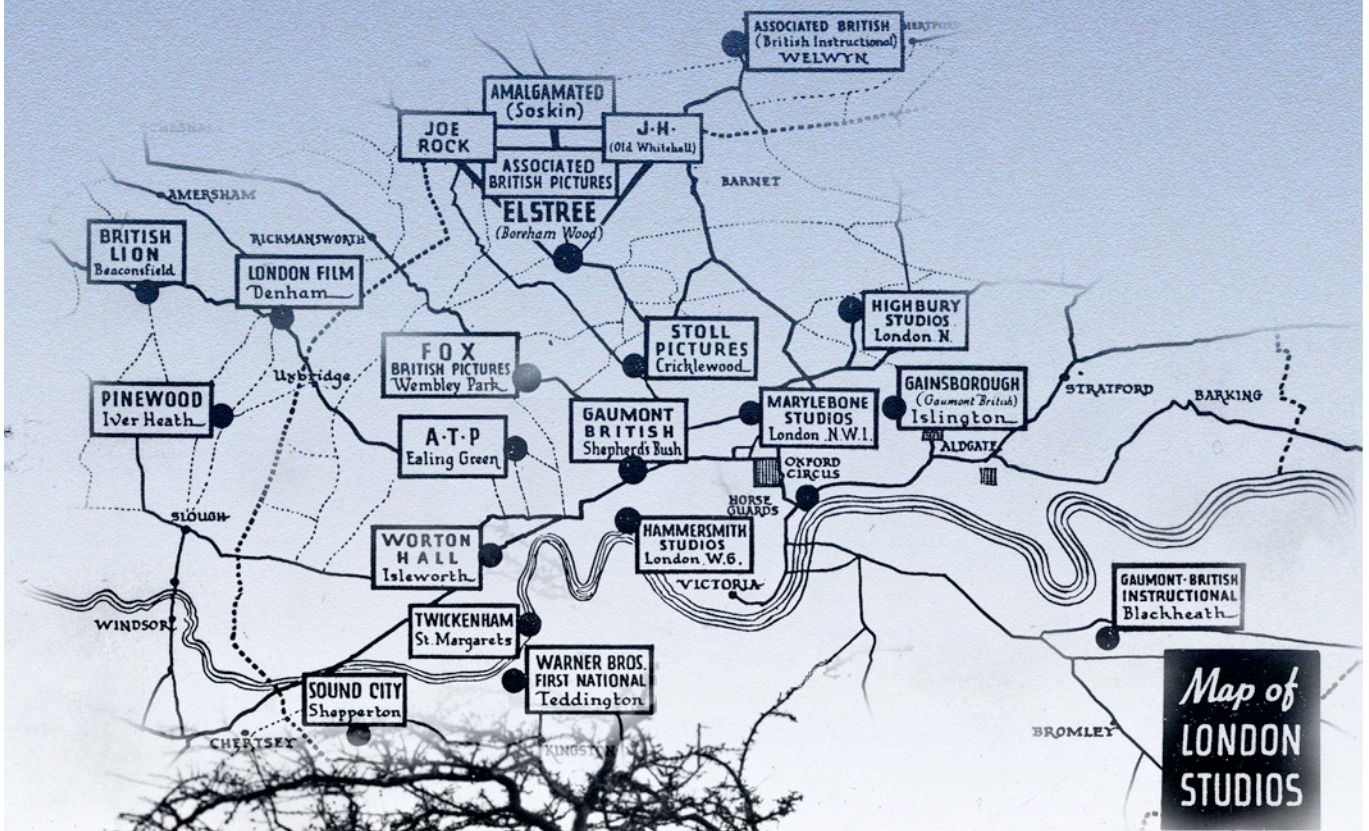


# British Films 1927 - 1939

Linda Wood



National Library



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\* Some of the information contained within these sections was correct at the time of original publication of this document in 1986. The information has been retained as it was originally written for historical interest. Where possible, links to relevant BFI activities in 2009 have been provided.

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# British Films 1927 - 1939

## FOREWORD

No attempt has been made in this booklet to cover either the early days of television or the documentary film movement; any such coverage would have been unacceptably cursory given both these areas warrant an entire dossier of their own. The perimeters of this dossier have been confined to the commercial film industry, incorporating its three separate branches, production, exhibition and distribution.

The booklet covers the years 1927 to 1939. Although restricting the period to 1930-1939 would have meant a neater time span - a decade rather than the 13 years encompassed here - history, even film history, cannot be broken down into such convenient blocks. Starting in 1930 would have meant excluding most of the important developments tied to the introduction of sound films; more significantly, it would have meant leaving out the Cinematograph Films Act of 1927 (CFA). Yet this Act was crucial in terms of the development of a film industry in Britain. Before it reached the Statute Book, it is possible to argue that Britain did not possess a film industry as such; films were made, but in a spasmodic and haphazard fashion. The CFA was a response to pressure put on the Government by a combination of disparate groups with a common desire to see the establishment of a indigenous industry in Britain. Much of what happened in the succeeding years can be viewed as a response to the working framework laid down in the Act. The introduction of the quota made certain the production of films on a large scale and called for large scale investment. The Thirties saw the building up of a home production base alongside the development of two British vertically integrated combines, the working out of a balancing act between the British and American majors, a laying down of the limitations of the role independents could play in production, distribution and exhibition. Missing out the years 1927 to 1929 would have meant ignoring both the foundation stone and the important initial steps in developments which were to reach some kind of conclusion - albeit a temporary one - by the late Thirties and it is difficult to understand the events of the later years without being able to refer back to the earlier ones.

The dossier takes the form of a catalogue and factbook. It is not a critical or discursive work and an effort has been made not to incorporate or provoke any specific analysis. Of course, any attempt to give an objective and impartial picture has to operate within limitations; the material included is of necessity the consequence of a selection and selection has been influenced not only by the selector's value judgements but also by

contemporary value judgements; if something is not dealt with by trade publications or the national press at the time, it is difficult for researchers to pick it up at a later stage. Within inevitable limitations. I have tried to provide a sufficiently wide range of strictly factual information to enable those looking at this period to reach their own interpretation of what took place.

A major objective of this booklet is to make it possible for a wider number of individuals to embark on topics covering British film history and culture and to widen the scope of anyone undertaking such work. Consequently, I have tried to make available material which is not at present to be found in other publications, at least not in the form provided here, and which currently is only accessible to those able to visit centrally based specialist libraries. It is hoped that this booklet will save future researchers from duplicating groundwork already dug over several times. The dossier should certainly be of interest to those undertaking specific and large scale research projects for whom it will be a starting point upon which they can build. But it should also be helpful to those who wish use some aspect of British cinema in the Thirties as a context for the more particular areas of film debate - the notion of star, use of genre, the relationship between media and society, etc. as often those teaching film studies do not have the necessary time to collate this kind of background material for themselves.

Whereas Sections 1, 2, and 3 carry out the task of providing factual information, the Appendices indicate useful sources of supplementary material. As the dossier is largely aimed at those who are interested in pursuing some aspect of British cinema but do not have access to central research facilities, the Appendices examine what resources should be available locally: hence, the bibliography is not exhaustive but is made up of references which should be obtainable through local libraries and the inter-library loan system; the guide to research concentrates on locally based projects; there is a listing of British features available for hire or purchase on 16mm/video.

Linda Wood

# Part 1: Chronology

## A Brief Survey of the Thirties

In 1927 film distribution in Britain was dominated by the UK branches of the American majors. Cinemas were largely independently owned with many groups of 3-4 cinemas organised around a given locality. Film production had more or less died out and the country was unprepared for the demands of large scale production which followed the introduction of quota legislation. 1928 to 1931 were years of intense activity with the building, modernising, extending and equipping of studios to provide the type of facilities necessary if the demands of quota were to be met. Although a number of new companies were launched, Gaumont and Wardour, two companies which had major British distribution interests and which were to form the basis of Rank and EMI respectively, rapidly emerged as the dominant British forces. Both sought means of protecting the substantial sums of money poured into production; one obvious step was to build up a chain of outlets in order to ensure a screening for the films they made. Once it became clear that two major British forces were embarking on a policy of building up circuits, it became a matter of self-protection for other cinema groups, at least for those in a position to do so, to follow their lead: groups able to offer multiple bookings would get first option on the best American films and the control of a number of venues provided a bargaining position in the face of increasing rental demands from the American distributors.

The American distribution subsidiaries in Britain accepted quota only after a fight. They saw themselves as being forced to make films in a country which lacked adequate technical facilities, possessed few trained personnel and had no filmmaking tradition when there were plenty of American films to meet the needs of British cinemas. Rather than establish British production branches, they relied on British independents to produce material for them. As the films were judged to have little appeal, even within Britain, resources put at the disposal of British producers were meagre. Initially the major British producers did embark on some more ambitious projects, though always offset by bread and butter films, but early advances were set back temporarily by the advent of sound. This put an end to a potential European filmmaking block, introduced a new set of technical demands for British filmmakers to master and required a further heavy financial outlay to convert studios to sound.

The early Thirties was a difficult time for British producers; several of the large public companies launched in the wake of quota were unable to

weather the storm and went bankrupt. Yet despite the severe restraints under which British filmmakers had to operate, by 1932 there had occurred a tremendous improvement in the standard of films coming out of British studios. Although lacking the resources and polish of the best Hollywood films, some impressively well-made British films were being turned out. Around this time there was a shortage of American films; the Wall Street Crash had hit badly nearly all the American majors who had been forced to trim back production schedules. Partly in response to the British exhibitors' need for more films, production over here was stepped up. But some American companies, notably United Artists, looked to Britain for some films for the USA. One such film was *THE PRIVATE LIFE OF HENRY VIII* (1933), largely financed by UA, which went on to be a huge box office hit in the USA and throughout the world. The success of this film was misinterpreted. It was assumed that the film's box office bonanza was attributable to the lavish nature of the film and that any film made on a similar scale would do equally well; little consideration was given to whether a large number of British films would be given free access to the American market.

Over the next couple of years City money - mainly made available by insurance companies - flowed into the film industry and was sunk into production, studio building and the development of new cinemas. But this boom was to have disastrous long term consequences. Film production expanded to an artificially high level. The American film trade which had soon got back on its feet was not prepared to let British films cream off any of the profits felt to be rightfully its own. During the mid-Thirties many producers utilised budgets which could not be recovered from distribution at home but soon found their films were locked out of the American market which was essential to their financial viability. Even at home, the glut of films meant many independent producers had difficulties in obtaining bookings for their films. A successful British release depended on access to the circuits and the circuits gave priority to their own and American films. The situation was exacerbated by the second Cinematograph Films Act (1938) which both reduced the quota requirement and, in response to American pressure, made it possible for a film to qualify for two or three times its actual footage, American strategy in dealing with quota had undergone a change; given Britain had the facilities and expertise to produce quality films, they began to make fewer but more expensive films which could be marketed internationally. As the number of films made in Britain fell dramatically so did the demand for studio space and further losses were

made on the huge sums spent in developing studio capacity which by the end of the decade far outpaced demand. British independents found themselves in a far weaker position than before the boom: producers could no longer use control over limited studio space to extract contracts for the production of quota films; some American majors had set up their own production units in Britain and were no longer commissioning outside companies; as explained above fewer films were needed; finally, the City institutions which suffered losses of several millions developed a distrust of the film industry (which continues today) and from this time on independent producers had to look to American sources for finance. But it was not just in the area of production that independents took a battering. The mid-Thirties had also witnessed a cinema boom; quite often new cinemas were built in areas where there was a cinema already. The newer ones tended to take business from the older, usually independently owned cinemas, with the latter then going out of business. This depression only came to an end with a new set of circumstances brought about by the outbreak of World War II.

It would seem as if an opportunity to establish a strong independent sector had been frittered away with blame at the time being placed on extravagant producers and greedy cinema speculators. Although there were some instances of fraud and even more of inept management, these factors did not really account for the collapse of the independent sector in 1937. The structuring of the film industry in Britain in a way which would eventually entail severe limitations on the role the independents could play had already been set into motion well before the boom got underway. To an extent, the large amounts of money made available to the independent producers during the boom years initially hid the fact that their base of operation was being eroded. The question of whether the films turned out were well or badly made was irrelevant: the American market was closed to British films for strategic reasons which took no account of the merits of individual films. In the quest for the super profits of the international market, British producers undermined their own position by taking on huge debts which in the end they had no chance of repaying. Consequently when the crisis came, they fell harder and with greater ease than otherwise might have been the case.

The Cinematograph Film Act (1927) by guaranteeing continuity of production was instrumental in bringing about major changes in the framework of the British film industry. Although undeniably providing a major step forward, nevertheless the legislation had avoided addressing a number of problems which were to bode ill for the independent sector. The Act failed to specify what kind of films should be produced;

it left the American subsidiaries in a position to control the companies making films on their behalf and this control was usually used in a restraining, even negative, fashion.

A major motivation behind the Film Act had been the desire to set up an indigenous production sector turning out films with a uniquely British character but the formulators of the legislation saw no connection between an indigenous production sector and the existence of a strong independent sector. Already out of line with the Government's protectionist policies, intervention had been kept to a minimum. At that time, any expectations that the Government might incorporate a separate quota for the independent sector would have been unrealistic. Moreover, it could not have been fully realised that the Act would result in the setting up of two vertically integrated combines whose interests would become so pervasive in such a short space of time. Quota made it possible to produce films in Britain on a profitable basis. But the element of profitability was tied to the producer's ability to get his films shown for which he needed control over a large number of cinemas; the size of investment entailed in building up a chain of cinemas demanded in turn a commitment to production on a large scale. The financing of a production programme and the acquisition of cinemas required the support of City institutions. The need to interest "big business" in the film industry necessitated the acceptance of general business practices. In other industries, the attendant rationalisation these demanded had invariably resulted in large conglomerates swallowing up smaller units. The history of the film industry in the Thirties charts this process.

For Gaumont-British and BIP, the decade was a time of consolidating their power base, testing their boundaries and learning where their strength lay and what limitations they were subject to. Although the structure of the two majors mirrored each other fairly closely, the policies they followed very much reflected the personalities of their respective Managing Directors. Gaumont-British under Isidore Ostrer followed a much more flamboyant and expansionist policy than BIP (ABPC) guided by the more cautious, penny-watching John Maxwell. Gaumont was one of the leaders of the assault on the American market but unlike the independent production outfits, most of whom went bankrupt, Gaumont's wider base of operation enabled it to survive the crisis. However, not without cost: production was severely cut back for a number of years and GB's weakened state made it possible for J. Arthur Rank to take over the company.

Initially the majors had built up their circuits as a means of protecting their investment in production. But as the circuits grew in size, they developed a sense of their own identity and their



own interests which did not necessarily include servicing the production division of the parent company. Very large profits were being earned from the booking of American films. Doubts as to whether the company's primary focus of activity should be production were compounded by the Gaumont experience which had illustrated the difficulties connected with the production of "quality" British films. In general, these demanded budgets which could not be recouped from the home box office but were difficult to market abroad. Attempts to set up a network of international outlets turned out to be cripplingly expensive and ineffective. The American hold was too tightly established for any rival to make inroads. Even with films produced on a more modest basis for the home market, profits tended to be small and uncertain. By the end of the decade, the weight of opinion within the combines themselves seemed to favour concentrating on exhibition while cutting back on production.

In as much as the Cinematograph Film Act (1927) provided the impetus for the appearance of British majors, it heralded the end of a strong independent exhibition sector. Independent cinemas were fully aware of the dangers presented by the growth of the circuits and realised they needed to join forces in order to protect their interests. They made two attempts to organise themselves into booking combines, in 1927 and 1931. The failure of both attempts was directly attributable to intervention by the American distributors who were afraid that strong booking groups would be able to negotiate better terms. Any cinemas participating in the schemes were blacked and few independents had the financial reserves to withstand an embargo. The exhibitors' capitulation effectively put an end to the possibility of an independent exhibition sector with any kind of economic strength.

