set for a week, a practice not uncommon in Hollywood.

A month from now, a submarine may push its periscope to the surface of Bill Darling's tank. Perhaps miniature shots of a naval engagement will be filmed there. It is no worry of Darling's. He waves his hand or rubs his lamp, and new sets are magically provided. Film technicians work such miracles as simply as boiling an egg.

For seventeen years, Darling has been creating sets, and his structures alone have entailed average aggregate expenditure of more than $5,000,000 yearly.

Early in his youth Darling had an ambition to become a civil engineer in his native Hungary. After two years of study, the mechanics of civil engineering proved too much of a bore, and he entered the Academy of Fine Arts at Budapest. Though at twenty-three he was recognized as a fine portrait painter, he continued his studies in art schools of Vienna, Paris, Munich and other centers, spending most of his time perfecting the peasant art. And to attain this end he lived with the peasants of France, Hungary, Germany and Austria.

Coming to America in 1910, he worked in factories and shipyards, on the wharfs, in brick yards and even at building roads. An accident brought him into pictures. While driving through Santa Barbara his automobile broke down near the American Film studios. Learning that a position of scenic artist and draftsman was open, he applied for a trial.

P. S.—He got the job.—Stanley Morris.

INDEX TO ADVERTISERS

Fred Astaire ........................................ 105
Lloyd Bacon ......................................... 50
Earl Baldwin ......................................... 51
Richard Boleslawski .............................. 126
Samuel Bischoff ................................... 155
John G. Blystone .................................. 159
Joe E. Brown ....................................... 86
Nacio Herb Brown .................................. 166
Sidney Buchman .................................... 152
David Butler ........................................ 107
James Cagney ...................................... 87
Roy Chanslor ....................................... 161
William Conselman ............................... 56
Consolidated Film Corp. ......................... 81
Claudette Colbert .................................. 99
Edward F. Cline .................................... 142
Jack Conway ....................................... 145
Gary Cooper ........................................ 57
Frank Capra ......................................... 130
Joan Crawford ...................................... 82
John Cromwell ..................................... 121
Michael Curtiz ...................................... 127
Henry D. Davis ...................................... 131
G. B. DeSylva ....................................... 88
William Dietrich ................................... 135
Lionel Atwill .............................. 114
First Division ...................................... 19-14
Fox ................................................. 27
Arthur Freed ........................................ 146
Tay Garnett ......................................... 38
Lewis E. Gensler ................................... 153
Edmund Grainger ................................. 147
Howard Hawks ..................................... 74
Lawrence Hazard .................................... 160
E. R. Hickson ....................................... 161
Edward Everett Horton ......................... 138
William K. Howard ............................... 113
James Wong Howe ................................. 144
Harold Hurley ...................................... 93
Imperial ............................................. 39
Talbot Jennings ................................... 157
Buck Jones .......................................... 44
Artie Judge .......................................... 154
William LeBaron ................................. 130
Walter De Leon ................................. 162
Albert Lewin ....................................... 117
Frank Lloyd ........................................ 159
Robert Lord ......................................... 112
Arthur Lubin ....................................... 155
Douglas MacLean .................................. 137
George Marshall ................................... 122
Metro-Goldwyn-Mayer ......................... 62
William A. McGuire .............................. 139
Norman McLeod ................................... 110
John Meekin ........................................ 161
Peter Milne ......................................... 146
Jane Murfin ......................................... 95
Paramount ......................................... 3-4
Diversi Pictures .................................. 141
Carl Pierson ........................................ 157
Low Pollack ........................................ 148
Dick Powell ........................................ 97
Le Roy J. Printz .................................... 142
RKO Radio ......................................... 20-21
RCA ............................................... 101
Rex Productions ................................... 58
Reliance Productions ............................. 32
Republic ........................................... 72
Robert Riskin ...................................... 147
J. J. Robins ......................................... 154
Casey Robinson .................................... 134
Ginger Rogers ...................................... 103
J. Walter Ruben .................................... 141
Wesley Ruggles .................................... 69
Roy Del Ruth ........................................ 58
Mark Sandrich ...................................... 126
Ewing Scott ........................................ 152
William A. Seiter ................................ 67
David O. Selznick ............................... 65
Harry Sherman Prod. ......................... 61
Ralph Spence ...................................... 156
John M. Stahl ....................................... 72
Guy Standing ....................................... 149
George Stevens .................................... 155
Hunt Stromberg .................................... 118
A. Edward Sutherland ......................... 109
Norman Taurog .................................... 133
Dwight Taylor ...................................... 153
Shirley Temple ................................... 26
United Artists ..................................... 33
Universal ......................................... 78-79
Charles Vidor ...................................... 160
King Vidor ......................................... 149
Claudine West ..................................... 156
Carey Wilson ...................................... 138
Harold Young ...................................... 123
Waldemar Young .................................. 129
Zeidman Film ...................................... 45
That's how champions are made!

Eastman positive

Eastman negative

Brulatour service

In the ultimate important step of capturing the various elements of production on film, producers always specify Eastman to obtain the finest results.

Eastman negative, Eastman positive and Brulatour service—these three elements have long been recognized by the industry as vital factors in the making of Box Office Champions...
CHECK UP THE LAST YEAR—OR THE LAST TWENTY YEARS—THE RECORDS ARE CLEAR ON THIS: IT'S EDUCATIONAL PICTURES THAT LIGHT THE WAY FOR SHORT SUBJECT PROGRESS.

DISTRIBUTED IN U.S.A. BY 20th CENTURY—FOX FILM CORP.