The decade seemed to end on a low note but the depression which followed the 1937 collapse perhaps obscured the substantial gains which had been made during the previous ten years. The first Cinematograph Film Act (1927) succeeded in its objective of setting up a professionally based production industry. By 1939 Britain possessed both the necessary facilities and personnel with the relevant expertise to produce the kind of quality films which could not have been made in this country ten years previously and on a sustained basis. For many filmmakers, the Thirties provided the apprenticeship which made possible the flowering of British production in the Forties. Although the second Film Act (1938) was much less successful than its predecessor, some lessons could be learnt from its failure. It demonstrated that the forces mitigating against the setting up of an indigenous production industry were stronger and more complex than had been previously allowed for. The Americans, for instance, did not take a single rigid line in coping with the legal

obligations placed upon them but showed themselves adept at adjusting to changing circumstances. Those who sought to protect the film industry in Britain needed to follow suit. It was clear that in normal circumstances the level of intervention so far had proved inadequate to cope with the forces which it was attempting to control and future legislation would have to incorporate a greater degree of Government involvement.

The entries for each year include a variety of items, among them events, contemporary observations and details of legislation. It is hoped that the cumulative effect will be to create an overall impression of the concerns and issues of the period as a whole. Occasionally, items have been included which scarcely warranted a mention at the time but which later turned out to have important consequences such as J.A. Rank's first film or the beginning of the Odeon circuit. Other issues which appear to have little importance in retrospect are covered because they assumed such importance at the time e.g. the controversy over Sunday Opening. But changes and developments are not always the consequence of a single decision. Rather they are the consequences of ongoing processes, pressures, etc and listed below are some points of reference which can be used when looking at the period.

- The growth of two British vertically integrated combines.
- The implications of a very powerful American presence with a strong vested interest to protect; its need to adapt to a specific national situation within a global policy.
- The interaction between the British and American majors.
- The interdependence of production, distribution and exhibition.
- The growth of the circuits and the impact of these on independent cinemas.
- The debate on the relationship between cost and quality and how this was tied to the struggle between independent and major.
- The development of industrial relations and unionisation of the different sectors of the film industry.
- Government involvement in the film industry and the kind of criteria which gave rise to intervention.
- Censorship and the three way relationship between the film trade, the British Board of Film Censors and the local authorities.

1927

## January

The acquisition of two Birmingham cinemas by Paramount provoked a storm of protest from exhibitors throughout the country who feared this was the first step in the formation of a series of American renter-owned theatres. Representatives of the American companies denied any such intention but continuing fear on the part of independent cinema owners was one of the factors in the setting up of the CEA Trading Scheme (see 26th October).

27th: John Maxwell, Chairman of Wardour Films (a leading British distribution company), joined the Board and effectively took control of British National Pictures, along with its principal asset, the recently opened Elstree Studios, at that time Britain's largest film studio.

## February

7th: The foundation stone for the new Gaumont-British Studios at Shepherd's Bush was laid; an entirely new building adjoining existing studios was to triple the previous floor space. "Not only in London but in all other parts of the country new cinemas are springing rapidly into existence while old cinemas are changing hands at enhanced prices. It looks as though 1927 will be a boom year comparable with the early days of the industry when picture theatres - albeit they were only converted shops - opened by the dozen overnight. The capital invested in the exhibiting business in this country alone already exceeds £7,000,000 while picture theatre employees number 80,000." *Editorial, Bioscope, 10th February.*

"Whatever may have been the motives of the Government in preparing the (Cinematograph) Bill, even if it was only a vague hankering after anything that savoured of Protection, such a measure should be welcomed as an inevitable first step, if a substantial industry of film production is to be established in Britain at all, while the present turgid flood of American films continues. The Bill does no more than clear the ring for such a film production business to get going with a chance of paying its way and so continuing its existence - it does far less than the Government have already done under the Trade Facilities Act otherwise to assist the infant Beet-Sugar industry. The wisdom of establishing a film producing industry in this country should hardly, I think, be open to question. If it were, the article by Mr. Keynes on the same page provides the answer. He urges the view that assuming a considerable proportion of our pre-war export trade is lost we must seek to replace it and find work for our million unemployed inter alia by creating new home industries, I consider the establishing of a substantial volume of British film

production would be just such an industry. Apart from employing actors and other workers of the higher grades, it would provide such employment for many classes of manual workers. There are no physical difficulties in making good films in this country, and the 'quota' which the proposed Bill is assumed to provide would give the industry a chance of getting itself established." John Maxwell, *Nation, 26th February.*

## March

The Cinematograph Films Bill (1927) was introduced in the House of Commons by Sir Philip Cunliffe-Lister, President of the Board of Trade. The Bill largely followed the recommendations of the Ormiston Report of 1925.

British Instructional Films, which had been making films since 1919, was acquired by A.E. Bundy.

23rd: A new "Empire-wide" organisation, British Incorporated Pictures, was registered as a private company with a capital of £1 million; its declared policy was to produce "films which will compete in technique with the best foreign productions", (see June)

24th: Gaumont-British Picture Corporation was registered as a public company with a nominal capital of £2,500,000.

## April

John Maxwell revealed details of his new company, British International Pictures (registered in December 1926 as a private company) which included an increase of capital to £100,000. Formed to take over the studio and plant of British National Pictures at Elstree, Maxwell planned to extend the studio and produce twenty pictures a year: "The policy of BIP is to make quality pictures, and while there will be no foolish expenditure, enough money will be spent to do any subject chosen justice; it intended both to attract talent from the stage and also develop unknown talent." A £300,000 issue followed in November.

28th: British Instructional Films (Proprietors) Ltd (see March) was registered as a public company with a capital of £100,000, A subsequent share issue of £57,000 was over-subscribed within two hours.

Gaumont-British Picture Corporation completed negotiations through which it secured control of W & F Film Service and Ideal Films (distributors) and the Bicolor circuit of 21 cinemas. This formed the foundations of what was heralded in the press as Britain's first vertically integrated film industry combine; however, as John Maxwell, who controlled Wardour Films and British International, also had interests in a small number of Scottish

cinemas, this claim was open to dispute. The importance of the forthcoming cinema legislation can be seen from the almost simultaneous setting up of two combines in a 30 year old industry which had remained largely unorganised up to then.

#### May

The shareholders of Provincial Cinematograph Theatres (Britain's largest cinema circuit) approved the increase of the company's capital by £1,000,000 to £1,250,000 to provide money for the construction and purchase of cinemas. Shareholders of another circuit, Associated Provincial Picture Houses, also approved the increase of their company's capital from £500,000 to £1 million through a £500,000 share issue.

"In 1919 there were few pictures being made in this country. The home market did not offer much scope, as cinemas were booked up about eighteen months ahead which meant that the financier had to wait a very long time for a problematical profit on his investment. One or two big companies were formed for production, but, for a variety of reasons, they did not prosper. For the last few years, British production has been spasmodic. Many companies fell by the wayside and others, by some miracle, just managed to keep their heads above water. In these years all kinds of productions were attempted. Full-length features at a cost of £20,000 to £40,000 were produced, while others cost little more than £2,000. But the industry was not increasing; it was languishing." *Editorial, Bioscope, 5th May.*

#### June

British Incorporated Pictures (see April) acquired the British Empire Exhibition site of 35 acres at Wembley with the intention of converting the Palace of Engineering, "the largest concrete structure in the world", to a film studio. These plans were never realised and in May 1928 Wembley's lease was sold to Victor Sheridan.

"My credo is film-costing based upon the home market... To talk now of not biting off more than we can chew suggests a distrusting mind, a harking back to the bad old days when exhibitors were expected to take programmes of £3,000 pictures because higher expenditure was considered unsound. I certainly do not advocate that. What I mean is that I cannot find it written in the cards that all the British pictures which are to be made for the world-market, and supposedly based upon world-market costing, will reach the world-market. British pictures fit for the world-market are being made, and would be better made, at costs based upon the home-market. This is no counsel of niggardly economy. It is what I consider to be sound business sense... While improving our standards of production, without necessarily

increasing our budgets, we can make a profit within the home market. Better an assured small profit on a steady flow of pictures than the gambling risk upon a few costly high-fliers. One thing is certain - we can never have the latitude for expenditure which the Americans have. They are always secure of two-thirds of the world-market... So I would say - don't let us abuse the opportunity which is presented to us to-day. Don't let us get too obsessed with the idea of catering for the world market. It will entail more than money; world markets demand world conditions, and many of these conditions operate against our building up a recognisably British genre of picture production." *Michael Balcon, Bioscope, 18th June.*

#### July

John Grierson began filming *Drifters* for the Empire Marketing Board (EMB), marking the inauguration of the EMB Film Unit.

The serious critical journal *Close Up* started publication.

20th: County Cinemas, which was to become a major circuit by the mid-thirties, was registered as a private company with a nominal capital of £50,000.

#### August

"The number of British films now awaiting trade show in course of production and contemplated is 62. The total cost of this producing programme, taking £12,000, a fair estimate, as the average per film, is close on £750,000. To this should be added the cost of preliminary exploitation expenses, say 25%, and an allowance should be made for the production of short length films. We may safely say the Compulsory Films Bill has given birth to a £1,000,000 production programme." *Daily Express, 12th August.*

First National (later subsumed into Warner Bros) marked its entry into British production by starting *CONFETTI AT NICE*.

Gaumont opened its new studios at Shepherd's Bush; Victor Saville's *THE ARCADIAN* was the first film to go into production.

#### September

A share issue made by Pro Patria Ltd, A.E. Bundy's new renting subsidiary for BIF, formed that month with a capital of £60,000, was oversubscribed more than thirty times.

#### October

"There are at present exactly six studios in Great Britain in which films can be made, and the owners



of all of them can get almost any price they like for letting them. Producing companies are falling over one another to get into the magic circle of six, and thousands of pounds have been paid for a few weeks lease of a studio. Moreover, in the case of most of the studios, the rent is augmented by a fixed percentage of the amount spent on producing the film, which is certainly an incentive to economy, but is hardly the way to help this country to turn out the sort of film which will not look shoddy on exhibition - the only type of film on which we shall build up a worldwide demand for our wares." *Lloyd's Weekly News, 2nd October.*

Initially the Films Bill required quota films to be made by British controlled companies. During the committee stage, this was changed to British registered companies. Simon Rowson of Ideal Films, representing a minority group of British producers, sent a memorandum to Members of Parliament in which he argued: "There can be no stability in an industry which is controlled by foreigners. With the resources at their disposal, foreign companies could always be setting a higher standard than any British company could emulate and the tendency of their intervention would be always to compel the British competitors to occupy a position of inferiority in this market."

26th: Independent exhibitors attempted to establish their own booking combine to protect themselves against the increasing strength of the circuits and renters. A memorandum giving details of a trading scheme devised by the Committee of the Cinematograph Exhibitors' Association was issued: "the objects of the scheme are to secure for participating exhibitors:

- 1) The preservation of the capital they have already invested in their cinemas;
- 2) To enable them to secure films at economic prices;
- 3) To enable them to participate in the normal development of the industry.

A situation which has to be faced is that the progress of the film industry has brought into it 'big money'. The methods used by 'big money' are just as ruthless as those of the producer-renter. If economic forces are to place production, distribution and exhibiting under one control, the question arises for discussion at once whether production and renting, which represent about one-tenth of the capital invested in the business are to dominate the remaining 90%, or whether, that 90% by attention to organisation shall preserve their investments either by ultimately interesting themselves in production or alternatively being sufficiently powerful to deal with the other sections and to negotiate business on terms which are economically satisfactory to

both parties. The most striking fact at the moment is that some of the large groups of cinemas are able to book films generally about 30% lower than individual exhibitors. Clearly the solution for unorganised and independent exhibitors lies in the direction of organising themselves into a national circuit with headquarters in London."

#### November

"War has been declared within the British film industry. The two 'armies' now facing each other are the independent exhibitors, representing probably 3,000 cinema theatres, and a group made up of companies controlling circuits of theatres, along with companies which combine film exhibition with film production." *Daily Chronicle, 8th November.*

A £200,000 flotation by Whitehall Films, registered as a public company on 2nd November, was heavily over-subscribed on the day of issue. The company planned to build new studios at Elstree and to both distribute and produce films. The issue of £350,000 worth of shares by British International Pictures, was oversubscribed twice by midday on the day lists were opened. Two further companies, British Filmcraft Productions Ltd (registered on 22nd November with a nominal capital of £150,000) and British Lion (registered on 27th November with a nominal capital of £210,000) were also successfully floated. British Lion, formed with Edgar Wallace as its chairman, announced it had acquired Beaconsfield Studios which was to be extensively improved.

Although Cecil B. De Mille's KING OF KINGS was given a BBFC certificate, the film's release gave rise to serious controversy. Various local authorities who considered the film to be irreligious banned its screening. This was a particularly well publicised instance of local authorities arbitrarily disregarding the BBFC classification but during this period it was fairly common for the local watch committees to follow their own judgements, usually resulting in the banning of films rather than the other way round.

The Home Secretary announced in the House of Commons that a number of recent serious fires in premises where film was either manufactured or stored had led him to redraft the Celluloid Regulations, 1921 and introduce more stringent precautions.

British International Pictures became a public company making a £1,125,000 share issue.

29th: The Kinematograph Renters' Society (KRS) issued the following statement in response to the CEA Trading Scheme (see October): "The settled policy of the Society representing renters controlling 90% of the films exhibited is to refuse to

do business with combinations believing that both from the point of view of public service and general business interest, there is more to be gained by free development and open competition." The Scheme had no chance of surviving such intransigent hostility on the part of the distributors who had the power to cut off the supply of films to participating cinemas.

## December

A reciprocal agreement was entered into between UFA, a major German production company, and Gaumont-British. During the next 12 months most of the major British production companies made similar, mutually beneficial, arrangements with German and other European companies.

The Films Bill received the Royal Assent on 27th December, having passed its third reading in the House of Commons on 16th November. The Act made blind and advanced booking illegal; any film theatrically released had to be registered with the Board of Trade. Both distributors and exhibitors were required to show a proportion of British films starting at 7.5% and 5% respectively in 1928 rising to 20% in 1936. Quota requirements did not apply to newsreels, advertisements, or educational films. In order to qualify as British a film had to be produced by a British person or British registered company, studio sequences had to be shot in a British studio and 75% of salaries and payments for wages had to be made to British subjects. The definition of British was extended to include the subjects and lands in the British Empire. A committee was set up to advise the Board of Trade on the administration of the Act.

The merger was announced of the distribution interests of the American major First National and the British Pathe company. The new organisation, First National Pathe Co., was registered on 24th with a nominal capital of £1,000. Although the company was principally concerned with distribution, the agreement included arrangements for film production.

## 1928

### January

British International announced that, in order to meet the heavy demand from outside producers for floor space, four additional stages adjoining their present studios at Elstree were to be built.

4th: In order to comply with the requirements of Cinematograph Films Act (1927), the Board of Trade started a register of films theatrically exhibited in the UK.

British Brunswick, the record company, announced

it was interested in establishing a sound film service and would float a new company to be called British Phototone (see June); this would "supply the trade with a complete mechanical, synchronised system of photographic musical effects at a price considerably lower than any other system."

12th: United Picture Theatres was registered by I.W. Schlesinger, a South African film magnate, as a public company with a nominal capital of £300,000 - a share issue was made shortly after to fund the purchase of nine London cinemas (The UPT circuit was acquired by Gaumont in April 1930).

Oxford became the first educational authority to sanction the attendance of school children at a local cinema in school hours for the viewing of educational films.

### February

13th: Herbert Wilcox's new company, British and Dominions (B&D), formed in June 1927, was registered as a public company with an authorised capital of £500,000. A £200,000 share issue followed to finance the production of films and the building of a new studio - no site had as yet been found. After pointing out that the company owned few capital assets which might be used as security against any investment made in B&D, the financial editor of the *Bioscope* warned investors: "Film production is necessarily a speculative business, and the investor in such enterprises is doubtless fully aware that, however wisely plans are laid, the element of risk, as well as the chance of big profits, is greater than in the ease of ordinary commercial undertakings." (*Bioscope*, 16th February). In fact B&D's record turned out to be far sounder than many other production ventures floated around this time, few of which survived the early Thirties.

"There has been considerable speculation in the trade regarding the possible source from which American renting houses would secure their quota of British films laid down by the Cinematograph Films Act. Many reports of big production plans have been circulated, but with the exception of First National, these show no signs of materialising. So far as the purely American houses are concerned, arrangements for the acquisition of British film is as follows: First National Pathe - own British productions; Allied Artists - First National Pathe; Fox - British Instructional; Paramount - Welsh-Pearson and British Filmcraft; Warners - none; Jury-Metro-Goldwyn - none; European - none." *Bioscope*, 16th February.

23rd: At an extraordinary general meeting, British International shareholders approved a motion to raise the company's capital by £225,000 to £750,000 in order to enlarge Elstree Studios (see January) and set up foreign distribution organisations. As part

of John Maxwell's plan to build up European outlets for BIP films, the company had just acquired the German distribution company Sudfilm.

27th: Welsh-Pearson-Elder, a new public company, registered on 20th February, made a share issue of £178,000 to finance the production of films and an unrealised plan to build a new studio (the company went into voluntary liquidation in 1932).

28th: British Actors' Equity Association inaugurated.

DAWN, Herbert Wilcox's screen biography of Edith Cavell, became a cause celebre when the British Board of Film Censors initially refused it a certificate. The controversy considerably boosted the film's box office and by May it had taken £48,000 in the UK alone.

The abandonment of the Trading Scheme (see October/November 1927) was formally announced at a meeting of the General Council of the CEA.

The directors of British Screen Productions (BSP), another recently formed company, announced it was to be floated with a capital of £250,000 to acquire British Screen Classics (founded in 1925) and the Worton Hall, Isleworth, Studios. The BSP £125,000 share issue followed in late March. The company faced continual financial difficulties; a move to put it into liquidation was halted when it became part of Audible Filmcraft but this was a temporary reprieve - AF went into liquidation in August 1932.

PCT, Britain's largest circuit, made a £853,429 share issue to pay for theatres recently acquired and to acquire and build additional theatres; it was fully subscribed on the day of issue.

### March

The Board of Trade issued an official reminder informing distributors that the requirements of the Cinematograph Films Act (1927) in regard to licensing, a quota of British films and the keeping of a record book were to come into force on 1st April.

The first general meeting of the Association of Cinematographers and Associated Technicians took place; this forerunner of the Association of Cinematograph Technicians collapsed when its treasurer absconded with the Association's funds.

A £3,500,000 public issue was made by the General Theatre Corporation (registered on 11th February) for the purpose of acquiring 56 cinemas valued at £4,400,000. £750,000 ordinary shares were subscribed in advance by F.A. Szarvasy's British Foreign and Colonial Corporation but under-

writers had to pick up about 85% of the issue as a whole. The failure was attributed to a recent surfeit of share issues involving film/cinema operations and led to serious disagreements within the company which together with its weak financial position left it open to a takeover (see May).

The Film Artistes Guild (a forerunner of the Film Artistes Association) was formed to act as a casting agency and to negotiate improved conditions for extras.

### April

19th: British Lion's new studios at Beaconsfield were officially opened; the first film to be made there was a version of the Edgar Wallace best-seller, THE RINGER (Edgar Wallace was British Lion's chairman).

Denman Picture Houses (registered as a public company on 31st March with a nominal capital of £1,000,000) made a £2,00,000 share issue in order to acquire 96 cinemas. Gaumont's close ties with Denman were indicated by its guaranteeing the sale and by the presence of its Managing Director, A.C. Bromhead, on the Denman board. Despite the Gaumont connection, the share issue was not a success and underwriters had to pick up 40% of it.

27th: Gainsborough Pictures, formed in 1924 by Michael Balcon, was registered as a public company; Michael Balcon was to continue running the company and became Managing Director of the new Gainsborough, Gaumont's C.M. Woolf became its Chairman. A £262,500 share issue followed in May with a controlling number of shares being reserved for Gaumont-British.

### May

Gaumont-British Picture Corporation took control of the recently formed General Theatres Corporation (see March) becoming by far the largest circuit in Britain with nearly 200 halls. It also set up a subsidiary to distribute films in Canada. On 30th May a special shareholder's meeting approved an increase of capital and a £250,000 share issue to fund this and the Denman deal (see April).

Victor Sheridan announced that with the backing of a financial group he had acquired the lease of buildings and 35 acres at Wembley for £147,000 from Ralph J. Pugh and that £500,000 was to be spent on developing the biggest and best equipped studio centre in Europe. The company was not planning to produce films itself, but was intending "to let the new studios for the making of American and other quota pictures." Sheridan sold his lease to British Talking Pictures a few months later. Representatives of leading European production



houses met in Paris to establish a combined European front to oppose American monopoly. Many British production companies had already established links with German and French companies. However the possible development of a European production block was pre-empted by the arrival of talkies, (see entry for John Maxwell, January 1929)

18th: The Ludwig Blattner Picture Corporation was registered with a capital of £250,000; this was soon followed by a £190,000 share issue to fund the building of new studios at Elstree. Underwriters were left with 84% of the issue (the company went into liquidation March 1933).

National Screen Services was registered to provide trailers.

An action brought by Warner Bros. against Gaumont-British alleging GB had infringed Warner's sound system was settled in favour of the British defendant. Warners had to pay £16,000 and legal costs.

## June

14th: British Phototone, formed to develop a British sound system and registered on 1st June with a capital of £250,000, demonstrated their equipment using 12" discs. Despite a not totally successful demonstration, a £100,000 share issue made in the following month was oversubscribed 27 times. Even before the screening of the first sound feature film in Britain, reports of the phenomenal success of "talkies" in the USA lead to a eagerness on the part of investors to share in what was seen as a potential bonanza. On the whole investment turned out to be speculative and ill-advised.

18th: Union Cinemas (to become one of Britain's largest circuits in the mid-thirties) was registered as a public company with a nominal value of £300,000. A £200,000 share issue was made four days later to cover the purchase of seven cinemas.

## July

"Since legislation on behalf of British pictures was assured, £12,084,000 of new money has been found for eighteen different companies. The authorised capital of these companies is now £16,940,000. Some of this money has been found a good home and some of it has not. With regard to the latter, there are rumours already of one or two companies being in trouble. These rumours should be utterly disregarded. it is a lamentable feature of the film world that Wardour Street is really Scandal Street. Unfortunately rumours spread quickly at the moment because of the obvious lack of understanding of film problems in the City. There is every reason in the world to anticipate for every film company conducted by men of experience an

era of very great prosperity." *Referee*, 1st July.

"I foresee that the Quota Act, before ever it reaches the limit of its schedule in 1936 will have proved unworkable, and will have been amended. A 20% quota of British films is an unrealisable dream, which will be shattered by the hard fact that entertainment values alone are what concern the public." George Smith (who was to become a leading producer of "quota quickies"), *Cinema*, 4th July.

9th: At a meeting of interested parties, it was decided to form a British Screen Writers' Association.

"Fifteen public companies, concerned in the production of British films, hold between them about £7,000,000 of nominal capital, which has a market value of about £10,000,000, The picture theatre section of the industry has a nominal capital of over £16,000,000, which has appreciated in market valuation to over £18,000,000. Therefore, the total capital invested in public companies for the production and exhibition of British films is nominally about £23,000,000, the market value of which is in the neighbourhood of £28,000,000." *Kine Weekly*, 12th July.

24th: The first prosecution under the Films Act for advance booking took place when Famous Players (Midlands) Ltd, was fined £10 and 25 guineas costs for booking TWO LITTLE DRUMMER BOYS to Birmingham cinemas before they had been registered with the Department of Trade.

## August

The Shops (Hours of Closing) Bill received the Royal Assent. This gave the cinema industry permission to sell sweets and tobacco to patrons inside a cinema during the whole period the hall remained open.

De Forest Phono-Films, which was formed in 1923 and had developed a sound system on film, was acquired by the newly formed British Talking Pictures (with a nominal capital of £500,000) - a share issue followed shortly after. Activities were to be limited to the manufacture of apparatus and the leasing of rights under the De Forest patents held by the company. BTP took over the lease of Wembley Studios and a subsidiary, British Sound Film Productions, was formed in September to undertake film production.

P.C.T., Britain's largest cinema circuit, sold its controlling interest of 51% in the distribution company, First National-Pathe, to British International Pictures.

## September

14th: The opening scenes of the first talking film cartoon ever produced in Britain were shot by British Sound Film Productions at Wembley Studios. The cartoonist was Mr Jose Noble who introduced a new film character in 'Orace, the 'Armonious 'Ound.

27th: THE JAZZ SINGER, the first talking feature film to be shown in Britain, opened at the Piccadilly Theatre.

British Acoustic, a sound system developed by Gaumont-British was given its first demonstration at the Capitol.

## October

1st: Oscar Deutsch, who founded the Odeon Circuit, opened his first purpose-built cinema, the Picture House, Brierley Hill, Staffs.

30th: Whitehall Studios, Elstree, were officially opened.

British Phototone, which had developed a sound system using discs, announced the company had entered an agreement with Siemens Halske and Allgemeine Elektrizitäts Gesellschaft (i.e. Tobis) for the purpose of placing on the market a comparatively cheap electrical reproducer.

## November

British Instructional's new studio at Welwyn was officially opened.

Gaumont's offer to purchase Provincial Cinematograph Theatres, which controlled 116 cinemas, was made public (see January 1929).

26th: Associated British Cinemas Ltd, a subsidiary of British International Pictures, was registered with a capital of £1,000,000 with the object of acquiring a chain of 40 cinemas; a £250,000 share issue followed and was immediately oversubscribed.

## December

18th: Filmophone was registered as a public company with a nominal capital of £225,000. Its objectives were to acquire a combined gramophone and kinematograph apparatus known as Filmophone and also the renting business of Inter-Cine which was to function as the company's distribution outlet.

## 1929

### January

Gaumont's offer to acquire Provincial Cinematograph Theatres was accepted by the required majority of PCT shareholders in preference to one by John Maxwell, giving GB control of 300 (nearly all prime position) halls with an aggregate capital of £14,000,000. The decision was officially ratified by a PCT general meeting in February. Later in the month the Ostrers announced the ordinary share capital of Gaumont-British was to be increased by £1,000,000 to £2,500,000.

The first meeting of the British Association of Cinematographers took place.

29th: Twickenham Film Studios was registered by Julius Hagen as a private company with a nominal capital of £15,000 in order to acquire Alliance Studios, Twickenham from Neo Art Productions.

In a speech, John Maxwell reasserted British International's commitment to making films whose "standard was at the level of the world's best quality". This was tied to his determination to break into foreign - and more specifically European - markets. An important part of his strategy was to establish links with European production outfits.

During the silent era making films in co-production seemed to offer many advantages, chiefly the pooling of costs and guaranteed access to foreign markets, and it was a policy which BIP, among others, had pursued with some success. With silent films, the production of release prints for different countries had merely required the insertion of appropriate inter-titles in the required language at given points. However, the advent of sound radically altered the situation; it became necessary to film a different version for each country in which the film was going to be released. Moreover, the making of multi-language versions turned out to be far more cumbersome and expensive than first envisioned; for instance, the different versions usually had to utilise different stars because of the difficulties in coping with a foreign language; frequently scripts had to be extensively rewritten as literal translations proved ineffective and wooden. Finally, co-productions filmed in a foreign studio, even with a largely British cast, did not qualify for quota. Before long the practice was abandoned and production in Britain over the next few years was aimed predominantly at the home market, with films being allocated the kind of budgets which could be recouped from a British release.

## February

ABC started fitting its circuit with sound equipment - it was decided to use the American Western Electric equipment.

“The one outstanding feature in the present ‘talkie’ situation is that exhibitors have come to the conclusion that if they are to keep up their end in the existing state of competition, they must bow to public demand. On his return last week from America, Herbert Wilcox expressed the view that in the States patrons have accepted ‘talkies’ as the only form of entertainment. This, of course, may be regarded as an ex parte statement, but its truth is born out by the experiences of British exhibitors who have played *THE SINGING FOOL*. The phenomenal success of the film in London and Glasgow has led to a rush for installations of the Western Electric System and within a few weeks there will be at least fifty installations in operation.” *Kinematograph Theatre*, 21st February.

## March

The first prosecution for advance booking by an exhibitor (banned by the Cinematograph Film Act) was brought against the Southsea Picture Playhouse Co. by the Board of Trade.

The prestigious critical journal *Close-Up* organised a petition aimed at stopping the BBFC from making extensive detrimental cuts to foreign films.

Work started on converting BIP's Elstree Studios in preparation for sound production.

In an attempt to improve its position when competing with the giant American corporations, British Phonotone joined a £20,000,000 combine which included Tobis and AEG Klangfilm, albeit as a very minor partner.

## May

Associated Talking Pictures (ATP) was formed with a capital of £125,000 to produce talking films; Basil Dean was to be both Chairman and Managing Director.

1929 saw a rush of activity connected with the phenomenon of sound pictures which reached a peak in the middle of the year. During May, in addition to ATP, the following companies with a combined capital of £1,107,500 were all registered: Allied Talking Pictures, British Filmograph, British Talkie Films Ads, International Talking Screen Productions, Sound Industries, Powers Cinephone Equipment, Talking Films. All of these, with the exception of ATP, had a short life span and failed to reach the mid-Thirties; financial instability was a fairly typical feature of companies floated during the sound boom.

Raycol British Corporation, registered on 23rd May as a private company with a nominal capital of £300,000, was set up to develop a British colour system. ATP made a substantial investment in the company and Basil Dean's subsequent involvement in Raycol brought him into contact with another of the company's directors, Stephen Courtauld, who was to provide financial backing for ATP throughout most of the 30s. The Raycol system was never properly developed and in the end investment in the company had to be written off.

## June

Gainsborough (RCA), Shepherd's Bush, BIP Elstree (RCA), Isleworth and Twickenham (RCA) were all in the process of being converted to sound. Also, during this month, it was announced that a new ‘talkie’ studio was to be built at Ealing.

21st: *BLACKMAIL*, the first British talkie, was trade shown.

Gaumont-British announced that its circuits were being installed with Western Electric apparatus pending the appearance of its own sound system, which was still in the course of development.

## July

British Movietone News, a British subsidiary of the American Newsreel Company, was launched.

In an item headed ‘Gaumont Deal: British Control Assured’, the trade journal *Kine Weekly* for 4th July reported that the Ostrer Brothers had purchased 1,316,571 Gaumont shares at £1,6512,799. No official statements were issued, but there had previously been rumours about a bid for control by American interests and it was generally believed that the Ostrers were acting on behalf of a third party; moreover, the deal seemed to be connected with the decision announced in June to install Western Electric sound apparatus in the 300 cinemas controlled by the company and there were strong financial links between Western Electric and the Fox Film Company.

15th: Associated British Cinemas made a new £1,000,000 share issue to allow the company to increase its holdings from 60 to 150 cinemas.

At the end of the decade the situation regarding Sunday opening was extremely confused. Some local authorities were licensing cinemas for Sunday opening, others were prosecuting cinemas which attempted to open. Great resentment was felt by those cinemas whose local authorities were banning Sunday opening and it was decided to launch a test appeal to see if it was in a local authority's jurisdiction to refuse permission for Sunday screenings. This was done with the case of



the Plaza (Portsmouth) which was heard on the 20th July. The appeal was turned down. The rejection of the appeal clarified the situation for those areas where the local authorities refused to allow Sunday opening. However, following this case Sunday Observance groups were beginning to question whether in fact local authorities had the right to grant permission for Sunday openings (see December 1930).

Following widespread accusations that American distributors were refusing to book their films to those cinemas using British sound equipment in order to pressurise them into buying American equipment - close ties existed between the US majors and sound equipment manufacturers - the following letter was sent to *The Bioscope* by Famous-Lasky, Fox, Jury-Metro-Goldwyn, United Artists, Universal and Warners:

“So much having been written and said on the subject of interchangeability (i.e. the ability to play films made using one sound system back on a different one), we feel it incumbent to make clear our position in this matter. It is our desire that every one of the various systems of sound reproduction equipment should be given a fair chance to exhibit films distributed by our respective companies, and with this object in view we have arranged for the examination by independent experts of every device for the reproduction of sound which is put on the market, and provided that the reproduction reaches the standard which we have set, we are willing to book our pictures for reproduction by such equipments. Our sole object is to protect the interests of the trade generally, and the vast sums of money invested in talking pictures both in England and abroad. We have no desire to dictate to any exhibitor the form of reproducing equipment or device he should use but we wish to take every precaution that our sound pictures are only projected over equipments which give suitable results.” *Bioscope*, 31st July.

Despite the American distributors' protestations, undoubtedly they had used every means at their disposal to maintain the US sound equipment monopoly for as long as possible. Once other sound systems were successfully demonstrated and it became obvious that though reluctant to intervene the British Government would do so if blatant restraint of trade occurred, the Americans reduced their charges. Obstruction and delaying tactics had allowed the Americans to establish their predominance and this was maintained by the quality of their product and the range of the back up service they were able to provide. The small British companies had little chance of mounting a successful challenge without some form of Government protection which was not forthcoming (see following item).

## August

In response to approaches made by anxious British sound equipment manufacturers, the following was issued by the Board of Trade: “The selection of apparatus in either the theatre or the studio is a question in either case for the judgement of the prospective owners, who may be presumed to be disposed to carry on their own business efficiently, and who have no motive whatever for installing apparatus of any kind that will not give satisfaction to the public. The committee are of the opinion that any attempts on the part of either manufacturers of apparatus or distributors of films to impose preferential conditions in restraint are directly opposed to the intentions of British production.” A narrow understanding of what restraint meant and Government's unwillingness for further involvement in the film industry meant that developers of British sound systems were afforded little protection and equipment subsequently installed in British studios and theatres was predominantly American.

The Ostrers forced the resignation of A.C. Bromhead, Chairman (and founder of the British branch of the Gaumont Company in 1898), and R.C. Bromhead, Managing Director, of Gaumont-British, Isidore Ostrer became the new Chairman and C.M. Woolf, the Managing Director. Rumours attributed the change to the influence of a third party who was believed to have acquired substantial interests in (and possibly control of) the company - see July.

The summer saw an intensification of the campaign on the part of distributors to introduce booking terms based on getting a percentage of takings as opposed to the flat rate fee which had previously operated. The two following quotations from *Kine Weekly* outline the arguments put forward by the distributors and make clear why the exhibitors eventually gave way:

“The production of talkies involved much heavier overhead costs than the production of silent pictures...Moreover, it has never been a satisfactory method to fix arbitrary hiring terms when the prospects and value of a picture could only be vaguely determined. For those reasons, I am convinced that sharing terms provided the only equitable arrangements between renter and exhibitor.” Arthur Dent, Managing Director, Wardour Films, *Kine Weekly*, 15th. August.

“At the moment the renter is in the fortunate position of being able to hold the pistol at the head of the exhibitor because, not only is there a shortage of silent films, but also the exhibitor, having spent large sums of money in talking equipment, is forced to show talking films, which leaves the renter in the position of being able to dictate terms.” Eric Hakim, *Kine Weekly*, 22nd. August.

Sound Pictures was formed by British Thomas-Houston, the British subsidiary of General Electric of America, with Oscar Deutsch, founder of the Odeon circuit, as chairman. Its objective was to develop a cheap but reliable sound apparatus. For once, a sound equipment company was able to fulfil its brief and the resulting system proved very popular with British exhibitors. By September 1931, 500 cinemas had installed BT-H equipment and after RCA and Western Electric it was the most used system in Britain.

## September

Wembley Studios, Britain's first purpose-built sound studios was officially opened; owned by British Talking Pictures, its three sound stages were equipped with the company's own sound system.

17th: Columbia Pictures Corporation was registered as a private company with a nominal capital of £100.

Western Electric and RCA announced a reduction in charges for sound installations following the appearance on the market of several lower priced but generally efficient systems.

Herbert Wilcox's B&D took over the lease of two studio floors from BIP, Elstree.

## October

15th: A receiver was appointed to Whitehall Films; the company was put into compulsory liquidation on 11th November.

20th: A major fire broke out in the new Wembley Studios; reports estimated the amount of damage at around £100,000 but the figure may have been deliberately underestimated to avoid panic on the part of investors and through fear that an important financial deal in the offing might be adversely affected (see November).

Gaumont-British announced that a new issue of £500,000 was to be made.

## November

A £1,000,000 company, Associated Sound Film Industries (ASFI), was formed. ASFI was formed by BTP and International Tobis Co. (based in Amsterdam) who held a 45% and 55% interest respectively. ASFI took over certain BTP assets; exactly what was never publicly listed and negotiations between the Dutch and British companies continued well after the formation of ASFI but Wembley Studios was among the assets included in the deal. Also, the company had the right to utilise both BTP's De Forrest and the Tobis-Klangfilm sound patents.

"British films have been deficient in story values, have presented inferior technical standards and have not offered personalities who have appealed to the American public", Martin J. Quigley, editor of *The Exhibitors Herald World*, a leading American trade paper, *Bioscope*, 27th November.

19th: The first prosecution for failing to comply with renters' quota was brought against FBO.

The Musical Copyright Bill, a bill to amend the law relating to the right of public performance of copyright music introduced in the House of Commons.

Edward Shortt, a former Home Secretary, was appointed President of the British Board of Film Censors, following the death of his predecessor, T.P. O'Connor.

## December

In response to concern over unsuitable films being shown to unaccompanied children, the Home Office sent out a memorandum to all licensing authorities pointing out that "a child or young person under 16 should not be allowed to see an 'A' film unless the parent or guardian accepts the responsibility of taking the child with him." The memorandum also recommended that details of a film's certification should be clearly displayed in a prominent position at the entrance of cinemas and on the screen at the beginning of a film to avoid any confusion.

The crisis affecting the Fox operation in the USA led to the issue of a formal statement which referred to the purchase of stock in Gaumont Theatres in 1929 (see July 1929 and February 1930).

31st: the most disastrous cinema fire ever to occur in Great Britain took place at a children's matinee at the Glen Cinema, Paisley. Sixty nine children lost their lives and one hundred and fifty were admitted to hospital.

## 1930

### January

18th: A serious fire badly gutted Islington Studios which had to be closed down for a short period.

At an extraordinary general meeting of Associated Talking Pictures, Basil Dean announced that the company had reached an agreement with RKO, whereby the two concerns would produce jointly in British studios; those films produced under the agreement were to be made under the name of Association Radio Pictures (ARP). The agreement broke down when it became apparent that RKO was not prepared to make available the kind of

finance necessary for producing the 'quality' films Dean wanted to make (see March 1933).

## February

An affidavit by William Fox to New York courts gave details of the purchase by his company of 20,000,000 shares in Gaumont-British in 1929; rumours of the deal had been circulating for several months.

Whitehall Studios, Elstree, was put up for sale (see July).

24th: The Waldorf Cinema, Sparbrook, Birmingham, became the 1000th cinema in the British Isles to be equipped with sound reproducing apparatus; of the 1,000 'talkie' houses, 570 had Western Electric equipment.

## March

The advent of 'talkie' films, together with the Musical Copyright Act (1930) made it necessary for the Cinematograph Exhibitors Association (representing cinemas) to renegotiate their agreement with the Performing Rights Society who used the opportunity to raise fees substantially.

## April

*The Sunday Express* carried a story which showed that Fox had substantial shareholdings in and potential control of Gaumont-British:

"Mr Isidore Ostrer transferred 368,736 shares in Gaumont-British to a company called the Metropolis and Bradford Trust. In exchange he received £375,000 cash and 9,893 'A' shares which have voting control of the trust which has a capital of £1,010,000. The voting shares are held: 4,750 by Mr Isidore Ostrer and 4,750 by the Fox Film Corporation, with 100 each by Messrs R.B. MacDonald, Mark Ostrer, Maurice Ostrer, F.H. Parrott and Lord Lee."

Gaumont's bid for United Picture Theatres was accepted in preference to one from John Maxwell's ABC Theatre Group. The Maxwell interest did strengthen the bargaining position of UPT shareholders who were able to hold out for better terms. Discussions continued into July when the Gaumont bid was approved at an extraordinary UFT general meeting. From this point on, the stealthy building up operation undertaken by the two circuits was transformed into a competitive scramble.

During the winding up of British Phototone, launched in June 1928 to develop a British sound system, it was revealed that the company had run up losses of £66,000 in its first month. The company discovered it was unable to market its

own sound system using 12" discs. On the whole, British cinemas had opted to buy the American equipment, necessary to play the hugely popular American films, which used different and non-compatible techniques. Consequently, the company lost all the money which had been sunk into the production of a disc based apparatus and films using this system.

## May

1st: The FBI Film Group adopted a recommendation put forward by a special sub-committee, appointed to consider the question of improving the standard of British films and securing amendments to the Cinematograph Films Act. The recommendation was that "a quality test be instituted... and that the law be amended so as to insist upon a minimum outlay of £10,000 per film, exclusive of the copyright costs of the story, music and recording".

A receiver was appointed to British Filmcraft.

23rd: Marie Mischel, a film extra, applied for compensation for a knee injury obtained during the filming of a panic sequence in the BIP film ATLANTIC. The judge, whose decision set a legal precedent, ruled that this was one of a class of cases in which the contract was "for service and not of service" i.e. not an employee and consequently compensation could not be claimed under The Compensation Act.

29th: British and Dominions purchased the freehold of its Elstree Studios which it had been leasing from John Maxwell since late 1929.

## June

In an attempted salvage operation, a number of ailing companies - principally British Filmcraft (£150,000), British Screen Productions (£250,000), International Talking Screen Productions (£850,000) and Argosy Films (£30,000) - agreed to amalgamate. Most of them had been set up on the wave of City and public enthusiasm following the introduction of the quota. Shareholders of the first three agreed to winding up proceedings being temporarily adjourned. The new company, Audible Filmcraft, had a capital of £350,000. It controlled two studios - Walthamstow which was being used for the production of educational films and BSP's Worton Hall Studios which had been leased to another film company, Fidelity Films. In order to provide Audible Filmcraft with a base for its productions Whitehall Studios (see February) was purchased and Whitehall Films became part of Audible Filmcraft. However, the financial reorganisation merely provided a stay of execution; the company went into liquidation in August 1932.

When asked at the CEA annual conference whether he thought the Film Act had been successful, John Maxwell, head of BIP, replied



“Undoubtedly it had. It has created conditions essential to a large and substantial British film industry and has attracted the attention of financiers to this business. The renaissance of the British picture is the result of the Act.” Quoted in *Bioscope*, 6th June.

An important conference took place in Paris between the 3 major manufacturers of sound equipment at which an agreement was reached as to their respective territories: USA, Canada, Australia and New Zealand were to be exclusive to RCA and Western Electric. Britain was to be shared, the Americans taking 75% and Klang Tobis 25%. The rest of the world was left as open territory.

At the International Exhibitors Conference in Brussels, R.V. Crow, Vice President of the CEA, outlined the problems facing British cinema owners: chiefly the high cost of wiring, the shortage of films and above all the high guarantees and high rental percentages which the American companies were charging for sound films: “The important and burning question which affects us today is the amount that is left to us of the receipts after paying the renters for film hire and meeting the additional expenses incidental to the new order of things.”

Lord Lee issued a statement strongly denying that Fox had acquired control of Gaumont-British: “My attention has been drawn to various statements to which considerable publicity has been given to the effect that the control of the Gaumont-British Picture Corporation has passed into the hands of the Fox Film Corporation of America. There is no truth in this statement which is sufficiently disproved by the fact that the Metropolis and Bradford Trust Company, Ltd of which I am the permanent chairman, owns in its own right over 3,000,000 out of the 5,000,000 Ordinary shares of the Gaumont-British Corporation, and thus owns control by a substantial voting majority. Moreover, the constitution of the Metropolis and Bradford Trust Company, and my appointment as its chairman, were specifically designed to ensure and preserve British control, and there is no intention of surrendering this control to any foreign interest.” The statement made no reference to who controlled the M&B Trust (see April).

## July

22nd: A Private Member's Bill to amend the Film Act so as to raise the British quota gradually to 50% by 1934 and to lay down a minimum production cost of £12,000 per film was unsuccessfully introduced in the House of Commons under the Ten Minute Rule Bill procedure.

It was revealed that the new owner of Whitehall Studios, Elstree, was Audible Filmcraft and that the purchase price had been £15,000 plus a number of

AF shares. Subsequently Whitehall Films was listed as one of the companies involved in AF although it had gone into liquidation in November 1929.

## September

Nettlefold Studios, Walton-on-Thames, which had been closed for reconstruction and installation of (RCA) sound facilities reopened.

“During the year ended September 30th, no fewer than 118 British films were presented to the trade in London. A critical analysis reveals that of these, 23 judged by generally accepted standards of entertainment value, were of a quality which marked them as good to very good. Of the rest, 35 were of average appeal, ranking as fairly good; 23 were so far below the desired standards as to rank as 'poor', while the somewhat alarming number of 37 were definitely bad.” *Bioscope*, 5th November.

## November

The Government promised to carry out an investigation into the hours of employment of attendants and operators in cinemas.

## December

British and Dominions, Herbert Wilcox's production company, announced a loss of £127,219.

4th: After much confusion as to whether local authorities could license cinemas for Sunday Opening, a test case was heard in the High Courts. The action followed an objection by the Entertainments' Protection Association to the giving of a Sunday license by the London County Council to the Streatham Astoria. It had previously been assumed that the local authority did have the right to permit Sunday opening and this was usually tied to certain conditions, one of which was that some of the profits should go to charities. The Court decided that the Sunday Observance Act 1780 prohibited entertainments on Sunday where the public paid for admission and that the LCC had been granting permission for something they had no power to do and something expressly forbidden by the Sunday Observance Act. The LCC lodged an appeal heard on the 27th January 1931.

# 1931

## January

Henry Edwards and E.G. Norman revealed details of a scheme to rebuild and re-equip Weir House Studios, Teddington for sound production; they planned to make pictures on their own account and let studio space to independent producers.

"America's command of the film markets has done a great deal to improve her position in the commercial markets. It has not been done by propaganda films, but by the propaganda which goes with films. If films are great they associate their country and the works of their country with greatness. If they are merry and modern and youthful in spirit they establish their country as a country of the future, and its products as the last word in fashion. So it goes. By an association of ideas the plumbing of America is desirable because the Hollywood stars who are associated (so often) with it proclaim so ably their own desirability. And so on to carpet sweepers, kitchen appliances, and the parlour sofa. Let a youthful Hollywood blonde push them, use them, or kick her pretty heels on them, and the world is stunned into an illusion of their superior virtue." *John Grierson, Kine Weekly, 8th January.*

A major controversy resulted from a story carried in the trade press claiming that certain independent production companies had been informed by the American renters, with whom they had contracts to make quota films, that if they used British sound equipment their contracts would not be renewed. The allegation was vigorously denied by both the American renters, RCA and Western Electric; as no British producer was prepared to risk being boycotted by his primary source of work, no evidence was ever produced. A subsequent proposal, made by the British equipment lobby, recommending the amendment of the Cinematograph Films Act (1927) so that a proportion of British equipment had to be used in the making of British films was rejected by the President of the Board of Trade.

Edward Shortt, new President of the British Board of Film Censors sent a circular letter to all film companies: "Of late it has been noticed with regret that films are being produced in which the development of the theme necessitates a continuous succession of grossly brutal and sordid themes accompanied, in the case of auditory films, with sounds that accentuate the situation and nauseate the listener. No modification can render such films fit for public exhibition. In consequence, the Board takes this opportunity of notifying the Trade that, in future, no film will receive the Board's certificate in which the theme depends upon the intense brutality of unrelieved sordidness of the scenes depicted."

BIP acquired control of British instructional Films (including the company's Welwyn Studios) and Pro Patria Films (BIP's distribution outlet) by offering the shareholders of these two companies an exchange of shares. This was another instance of companies floated in the wake of quota being unable to recoup the initially heavy financial outlay. The infrastructure necessary for filmmaking had required the building of new

studios and the purchase of expensive technical equipment. Expenditure far outweighed income and this led to either companies going bankrupt or being taken over.

19th: The draft constitution of British Kinematograph Sound Society (now BKSTS) was approved. This organisation had initially been a branch of the American Society of Motion Picture Engineers; the objectives of the breakaway group were to be "the dissemination of knowledge and the elucidation of technical problems."

22nd: G.A. Isaacs introduced a private members bill. The Sunday Observance Act (1780) Amendment Bill in the House of Commons; it received no support from the Government which was waiting for the outcome of the LCC appeal (see 27th January) before committing itself to any action.

27th: The Appeal Court upheld the decision of the High Court and reiterated that in granting the Streatham Astoria a license to open on Sundays, the LCC had been acting outside its jurisdiction. Sunday Opening was to become a major issue throughout 1931 and for much of 1932.

## February

27th: Radio-Keith-Orpheum (RKO) was registered as a private company with a capital of £10,000.

## March

The trade journal, *Bioscope*, made the following observations on the significance of the £506,810 profits made by PCT (Britain's largest circuit):

"Relatively few independent exhibitors can show returns on their own theatre investments such as are revealed by the latest PCT report. And the reason is fairly clear. In this era of centralisation and unification the lesson is born home by sheer weight of fact. Economies - tremendous in their significance - are effected by the co-ordination of scattered units. But the consequent reduction of overheads represents only an infinitesimal factor in the advantages of the combine. There is the greater gain which comes through that form of independence in bargaining which it is the main purpose of combination to achieve. That is why it is silly to argue that PCT owe their success largely to the fact that they have refused to pay more than 25% on sharing terms while independent showmen have risen to 40% and even 50%. PCT is often in the position of negotiating terms with its own producer-renter affiliates: when circumstances are different, it still enjoys a power which only complete monopoly could strengthen. The difference between the individual theatre-owner and the producer-renter-exhibitor combine equals the difference between being an

'independent' and enjoying real independence." *Bioscope, 25th March.*

31st: The first wide screen presentation in Britain was given at the Regal, Marble Arch, when the United Artists picture THE BAT WHISPERS was displayed on a screen 31ft wide and 16ft high.

During the 1930s, it became common practice for film producers to submit scripts to the British Board of Film Censors for vetting prior to filming. The following quote from the Annual Report for 1930 published during March indicates how the practice was established:

"In the last report mention was made that some British producers had discussed proposed productions with the Board prior to commencing work in the studio...This custom is on the increase and it would appear that in several cases considerable sums of money have been saved by the producers in adopting this procedure... in some cases the Board definitely advised against the production. In other cases suggested modifications of dialogue or incident were made with the result that very few, if any, subsequent deletions were found necessary. No fees are charged for perusing and reporting on a synopsis, scenario, etc."

#### April

2nd: The Home Secretary introduced The Sunday Performances Regulation Bill "to enable licenses to be granted permitting the opening and use of places on Sunday for certain entertainments and for debates." Determined opposition to the Bill from the Lord's Day Observance Lobby resulted in it making very slow progress through the Commons and in September the Bill was withdrawn to enable the Government (prior to its resignation following a political crisis) to introduce a temporary measure.

6th: Basil Dean, Chairman of Associated Talking Pictures, announced that new studios, to be called Associated Radio Studios, were to be built at Ealing; these were to be used for producing all quota films for RKO. (The tie-up with RKO had been announced in January and ARP Studios was registered on 30th March with a capital of £5,000).

Paramount produced its first film in Britain for ten years; subsequently (25th June) Paramount British Productions was registered as a private company and a production unit established at British and Dominions Studios, Elstree.

The following response was made by the President of the Board of Trade following questions in the House of Commons on the ownership of Gaumont-British: "Of the 5 million ordinary shares of the Gaumont-British Picture Corporation Ltd, 3,105,000 are held by the Metropolis and Bradford Trust Co.

Ltd, which is therefore in control of the Company. The annual return of the Metropolis and Bradford Trust Co, Ltd, dated November 5th 1930, shows that of the ten thousand 'A' shares which alone carry voting rights, 4,950 are held by three persons of British nationality named Ostrer, 4,750 by the United American investing Corporation, and 300 by three other individuals."

#### May

"Today, there are twenty feature pictures in the making in our studios simultaneously. This is a record, not only since the passing of the Films Act, but in the entire history of British production." *Editorial, Kine Weekly, 21st May.*

#### June

"Before the sound revolution broke, the English market was estimated to provide for 20% to 25% of the entire revenue of American producers - and other foreign countries from 15% to 20%. The sharp reduction or complete extinction of the foreign market is represented by a figure of probably not more than 5% of the entire producers' revenue. In face of this, there has been an attempt to try and force the English market to make good the deficiencies in other markets". *'Exhibitors Problems and Anglo American Relations', a paper presented by Simon Rowson to the CBA Annual Conference.*

#### July

The re-equipped Teddington Studios opened.

#### August

Warners, which had announced in July it was to set up an all-British production unit which would turn out at least 15 films in its first year, negotiated the lease of Teddington Studios for a period of two years with an option to renew; £200,000 was to be spent on the first schedule of 10-12 films. Production began in September with Murder in Monte Carlo. Warner Brothers-First National Productions was registered as a private company with a nominal capital of £1,000 on 28th August. At the annual general meeting of British International Pictures, John Maxwell announced an issue of 1,000,000 5 shilling Ordinary Shares. An indication of the company's confidence in itself and in its reputation can be gathered from the fact that it was not felt necessary to underwrite the issue. Opened on the 31st August, it was immediately oversubscribed.

#### September

31st: The Sunday Performances (Temporary) Regulations Bill was read for the first time in the House of Commons - this was an interim measure to allow cinemas to open legally on Sunday until



an acceptable permanent solution could be worked out. It received the Royal Assent on 10th October. October

Alexander Korda started work on his first British film, *SERVICE FOR LADIES*, starring Leslie Howard and commissioned by Paramount.

Following the merger of Warner Brothers and First National in the USA, the distribution operation of the two companies in Britain was brought closer together. A first step was for First National to end its joint distribution arrangements with Pathe. On 15th October, First National Film Distributors was registered as a private company; it subsequently moved into the Warners offices though nominally remaining a separate company. After the split Pathe Pictures operated as a wholly owned subsidiary of the John Maxwell group.

## November

The Film Industries Co-operative Society (FICOS) was launched with the aim of establishing a big combine which would be able to book films for its members on a more economic basis than could be arranged independently. It was similar to the abortive CEA Trading Scheme of 1927. FICOS had been prompted largely by the high booking fees charged by the renters to independent exhibitors for sound pictures. Like the CEA Trading Scheme (see 26th October 1927) it was confronted by unified and unremitting opposition on the part of the KRS which ensured FICOS would be a failure.

17th: The Council of the KRS issued a statement reaffirming its opposition to doing business with exhibitors organised into booking combines.

December 28th: Ealing Studios was officially opened.

The announcement by Max Milder, managing director of Warners in Britain, that from 1st February 1932 only sound-on-film copies would be made available by the company marked the end of sound-on-disc.

## 1932

### January

"More than 200 talking films will be made this year in British studios. That means four new pictures a week and an outlay of £2,500,000. Compared with 1924, when for a time not a single film was being made in this country; 1932 is to be a year of startling progress in the industry." *Film Correspondent, Daily Herald, 6th January.*

While being interviewed about the temporary closure of Elstree Studios for repairs and

maintenance, Arthur Dent, BIP's Managing Director, stated: "When production is resumed, the policy will probably be to aim at making a slightly smaller number than in 1931 and to make the subjects bigger and better." *Kine Weekly, 14th January.*

The following editorial reflected the film trade's widespread dissatisfaction with the functioning of censorship arrangements: "The whole of the trade must look with anxiety at the present position of our censorship arrangements, which have proved since the growth of talkies a veritable happy hunting ground for every crank who has ever seen a picture. It was felt a strong argument for state censorship was that a final classification would be made which would apply all over the country. Producers, renters, exhibitors and public authorities would know exactly where they stood in every case. As we are organised at present, any licensing bench, watch committee or chief constable can re-classify any film, and as a result some incongruous decisions have been recorded." *Kine Weekly, Editorial, 14th January.*

Nor was arbitrary action limited to the smaller and rural authorities; Liverpool and Newcastle, for instance, had been refusing to allow children to see "A" films, even if accompanied by a guardian.

"Exclusive of newsreels, the length of sound negative recorded by RCA in this country to date is 1,270,000 ft. These figures are based on product already trade shown and are arrived at as follows: BIP Studios - 689,000 ft; Twickenham Studios - 237,000 ft; Gainsborough Studios - 178,000 ft; Nettlefold Studios - 83,000 ft; Beaconsfield Studios - 70,000 ft; Teddington Studios - 13,000 ft." *Bioscope, 6th January.*

At this time a large proportion of British production units were using the RCA recording system (the only important studio not listed above is Shepherd's Bush then closed for rebuilding) and these figures provide a good indicator of the volume of sound films being made in British studios.

### February

Following heavy losses, Gainsborough reduced its capital by half and made a new share issue.

Gaumont-British acquired a controlling interest in Baird Television.

13th: London Film Productions was registered as a private company, with a nominal capital of £100; *A WEDDING REHEARSAL* starring Merle Oberon and Roland Young was to be Alexander Korda's first film under the London banner.

The Flicker Production Co., which had been formed two years previously and had been successfully making 'book-movies' dealing with sport and other subjects, announced it had purchased Littleton Park, Shepperton, a 60-acre estate which was to become the site of a new studio to be known as Sound City (see May).

"There has been a tendency of late for films to become more and more daring. Sex films and others containing various phases of immorality and incidents which tend to bring the institution of marriage into contempt show a marked increase in numbers. Even when the story in itself is not prohibitive, there appears to be a desire to stress the unpleasant aspect which is best described as 'sex appeal' with a wealth of detail which is altogether prohibitive for public exhibition."

*British Board of Film Censors Annual Report for 1931.*

### March

"In the summer, the cinemas of the USA were faced with a serious shortage of product... in this country we were saved from a similar experience through the large quantities of British films that had been produced steadily throughout the year... Had the famine conditions of the USA been reproduced in this country, American companies would have been able to exploit the shortage to the tune of another 20% added to the excessive amounts already paid for film rentals." *CEA Annual Report* published that month and covering the previous year.

24th: The Sunday Opening Bill (the third attempt to legislate for Sunday opening) was introduced in the House of Commons by Oliver Stanley, Under Secretary to the Home Office.

During a visit to London, Jack Warner announced "We have decided on an immediate plan of expansion and as soon as work can be started we shall begin on two big new stages."

### April

A conference of British film societies held by invitation of the London Film Society decided that a Federation of British Film Societies should be established.

"The film is the most powerful factor for national publicity and has a direct reaction on industrial and commercial relationships between nations. In the widest economic sense, the necessity for a flourishing film industry is obvious." (*Joint Memorandum from Federation of British Industries and Trade Union Congress General Council presented to President of the Board of Trade on 4th April*). The principal recommendations were: "the elimination of worthless films made especially in this country for quota purposes. Secondly, the provision that

each film produced for such purposes must cost at least £150 for each 100 ft produced with a maximum requirement of £10,000, exclusive of the copyright costs of the story, music and recording."

"Several renters of foreign films have publicly expressed their anger at the terms of quota regulations, and have sought to fulfil their quota by the purchase of films which normally would be held unfit for exhibition. When the quota was smaller, such renters, in several cases, purchased films merely for registration with the Board of Trade and set down their cost as a loss. Now with the quota at 15%, this buying - registering - shelving dodge has become too expensive, but even so these recalcitrant renters are determined to acquire their quota films as cheaply as possible. In my opinion, the cumulative effect of such films has been to give filmgoers an entirely false idea of genuinely British film effort... This should be prevented by the introduction of an amendment to the Act by which films which are not 'recommended' and have not a vestige of entertainment should not be eligible for quota." *Seaton Margrave, Daily Mail, 1st April.*

The Fox Film Corporation and the United American Investing Corp. issued a writ "for the purpose of recovering monies which the Fox Film Corporation contributed towards financing and investing in the shares of the Gaumont Picture Corporation." The sum involved amounted to approximately £4 million.

### May

Following the success of Congress Dances, Gaumont-British signed an agreement with UFA to co-operate on "the production of a number of films specifically designed for the English speaking world".

The new Shepherd's Bush Studios, rebuilt at a cost of £250,000, was opened. Gaumont-British, its owner, announced it was intending to make forty films a year at a cost of £750,000: the first film to go into production was Walter Forde's *ROME EXPRESS*.

The first issue of *Sight and Sound - A Quarterly Review of Modern Aids to Learning* was published by the British Institute of Adult Journals. Although containing some general critical material, the journal was largely orientated towards film as a teaching medium.

Paramount announced that although it would continue to have a say in the stories and casting, their films would be produced for them by Herbert Wilcox's British and Dominion.

Sound City, a new studio complex at Shepperton, opened (see February); the one stage ready was to

be used by the company for its own productions and was available for hire to independents. A second stage was opened in January 1933.

The last issue of the trade journal *Bioscope* published on 4th May carried the following statement: "It will have been observed that since September last, certain film advertising has been withheld from this journal. In consequence it is proposed to place The Bioscope Publishing Co. Ltd, into voluntary liquidation." *Bioscope*, 4th May. Advertising, which traditionally had always been organised by the distributors, was withdrawn subsequent to *Bioscope's* support for a co-operative booking scheme for independent cinemas (see FICOS, November 1931).

### June

*Kinematograph Weekly* had its 25th birthday. It had started publication as *The Optical Magic Lantern Journal and Photographic Enlarger: a Magazine of Popular Science for the Lecture-room and the Domestic Circle*, a monthly priced at 1d. The first issue appeared on June 15th, 1887.

10th: The report of the Commission on Education and Cultural Films, *The Film in National Life*, was issued. Its main recommendation was the constitution of a National Film Institute under a Royal Charter. Subsequently, John Buchan introduced an amendment to the Sunday Opening Bill proposing that 5% of proceeds taken by cinemas on Sunday should go towards the maintenance of the Institute. Despite vehement opposition from the film trade lobby, the amendment was eventually accepted.

### July

British Lion announced a big expansion in its renting activities.

26th: Fox British Pictures was registered as a private company, with a nominal capital of £100.

An organisation called the British Association of Amateur Cinematographers was launched. Among its objectives were the interchange of personnel and ideas, the issue of technical bulletins and the creation of a technical advice service.

The first course covering cinema technique to be introduced in a British academic institution was established at the Regent Polytechnic (now the Polytechnic of Central London), Regent Street.

### August

3rd: Audible Filmcraft went into voluntary liquidation. Registered in June 1930 with an authorised capital of £350,000, it had been an amalgamation of a number of ailing British

companies, principally International Talking Screen Productions, British Screen Productions, Argosy Film Company and Whitehall Films.

### September

The £4,000,000 claim taken out by the Fox Film Corporation against Isidore Ostrer, President of Gaumont-British Pictures Corporation and the Metropolis and Bradford Trust, was settled out of court. Ostrer agreed to two Fox representatives joining the board of Gaumont-British and to the GB circuit showing more Fox films.

Herbert Wilcox announced that from January 1933 onwards all British & Dominions productions would be distributed in Britain and elsewhere by United Artists who guaranteed the US release of selected subjects. This ended the company's long standing agreement with the Gaumont subsidiary, W&F.

### October

1st: The provisions of the Sunday Entertainment Act 1932 came into force. If a cinema within a given area had been allowed to open in the twelve months prior to 6th October 1931, the local licensing authority could give permission not only for that cinema but any other within their area to open without any further formalities. However, in those areas where cinemas had been previously refused permission for Sunday opening, further authorisation had to be gained from Parliament. Before an application to Parliament could be made, councils had to hold public meetings and if more than 100 electors or one twentieth of the electorate objected then a poll of the electorate had to be held. Cinemas were given permission to open on Sunday under certain conditions: there had to be a working week of not more than 6 days for cinema employees; cinemas had to make a contribution to charity and a contribution to the Kinematography Fund (for the financing of a British Film Institute)

Fox started using Wembley Studios as its British production base.

### November

Gaumont-British acquired control of Moss Theatres.

"Film producers and renters in London are all racking their brains to discover why it is that 90% of British pictures flop in Scotland. The reasons should be obvious to anyone with a grain of intelligence: the filthy language is one. Another reason is that the majority of British talkies are devoid of entertainment. Beautiful scenery is not amusement. Funereal conversations are boring. The fop with his Oxford accent and the inevitable eyeglasses, and the Cockney with his 'Gor blime



me' sense of humour get the bird on every occasion." Letter to *Kine Weekly* from Richard Williamson, the Park Cinema, Glasgow, 3rd November.

"The British film censors are too old and innocent to understand the meaning of many of the lines they pass. It would be impossible to detail here the suggestive jokes I have seen and heard in talkies passed by the censor lately. The film trade is incensed by the apparent inconsistency of the decisions. Allegations have been made that the censors are afraid of the powerful American organisations whose productions they are paid to censor and who have a majority on the trade committee which deals with censorship matters. British producers claim that their films are much more harshly treated." *New Era*, 18th November.

Oscar Deutsch, an influential Birmingham cinema owner, devised a scheme whereby he would build up a national circuit based on a number of separate and locally based companies each of which would finance the building of a cinema in their area through private subscription. The first three such companies registered were the Odeon (Canterbury), the Odeon (Worcester Park) and the Odeon (Worthing).

## 1933

### January

"There is practically no colour in use in America now. Colour has virtually collapsed and there is no hope of its becoming a commercial proposition again." Arthur Dent, Managing Director of BIP, *Today's Cinema*, 7th January.

"The new policy is to produce a number of pictures specifically for world release, embracing British and American talent." H.T. Marsh, Managing Director of British and Dominions, *Today's Cinema*, 21st January.

John Maxwell announced Pathe Pictures, a subsidiary of BIP, was to run its own production unit based at Welwyn which during recent years had only been used for shorts. Four features a year were to be produced.

### February

A refunding operation involving a £5,000,000 issue of 4.25% debenture stock made by Gaumont-British proved a failure and underwriters had to take up 65% of the issue.

Improved facilities became available at Sound City, Shepperton, with the opening of a large new floor, workshops, etc. Teddington Studios was also being extended and improved.

### March

"America's financial crisis and the means taken to handle an admittedly serious situation are not without their repercussions upon the film industry in this country. The absence of quotations of dollars against pounds has put a temporary stop to financial transactions between this country and America and until the moratorium declared in America is at an end there can be no remission money either way. This means that money due to producing companies in America is held up and this coupled with the lack of ready money in the hands of the American public means no money can flow into Hollywood to pay the necessary outgoings of production. Hollywood film industries executives met on Monday last and a statement was cabled to this country that a stoppage of all work is contemplated. If such action takes place it is bound to affect adversely the position of the exhibitor in this country. Despite the larger number of British films being made and distributed, the total feature films on offer is less than for some time, and during the summer and autumn season there will be a real dearth of good pictures even upon the present schedule." *Kine Weekly*, 9th March.

The Joint Committee of the Commission on Educational and Cultural Films and bodies representing the film trade reached agreement on a scheme for the setting up of a British Film Institute. Under Section 2 of the Sunday Entertainments Act a fund was to be established for the purpose of encouraging the use and development of the cinematograph as a means of entertainment and instruction. Its specific objectives included:

- a) To act as a clearing house for information on all matters affecting the production, exhibition and distribution of films (including educational and cultural films) at home and abroad;
- b) To influence public opinion to appreciate the value of films as entertainment and instruction;
- c) To advise educational institutions and other organisations and persons as to sources and conditions of supply, types of films and apparatus, and the conditions of production, distribution, and exhibition;
- d) To act as a means of liaison between the trade (producers, distributors, and exhibitors) and cultural and educational interests;
- e) To promote and undertake research into the various uses of the film and of allied visual and auditory apparatus;
- f) To maintain a national repository of films of permanent value;

g) To compile and maintain a descriptive and critical catalogue of films of educational and cultural value;

h) To act, if required, as an advisory body to the Government Departments concerned with the use and control of films;

i) To undertake the certification of films as educational, cultural, or scientific.

A new renting company. Associated British Film Distributors (ABFD), was formed to handle films produced at ARP Studios, Ealing. Basil Dean, chairman of both Ealing and ABFD stated: "It cannot be too often pointed out that the ARP Studios (shortly to be renamed Associated Talking Pictures Studios) are, and always have been, an entirely British project financed entirely by British capital. Because our pictures were made on the basis of Anglo-American co-operation, we have sometimes been considered as an off-shoot of the RKO company. This has never been the case. The world economic crisis has told against the chances of the successful working out of this Anglo-American scheme. It has therefore been decided to reorientate our policy. Our business will in future be built upon entirely British lines, with an eye mainly to the British Empire market."

The Blattner Corporation, one of the major independent production companies to be floated as a consequence of the introduction of a quota requirement (see May 1928) went into liquidation. The company had been facing serious financial problems for some time and had never paid a dividend. The Blattner bankruptcy marked the end of the kind of finance which had been funding production in the immediate post quota years i.e. that of public companies making large share issues. Film production finance in the mid-Thirties was largely obtained on the strength of guarantees made by finance companies - principally insurance companies - covering expenditure on production programmes and studio development schemes.

"England, with a population only about a third as high as the US has a current movie attendance averaging 24,000,000 weekly, nearly half of the present figure for the US, and the highest known per capita attendance of any country in the world at present. About 25% of screen space in England during 1932 was occupied by British product, this is twice as much as the quota requirement." (Statistics compiled by M.N. Kennedy, US Trade Commissioner in London, *Kine Weekly* 9th March).

According to his figures the weekly attendance varied between 20,000,000 and 28,000,000 depending on the quality of the programme and the state of the weather. The average admission price was set at 8d and weekly box office receipts estimated at £800,000.

"Last year the amount paid by the public into all the cinemas of Great Britain was about £43,000,000. That sum included about £7,000,000 for Entertainment Tax. The average price paid for admission was about ninepence which represented about 960,000,000 admissions a year or 18,500,000 a week." (Paper given to the Royal Empire Society by Simon Rowson - note the discrepancy between the average weekly attendance figure given here and that in the Kennedy figures in the preceding entry).

#### April

Alexander Korda announced he had completed arrangements to raise the capital of London Film Productions from £20,000 to £100,000, in order to embark on an expanded film programme: "two films will be started immediately after the Easter holidays. They are *Wings over the Jungle* (never realised) and *Henry the Eighth*. Alfred Hitchcock has been assigned to the latter film." *Kine Weekly*, 13th April.

Gaumont-British Picture Corporation increased its nominal capital by the addition of £2,500,000 beyond the registered capital of £3,750,000.

Following the increasing widespread popularity of twopenny (2d) matinees, especially in the depressed North, the Manchester CEA attempted to introduce minimum admission charge of 3d in cinemas throughout the country.

#### May

1st: Following the break with RKO-Radio, the name of Basil Dean's Associated Radio Pictures Studios at Ealing was changed to Associated Talking Pictures (ATP) Studios (see March).

"The year 1932 was a very trying one for the (US) film producing corporations. The foreign market for their films declined by nearly two-thirds, and the home market has also been very much affected by the depressed economic conditions. The restriction in the foreign markets is due in most European countries to the quota system employed in those countries in favour of local production. As a result very great care is being given to the production of films for the foreign markets." *'Economic Trade Conditions in the USA'*, a report by the Department of Overseas Trade.

"Since the beginning of this year British film studios have been working at increased pressure. Today there is not a single idle studio and a record number of films are being produced." *Daily Herald*, 12th May.

12th: The first official meeting took place between technicians at Gaumont Studios interested in forming a film technicians union and Captain Cope who had been suggested as a potential organiser.

The outcome of this meeting was the formation of the Association of Cine-Technicians (ACT).

“American accents are to be grafted on to British actors' voices in talkies to make them acceptable to the Middle West. So while American accents are good enough for Britain, British accents are not good enough for the US.” *Daily Herald*, 13th May.

“Among the causes of neurosis in city children, food intoxication may be mentioned, lack of hygiene and last, but not least, frequenting cinemas. During my career as an inspector of establishments for abnormal children, I have often had occasion to note the pernicious and sometimes irremediable effect of cinema scenes on predisposed imaginations. They are sometimes sufficient to deviate a person from the normal path for the whole of his life.” (Dr. Victor Kuettt, *International Review of Educational Cinematography (League of Nations)*, reported in *Today's Cinema*, 15th May).

18th: Murray Silverstone, managing director of United Artists and I. Toeplitz de Grand Ry and Alexander Korda, joint directors of London Film Productions, signed an agreement under which UA was to distribute London Films, both in Britain and the US. The contract covered the making of five-six films a year, and it was agreed to spend at least £500,000 over a two year period. The first film to be delivered was *THE PRIVATE LIFE OF HENRY VIII*. It was planned to spend a minimum of £40,000 on each picture. This agreement together with the one signed at the end of 1932 with British and Dominions represented a more serious interest in British films on the part of a major American company than had been demonstrated previously.

“Although the Cinematograph Films Act has greatly benefited the British exhibitor by placing restrictions on ‘blind’ booking, there is reason to believe that in some quarters the law is being evaded. The Act makes illegal any booking contract for a period of more than six months in advance. But this provision is being defeated by ‘gentlemen’s agreements’ to take so many films at such-and-such a price. The terms are pencilled in, and the agreement is retained until the proper time comes around, and then forwarded to the renters’ head office for filing.” *Daily Telegraph*, 19th May.

“Cinemas in many parts of the country yesterday were packed with cheerful people largely of the hard-working class, whose only chance of recreation is their Sunday. A year ago most of these people were spending the hours aimlessly walking the streets or uncomfortably overcrowding such parks as were within their reach. Before the Sunday Entertainments Act became law in July 1932 fewer than 80 local authorities permitted Sunday opening of cinemas. Under the new Act which provides local option, it is estimated that the

number has been more than doubled. The fight for Sunday cinemas is prolonged and furious. Advocates of brighter Sundays are bombarding the authorities with arguments denouncing Grundyism and upholding freedom, reinforced with cries voicing the necessity of providing clean entertainment for the ‘loafing’ youth of today.” *Daily Express*, 22nd May.

“The influence of the film upon the young and adolescent is unknown in its magnitude. It is, in fact, probably the greatest power for good or evil that we know in our country at present. I know nothing to which the loyal citizens should devote more wholehearted attention than to the proper regulation of children. The real future of this country, the future of its people, of their children and grandchildren, depends on the way we regulate the cinema today.” Edward Shortt, President of BBFC, *Manchester Guardian*, 30th May.

## June

Gainsborough replaced its RCA sound equipment with Gaumont’s own British Acoustic system.

“Two outstanding weaknesses of British films today are the lack of good stories and the predominance of comedy. The first weakness is not peculiar to Britain, however, and producers everywhere are trying to remedy it. America on average finds good stories. Britain seems to be picking for herself types of stories bounded on one side by broad farce and on the other by light comedy drama. Only two years ago the cry went up that British film comedy was dying. Producers had a ready answer. During 1931, they made 67 comedies and romances as against 62 films under the broad heading of drama. Last year they brought out 76 comedies and romances and 62 of all kinds of dramas. It would be unfair to condemn British comedies altogether. There is always room in this world of not enough laughter for a good supply of comedies. But there is a desperate need for balance in British production. It needs body just as much as a fish needs bones. We and our Colonial cousins want to see the average man and woman on the screen - ordinary people whose lives would be like ours but for the complications of character and circumstances. We get them from America in film versions of Fanny Hurst and Edna Ferber novels. There must be stories in the average Briton if there are stories in the average American. Surely Britain has her own angle on the problems created by the shortcomings and gallantries of human nature. Some directors have attempted to get down to this everyday type of film but concentration on comedy seems to have grooved their minds.” *Leeds Mercury*, 26th June.

## July

The L.C.C., setting the precedent for other local



authorities, announced that from January 1st. 1934, licensees would be obliged in cases where a film was classified by the BBFC as "Horrific", i.e. one likely to frighten or horrify children, to exhibit a notice "This film is unsuitable for children". However, at this stage it was still left to the guardian's discretion as to whether their child could see an "H" certificated film.

Columbia terminated the agreement under which its films were distributed in Britain through United Artists. Columbia British (registered on 3rd July with a nominal capital of £25,000) was formed to operate as an independent renting and producing concern. The first film scheduled was *THE LADY IS WILLING* starring Leslie Howard.

21st: Following the steady success of Sound City Ltd, Shepperton, a new company was registered as Sound City Films Ltd, with a capital of £175,000. A third sound stage was to be built to cope with the company's expanded production programme.

Reginald Smith, managing director of PDC Distributors, announced the formation of a British production company, Triumph Film Co., and the acquisition of premises at Hammersmith to be converted into a sound film studio. PDC was to distribute the films made by Triumph but at this stage there were no formal links between the two companies (Triumph went into voluntary liquidation in late 1934).

### August

Under the terms of a contract signed with ATP, Gracie Fields became the top earning British star, receiving between £22,000-£25,000 per picture.

Both Gaumont-British and London Films announced a £1,000,000 production programme for the following year.

"Britain and America are at War! The battlegrounds are many and spread over our Dominions and Colonies - Canada, Australia, New Zealand, South Africa, India and the smaller lands of the Empire on which the sun still resolutely refuses to set. The fight is keen, and on America's side intensely bitter, for the fruits of victory are plums indeed - our Empire film markets which Hollywood has gathered in for so long. Slowly but surely British films are coming into their own in Britain's lands across the sea. Slowly but with ever increasing strength they are blazing the trail for British studios throughout those profitable regions where American films have enjoyed the monopoly practically ever since Hollywood began. Hollywood is fighting now for the money of our Empire film-going public as it has never fought before. It is fighting hard because it needs that money badly, because the dollar is not quite the almighty thing it once was, and because it realises that from a

weak and puny infant the British film industry has grown into a strong and sturdy David that is ready and able to carry the battle into the Hollywood Goliath's camp." *Daily Dispatch*, 8th August.

In fact, the foothold the Americans had already established, the genuine popularity of American films and the financial links between circuits in the Dominions/Empire and American distributors meant that British films were unable to make any serious dent on the Empire markets.

### September

Details of a £3,000,000 merger being planned between British International Pictures and Associated British Cinemas Ltd were given in the annual reports of the two companies; the new company was to be known as Associated British Picture Corporation (ABC was a subsidiary of BIP). Details of a scheme for the reorganisation of the renting interests of Gaumont-British were released; Gaumont-Ideal was to merge with W&F and the combined unit to operate under the title of Gaumont-British Distributors.

30th: The British Film Institute was registered as a company (see March).

30th: The Empire Marketing Board and its film unit disbanded - Stephen Tallents was invited to join the staff of the Post Office and took the film unit and film library with him.

### October

12th: The premiere of *THE PRIVATE LIFE OF HENRY VIII* took place at the Radio City Music Hall, New York; the film broke box office records, taking over £7,000 in its first week. The film continued to do well throughout the USA and became the top earning British film to date taking over £500,000 on its first world run.

19th: At an extraordinary meeting of British International Pictures, shareholders approved a proposal to change the name of the company to Associated British Picture Corporation. The different parts of the Maxwell organisation such as BIP and Wardour Distributors did not start trading under the ABPC name until 31st March 1937.

An independent Filmmakers Association was organised to co-ordinate the efforts of those filmmakers seriously engaged in the production of experimental, documentary and educational films.

### November

The annual general meeting of British and Dominions approved a capital reorganisation of the company, involving a 75% reduction of capital and a total writing off of £224,340.

Gaumont formed a subsidiary, G-B Instructional, Ltd (registered on 6th November) for the production and distribution of "educational and industrial propaganda films".

6th: Consolidated Film Studios was registered by J. V. Bryson (former head of Paramount British) and Laurence Evans as a private company with a nominal capital of £55,000. This new company took over the lease to Whitehall Studios, Elstree, which had belonged to the bankrupt Audible Filmcraft/Whitehall Films.

"For the first half of this year British film positives into the US have increased by 8%. The total footage is over 13,500,000 feet against just over 7,000,000 in the corresponding period a year ago... At the same time, American importations into this country have declined from 12,000,000 feet of positives to nearly 7,500,000 feet. This is the greatest indication of how British films have conquered their own home market." *Morning Post*, 11th November.

"£4 million will be spent on the production of nearly 200 British films during the next 12 months. This figure is easily the highest in the record of the industry. Two companies alone account for more than £2 million between them, while two others budget to spend £500,000 each on film production. The remainder will be divided between the independent studios who operate outside the big producer-distributor-exhibitor circuit." *Sunday Dispatch*, 12th November.

## December

"During the period under review there has been a tendency for production costs to increase. This does not mean that the company is spending wastefully or extravagantly; on the contrary the films are being produced more efficiently and economically than ever before. Any increase in production cost is due to a decision by the directors that in the long run the production of 'Quality Films' is more economical and more profitable than making cheap and hasty products; for only with films of world standard in technique and entertainment can the company hold its own in the world market." C.M. Woolf, *Annual General Meeting of Gainsborough Pictures*.

## 1934

### January

The Board of Trade figures for the year 1933 show that British films registered during the year have still continued to show an increase in percentage compared with all films registered. This increase has been maintained with only one set back since 1928. Board of Trade figures show that in 1928 the British percentage was 13.6%; in 1929, 11.5%; in

1930, 14.7%; in 1931, 16.7%; in 1932, 22%." *The Cinema*, 3rd January.

"The new year promises to be a record one for cinema openings. Already four companies have plans for opening at least forty-two cinemas. Oscar Deutsch, chairman of the Odeon Circuit, has scheduled another twenty-five cinemas for 1934, making his circuit up to fifty, and C.J. Donadas, of County Cinemas, starts a programme of six more houses." *Kine Weekly*, 11th January.

"In my opinion, the first great need of a picture which is intended for the markets of the world is an international star... I believe that stories of English national life, set among familiar scenes, should be made and, indeed I intend to make some of these, but I shall not expect them to have the world market. National customs are interesting to foreigners much as travelogues of strange countries interest us, but the British film industry must become more cosmopolitan in outlook before British films can capture the entertainment markets of the world." Julius Hagen, Managing Director, Twickenham Film Studios, *Kine Weekly*, 11th January.

Whether Britain should be making films for the world market was not an assumption at that time open to dispute and given the large number of American names appearing in British films in the mid-Thirties, the Hagen formula for success was one commonly subscribed to.

"The weak spot of the British challenge to Hollywood lies primarily in the scenario department. Our authors have utterly failed to grasp the cinema technique. Perhaps they lack the camera mind. Perhaps the tradition of the stage and the novel still holds them in their grip. Whatever the reason, the established English author has contributed nothing to the development of the British film except, indirectly, as in *THE GOOD COMPANIONS* or *THE CONSTANT NYMPH*, by writing filmable novels." *The Times*, 22nd January.

An agreement covering music in cinemas was signed by the Performing Rights Society and the Cinematograph Exhibitors' Association.

## February

"Whereas Gaumont-British, BIP, Gainsborough and the larger studios have agreements with the trade unions concerned governing normal hours and rates of pay for emergency overtime, a number of minor studios are alleged to be exploiting their workers to the extent of working 40 hours at a stretch without adequate remuneration. In some cases work has gone on for five days at a time, day and night." *Reynolds News*, 18th February.

Triumph Studios, Hammersmith, re-opened. Work on building new studio floors at Twickenham and Ealing began. Consolidated Studios (previously Whitehall), Elstree were in the process of being improved and extended. Merton Park, previously used for instructional films, went over to feature production.

The first issue of the BFI journal, *Monthly Film Bulletin*, was published.

### March

Following the failure to reach an agreement with the gramophone companies as to the level of fees which should be paid for the playing of records in cinemas, the CEA made arrangements for National Screen Services to supply non-copyright records.

The British Film Institute was awarded a grant of £5,000 for 1934 from the Cinematograph Fund.

In the House of Commons, Sir Adrian Baillie, MP, asked the President of the Board of Trade if he could reconsider the quota in terms of quality rather than quantity.

Charles Laughton became the first actor to win an Academy Award for a performance in a British film with his role in *THE PRIVATE LIFE OF HENRY VIII*.

"I am no prude. I have never lived in the suburbs. Yet I frequently find myself embarrassed when at the cinema, by the subjects on which the alleged 'plots' are based and by the extreme intimacy of the details depicted. The time will come when the present tendency to desecrate moral standards will be suppressed. Genuine emotion will no longer be subordinated to cheap sensation, nor will coarseness be glorified. When that day comes, and not till then, will it be possible for boys and girls to visit the cinema without fear, lest they should be degraded." Miles Mander, (well-known director, actor, scriptwriter) *News Chronicle*, 20th March.

### April

Warner Brothers purchased Teddington Studios which they had been leasing since 1931.

Facilities at Worton Hall Studios, Isleworth, were improved and extended; improvements included a new sound studio, executive offices, dressing rooms and cutting rooms.

The 1934 KRS annual report revealed that 1,200 exhibitors had average daily takings of between £1 and £8; of these 220 had average takings of not more than £10 per three days.

"Mr. Sidney Bernstein, a leading member of the film trade, told me last night that in the last two years over £4 million had been invested in certain

new cinema buildings and will certainly be lost. At least 100 halls have appeared since 1931 which are not sponsored by experienced members of the trade. They are little short of a ramp for the promoters; built wastefully by those who get fat fees, and financed by unlucky investors who little know the conditions of the business, including the difficulty of getting good films."

Film correspondent, *Daily Herald*, 6th April.

A maximum programme of 3 hours was agreed upon by the major circuits.

"90% of the British films I have trade reviewed lately are unfit to be shown in any kinema. Almost every time we show a British film, our drawings go down 100%. I do not deny that at times, there emerges out of the muck of mediocre British films a super picture that will compare favourably with anything produced in Hollywood, but they are few and far between. Gaumont, B&D, BIP and London Films have put out some masterly paybox films, but the independent exhibitors do not get them." Richard Williamson, Park Cinema, Dennistown, letter to *Kine Weekly*, 19th April.

*MASTERSHIP* received its first screening; this 20 minute short, made at a cost of £2,700, marked J. Arthur Rank's first venture into film production.

28th: Associated British Film Distributors took over PDC's operation. The agreement was short lived with PDC re-entering the distribution field in March 1935.

### July

The first Annual General Meeting of the Association of Cine-Technicians was held at the Poland Street Rehearsal Room under the chairmanship of its President, Sir Reginald Mitchell Banks.

### August

Arrangements were completed for the establishment of Fox British Pictures Ltd, a directly controlled production unit with its own studios at Wembley. Up to then, Fox had depended upon outside sources for its supply of quota pictures.

C.M. Woolf, Joint Managing Director of Gaumont-British, outlined a scheme for the direct distribution of GB productions in the USA. He commented "under existing circumstances, we cannot expect American companies to sell our films on the same basis as their own. If British films are to be sold in America, then we must go to the United States and do the job for ourselves." *Kine Weekly*, 2nd August.

British National Films was formed as a private company with a nominal capital of £6,000 and



power to borrow up to £75,000. Its directors were Stephen Courtauld, Lady Yule and J. Arthur Rank. The intention was to produce "British films with British themes for world distribution".

### September

17th: At the official opening of the new Twickenham Sound stage, Julius Hagen, the company's managing director, announced a £200,000 production schedule.

At the annual general meeting of Associated British Picture Corporation, John Maxwell outlined major plans concerning the future of the company including a £4,000,000 capital re-organisation and a £2,500,000 share issue.

Work on building a new sound floor at Welwyn commenced.

"Renewed speculation as to the future of colour films is certain to be aroused by the forthcoming presentation of LA CUCARACHA, a new two-reel feature made in the recently perfected Technicolor process, which was shown privately in London yesterday, and will shortly be distributed throughout the country." *Morning Post*, 12th September.

Herbert Wilcox's British "super" production NELL GWYNN was banned by the US censors. MAN OF ARAN won the first prize, the Mussolini Cup, at the 2nd Venice Film Festival.

In a paper to the British Association at Aberdeen, Simon Rowson estimated there were approximately 958 million admissions a year in Great Britain, or a weekly average of 18.25 million. He also calculated that in 1933 remittances for US films earnings in Britain stood at £5.3 million, whereas receipts from British films shown in the USA were only £100,000.

### October

Fox British Productions took over the lease of Wembley Park Studios.

2nd: J. Arthur Rank, Deputy Chairman of Grand National and C.M. Woolf of Gaumont-British, announced that in future Gaumont-British would distribute Grand National's output.

### November

The Home Office declined to bring newsreels under censorship, a move advocated by the County Councils Association, among others.

### December

The Films Advisory Committee advised the Board

of Trade on the need to amend the Cinematograph Films Act (1927) with respect to the quality of quota films.

Two new sound stages at Associated Talking Pictures Studios, Ealing, were officially opened.

"The American film industry is remarkably well-organised. Its prosperity has become a matter of national prestige. Behind it, there is very Big Business, as represented both by the electrical engineering industry and by Wall Street. And it is perhaps significant that the latest development in the American 'Clean Film' campaign has been to label as 'indecent, immoral and unfit for public exhibition' certain outstanding English pictures to which no exception can be taken on moral grounds, while giving a clean bill of health to typical American pictures of the very class that gave rise to the 'cleaning-up' movement. The contrast may be accidental, but it illustrates the possibilities of propaganda directed against the British film by those interested in keeping it out of the United States." *Financial News*, 24th December.

## 1935

### January

"The past year has broken all records for kinema building. In spite of the keen war waged against overseating, the number of kinema openings fell only a few short of the 150 mark." *Kine Weekly*, 3rd January.

Korda's London Films took over the lease of Worton Hall Studios, Isleworth. Leslie Fuller Productions acquired Blattner Studios, Elstree.

George Elvin became General Secretary of the ACT.

### February

Gaumont-British acquired substantial (though not controlling) interests in the Union Cinema Company which controlled sixty cinemas. RCA lost an action brought against Gaumont for alleged infringements of recording patents.

Alexander Korda's London Film Productions Ltd, acquired the Fishery, a mansion in extensive grounds at Denham, Bucks., on which a large film studio was to be built.

### April

Anglo Amalgamated Renters (with a registered capital of £175,000) was formed to distribute British films in the United States.

## May

C.M. Woolf, deputy chairman and joint managing director of Gaumont-British Picture Corporation resigned, due to "ill-health."

Julius Hagen, a major independent producer, set up his own distribution subsidiary, Twickenham Film Distributors.

ABPC made a 600,000 issue of £1 preference shares to finance the acquisition of cinemas both in London and the provinces.

PDC took over Triumph Studios, Hammersmith (see July 1933) and announced its intention of making a programme of eight high grade first features.

Martin Quigley, visiting London as a representative of the American film industry with a specific brief to clarify the standards of morality adopted by US censors for the benefit of British producers, observed: "In July last year, as the result of a nationwide purity campaign, the Code has been rigorously enforced and the reception of certain British films has been affected, owing to differences of opinion as to the moral character of the pictures. We are here to attend a conference with your producers, to familiarise them with the requirements of the Code, and thus to facilitate the distribution of their pictures in the American market." *Morning Post*, 3rd May.

Warners announced a £500,000 film scheme involving the extension of Teddington Studios and the production of some quality films alongside the low-budget quota films on which the company had previously concentrated.

Fox Films merged with 20th Century.

15th: After three years of negotiation, an agreement as regards the rates of wages and hours of employment was signed by the London and Home Counties Joint Conciliation Board of the Kinematograph industry representing the CEA, NATKE and the Musician's Union. The agreement was to come into operation on 2nd October. Other areas quickly followed London's lead.

27th: General Film Distributors was registered as a private company with a nominal capital of £270,000 by C.M. Woolf (who had recently resigned as Managing Director of GB).

## June

"A private company has been formed entitled Pinewood Studios Ltd, for the purpose of erecting studios, the directors of which are Charles Boot and J. Arthur Rank. Mr. Rank is a director with British National Films and this producing company will occupy the first studio erected at Iver. The studios

are to be built on the 180 acre estate known as Iver Hall. It is estimated that the complete studios will cost in the region of £300,000. Work is to begin at once and the first stage is to be available for use in nine months." *Kine Weekly*, 6th June.

"Thousands of cinema owners are in revolt against the section of the Cinematograph Films Act which compels exhibitors to show an increasing percentage of quota of British films, regardless of the quantity or quality available. Until now film renters have had to acquire a higher percentage of British films than has been compulsory in cinemas, differences devised so that exhibitors may have a choice and might avoid showing the worst. From October, the quotas for both exhibitors and renters will be 20%. Many of the popular British films are made by studios allied to chains of cinemas. Naturally they supply their own cinemas first. Previously independent cinemas have been able to compete for films by Korda, but in future these will go to Odeons." *Daily Mail*, 12th June.

"There appears to be a tendency towards an increase in the number of films which come within the 'Horror' classification, which I think is unfortunate and undesirable. I cannot believe that such films are wholesome, pandering as they do to the love of the morbid and horrible. Closely allied to the horror film is the new type of gangster film. In recent productions the hero is not the criminal but the policeman but the whole gamut of gangster crime, murder, kidnapping, robbery with violence, arson is just as prominently portrayed as of yore. I cannot believe that any single film can have any lasting effect on the public but the result of the same thing repeated over and over again might be undesirable. While this is so, I have always held the opinion that the film, within certain limits, must be allowed the same freedom as is accorded to other forms of dramatic art, always bearing in mind that it should be of a character which will not demoralise the public, extenuate crime or vice, or shock the just susceptibilities of any reasonably-minded section of the community." *Edward Shortt, President of BBFC in an address to CEA at Cardiff*, 27th June.

## July

2nd: The British premiere of BECKY SHARP the first three-tone Technicolor film, took place at the New Gallery Cinema, Regent Street.

9th: The British Film Institute formally announced its intention of forming a National Film Library which would "preserve in a repository for posterity films of a national and historical value".

"Four years ago Oscar Deutsch opened his first cinema. Today he owns 53, 38 more are under construction and plans are well advanced for a further 40. By May 1936, he will control 200

cinemas." *Sunday Chronicle*, 28th July.

An agreement was reached between Alexander Korda and Dr. Kalmus (originator of the Technicolor process) over the setting up of a Technicolor laboratory at Denham.

Entertainment tax relief on cheaper cinema seats was introduced.

Nelson Films, who made *DON QUIXOTE* at a cost of £100,000 went into bankruptcy; this was the first serious case of investors losing large sums through investment in an independent production aimed at the world market - many more were to follow.

"I foresee no serious threat to the film industry through the practical application of television." Jesse Lasky, head of Paramount, quoted in *The Edinburgh Evening Dispatch*, 20th July.

Independent Producers Studios acquired Whitehall Studios, Elstree. By November, financial difficulties had forced the company to sell the studios and it went into liquidation in January 1936.

## August

A £200,000 scheme to develop Milheath Studios at Bushey was announced.

In line with its aggressive programme of expansion, Union Cinemas completed a £1,000,000 deal which added another 32 properties to the circuit.

"The British film business is growing so fast that it is finding itself short of nearly everything it requires - except money! There are not enough studios, stars, technicians of all sorts, directors, writers or cameramen. It is estimated that £2,500,000 will be spent on British films this year. But thousands of pounds are waiting to be spent on films that cannot begin because of a shortage of one thing or another. Eight major producing companies are hard at work, some making five films at once. There are nearly a score of lesser firms at work. In all some 200 pictures will be made this year - equalling nearly half of Hollywood's output. Sums varying from £6,000 to £100,000 are being spent on these films." *Evening News*, 5th August

British Lion secured the UK distribution of Republic Pictures.

C.M. Woolf, who had recently established the renting unit, General Film Distributors, extended his activities to production by becoming Managing Director of British and Dominions. Herbert Wilcox's contract as director of productions was renewed; but he was also to operate an independent production company, Herbert Wilcox

Productions, of which Woolf was to be Chairman and £750,000 was to be spent on the first year's programmes. General Film Distributors was rapidly becoming a major force in the film industry and was obviously being backed by somebody with money. Although, like everyone else, Woolf was getting finance from insurance companies, it became known around this time that J. Arthur Rank was the power behind GFD.

27th: Max Schach's Capitol Films announced a £600,000 production programme; the company's output was to be distributed by General Film Distributors.

## September

Alexander Korda joined the board of United Artists. Sidney Kent, head of the newly merged Twentieth Century-Fox, arrived in London to launch the company's plans for making ten pictures a year at an average cost of £100,000 each.

"An analysis of film producing promotions registered during 1934 reveals the fact that of the 67 companies registered, only 15, or 22.4% can be traced as having made pictures or are in the process of making a picture." *Kine Weekly*, 5th September.

"British film production seems to be looked upon as a sort of new Klondyke - a land flowing with easy money for all and sundry. Large sums of money are being spent extravagantly and wastefully, with the result costs are being forced up all round... During the last year or so, I know of large sums of money advanced on pictures having been lost, and I would deplore a return to the conditions which existed in 1928-29 when money amounting to two millions was lost in the liquidation and reconstruction of film production companies." *Statement by John Maxwell, Chairman at the Associated British Picture Corporation Annual General Meeting.*

"I did not of course intend my reference to apply to established concerns... I was referring to what I may call inexperienced promoters who with no particular or intimate inside knowledge of the business, raise £50,000 or £60,000 from confiding City gentlemen, plunge into picture-making and leave a large loss behind them. The Klondyke fever is due in part to the outstanding success of *THE PRIVATE LIFE OF HENRY VIII*. The financial backer of a film recently made cheerfully told me that in going into the proposition he knew it was not worth while making a British picture unless at least £60,000 was spent on it. I asked him where he got the idea that £60,000 should be spent on the average British picture with the chance of getting the money back and he replied cheerfully enough: "I have seen the figures of *HENRY VIII*". Yet another promoter who had financed a picture costing



£70,000 which had only brought back £30,000 was good enough to discuss this hazardous enterprise, and when I asked him what was the basis of his estimate answered in precisely the same words. It does not appear to be realised by these financial wizards that such an amazingly successful picture as HENRY VIII happens once in a lifetime. This misconception as to what can be spent on a picture with any legitimate chance of getting the money back is one that calls for the red light warning I deemed it advisable to utter. I have made inquiries which satisfy me that not more than ten pictures a year gross £100,000 in this country. Of these prizes, six or more are carried off by our American competitors, leaving four, five or six for British companies. Consider the matter in the light of economics. The total amount of film hire available for feature pictures from the kinemas may be placed at £7 millions after making allowance for the amount of available film hire in newsreels and shorts, etc. From this £7 millions must be deducted roughly one-third as the cost of print distribution, publicity etc, leaving five millions available for division amongst all the feature pictures put out in this country in one year. As the number of feature pictures released in a year is about 500, it is easy to calculate the average gross per picture. Assuming there are only three or four £100,000 grosses - which means £65,000 or so net to the producer - available for British pictures in the year, and that as against this there are at the moment 30 to 40 pictures pending, each of which it is claimed to have cost £60,000 to £70,000, and it will be seen that the danger of heavy losses to which I have drawn attention is in no way exaggerated." *John Maxwell, Chairman ABPC, clarifying the remarks he made at the ABPC Annual General Meeting in Kine Weekly, 5th September.*

"So many 'bucket shop' film concerns have sprung up and disappeared within the past year that warnings are being issued to actors, investors, etc." *Daily Herald, 21st September.*

#### October

Gaumont-British and the National Association of Theatrical Employees reached a wages agreement; this covered the regulation of rates and conditions of employment, including overtime and Sunday working, meal breaks and night shifts for plasterers, carpenters, electricians, props, painters and other craft workers.

"To advertise a British programme is good business. Star values are more important than story values. Patrons have made, as yet, but few inquiries concerning colour. News, and particularly hot news, is a major attraction. Cartoons are no longer the preponderating draw they formerly were. A good organist is a distinct asset to a kinema". *Conclusions drawn by J.W. Hutchinson, manager of the Ambassador, Hendon, in an address to the British*

*Kinematograph Society on 14th October.*

British Lion Film Corporation increased its capital by £540,000 from £210,000 to £750,000.

29th: the main studio at Twickenham Film Studios was completely destroyed by fire with damage estimated at £100,000.

The Committee of Imperial Defence set up a special sub-committee to put forward recommendations as to the detailed organisation of the Ministry of Information. This was the beginning of planning for the conduct of propaganda in the eventuality of any forthcoming hostilities.

"The greatest film production 'push' since the depression in 1931 is now taking place in Hollywood. In general the cost of the average production which stood at about £70,000 before the depression and dropped in 1931 to £40,000, has now climbed back to at least the former level". *Morning Post, 29th October (see following item).*

#### November

"The average cost of a British picture - at the moment approximately £30,000 - is as high as the Hollywood average, where, despite the high cost of super films, the production of programme pictures has been systemised so thoroughly that even the major companies make many films for £20,000". *Sunday Dispatch, 3rd November.*

Julius Hagen purchased Consolidated Studios, Elstree.

MGM announced it was setting up a production unit in Britain: "The production and star value of the films to be made here were to equal those of the best American films".

The Association of Cine-Technicians issued a statement expressing "grave alarm at the continued employment of foreign technicians whose skill is not superior to that of British technicians, many of whom are without regular employment."

25th: Lord Tyrell of Avon, a former British ambassador in Paris, succeeded Edward Shortt as President of the British Board of Film Censors.

Gaumont-British revealed that several of its leading directors - including Walter Forde, Berthold Viertel, Maurice Elvey and Tom Walls - were being released from their contracts and would soon be leaving the company. Alfred Hitchcock was the only remaining top flight director to remain; furthermore, it was also believed that the departure of Michael Balcon, head of production, was imminent. Following rumours that Gaumont-

British had no money to continue with their production programmes, the price of its shares dropped.

The Union Circuit announced the acquisition of a further 23 cinemas, including the Sidney Bacon Houses.

## December

10th: Amalgamated Studios Ltd announced a scheme for building a large new British studio at Elstree. Work, expected to cost over £500,000, had already started. It was hoped the studio would be operational by the following July. Accommodation would eventually include eight studios, two review and recording studios, sixteen editing rooms and administration offices.

A strike by electricians belonging to the ETU held up work for four days at BIP's Elstree and Welwyn Studios; up to then industrial action in British studios was virtually unknown. But over the past couple of years, efforts to unionise the studios received enthusiastic support from film workers and the situation was favourable to the successful establishment of an effective union: film work was highly specialised and there was a big demand for film technicians with more films being made in the mid-Thirties than there were trained personnel to work on them; workers were localised in one work unit; industrial action was very costly for producers. The situation of film studio workers contrasted sharply with that of cinema employees.

British and Dominions' annual report revealed a debit of £25,548. B&D attributed this to: "revenues from some of our productions, particularly from abroad, proved smaller than anticipated. This falling off was especially marked in the United States, where, among other things, alterations demanded by the American censor authorities destroyed the effectiveness of certain of our films. Secondly, provision also had to be made in respect of certain productions which did not possess the all-important ingredient of popular appeal to a sufficient degree. In addition, during part of the year, the studios were not working to capacity."

"42% of cinema admissions are for seats for which the charge last year did not exceed 7d and another 36% of cinemagoers did not pay more than this". Simon Rowson, *Evening Standard*, 18th December.

Sound City, Shepperton, announced extension plans involving the increase of capital to £350,000 and the construction of 5 new stages; Equity Law Life Assurance Society had agreed to advance £100,000 of the increased capital and work was to begin immediately.

## 1936

### January

The building of the new studios for Warner Brothers-First National at Teddington got underway; the work, costing £100,000, was to be completed by June.

7th: C.F. Bernhard, Managing Director of Union Cinemas, announced the company had acquired control of another 47 cinemas, bringing the total in the group to over 200 cinemas.

9th: Criterion Films, a company formed by Paul Czinner and Douglas Fairbanks Jnr, acquired Worton Hall Studios, Isleworth, which had been previously used by London Films while their new Denham Studios were being built.

"Beyond doubt the year 1936 will be a boom year in new kinema schemes. Approximately 150 new theatres are planned giving an approximate additional seating capacity of a quarter of a million. The amount of capital investment involved is, at a conservative estimate, at least £4,600,000." *Kine Weekly*, 9th January.

Ben Goetz arrived from Hollywood to make arrangements for the setting up of an MGM British production unit.

16th: The laying of foundation plates for two new studio blocks at Sound City, Shepperton, formally inaugurated a £200,000 extension plan. This was immediately followed by a £291,263 share issue. The company also ventured into distribution by taking over Associated Producing Distribution Co. (APD) which had specialised in distributing British films.

United Artists bought a substantial interest in the Odeon Circuit. This guaranteed their product a national circuit release. It guaranteed the Odeons a supply of and first option on quality American and British films.

### February

A £1,000,000 share issue made by ABPC was over-subscribed within an hour and five minutes of its opening.

£500,000 damage caused by fire at BIP and B&D Elstree Studios. Two studio floors belonging to BIP and all three belonging to B&D were charred. B&D had the choice of rebuilding or finding new premises (see May).

Fox completed negotiations to purchase their Wembley studio.

When asked about the level of failure in meeting the quota, the President of the Board of Trade said that 448 exhibitors had failed to meet their obligations in the previous three years. However, a large proportion of these had been for part of a year only, very small or due to special circumstances and only fourteen prosecutions had been made. Seventeen renters had failed to meet their quota obligations during the same period but after consultation with the Cinematograph Advisory Committee only one prosecution was undertaken. All the prosecutions had been successful.

### March

J.H. Iles announced that Rock Studios were to be built at Elstree on the site of the old Blattner Studios at a cost of £500,000.

Technicolor Ltd acquired a site on the Great West Road in order to build a £250,000 colour film laboratory.

17th: A serious fire took place at Korda's new Denham Studios.

Julius Hagen of Twickenham Films acquired the assets of PDC which included Triumph Studios, Hammersmith and offices on Wardour Street.

"Carl Laemmle to sell Universal; the purchasers are an Anglo-American group, headed by Charles R. Rogers of America, backed by the Standard Capital Corporation and C.M. Woolf, head of General Film Distributors. The Eastman Kodak Group is also involved. Mr Woolf has bought outright Universal's distributing business in this country, in addition to a share in the Universal Corporation of America. The price paid by Woolf and his English associates is said to be more than £500,000." *Evening Standard, 17th March.*

The purchase of Carl Laemmle's interest in Universal Pictures Corporation became effective when the Standard Capital Corporation deposited a cheque for one and a half million dollars.

23rd: GCF Corporation was registered as a private company with a nominal capital of £1,225,000. Its objects were to acquire not less than 90% of the issued share capital of General Film Distributors, "to carry on the business of an investment and trust company and that of distributors, exhibitors and producers of kinematograph films." The creation of this private holding company followed the deal by which GFD acquired substantial interests in Universal.

26th: Arthur Runciman, President of the Board of Trade, announced his decision to appoint a departmental committee, under the Chairmanship of Lord Moyne, to inquire into the position of British films with the following terms of reference:

"to consider the position of British films, having in mind the approaching expiry of the Cinematograph Films Act, 1927, and to advise whether any, and if so what, measures were required in the public interest to promote the production, renting and exhibition of such films."

### April

"A difficult situation has arisen in London for many film companies owing to the the existence of more films demanding a 'pre-release' run in the West End than there are cinemas to accommodate them." *Morning Post, 1st April.*

The Receiver was appointed to City Films; a County Cinema flotation was withdrawn; due to a shortage of funds, GB's interim dividend was postponed.

"The activities of a group of mystery financiers who are providing hundreds of thousands of pounds of capital for kinematograph productions in this country are creating considerable speculation among film circles in the City of London. The group in question is working through a company known as Aldgate Trustees Ltd. This company was registered on 24th July 1935, with a nominal capital of £1,000. So far the issued capital amounts to only £98 although the group is believed to have advanced sums up to a total of more than £1,500,000. Among the production companies who have secured advances are London Screens Ltd, Toeplitz Productions, Franco-London Films, City Film Corporation, Soskin Productions, Cecil Films, Capitol Film Corporation, Trafalgar Films, Hammer Productions, John Stafford Productions, T.A. Welsh Productions. Details concerning mortgages and charges amounting to more than £1,500,000 have been published within the past month. Obviously, with such large sums involved, the backers of Aldgate Trustees Ltd represent a powerful and wealthy group. Various conjectures have been made about the leading spirits behind the operations that have succeeded in taking place, but so far they have succeeded in maintaining complete anonymity." *Kine Weekly, 9th April.*

"We wanted to establish a British production industry, that was its main function; on all counts it has been successful." *Kine Weekly editorial reviewing the effectiveness of the Quota Act, 30th April.*

"Yesterday I was permitted to see the judgement of the Cinematograph Exhibitors' Association on the 173 British pictures submitted last year: 72 were regarded as being up to a good Hollywood standard, 41 were mediocre and the remaining 60 so poor that they would ruin the exhibitor who consistently showed them." *Daily Telegraph, 24th April.*



## May

Denham Studios was officially opened.

New studios at Highbury, Islington were opened.

26th: British and Dominion shareholders approved a £150,000 investment in Pinewood Studios Ltd, so ensuring the speedy realisation of the proposed plan to build large new studios at Pinewood. Existing share capital of £150,000, controlled by J.A. Rank and Charles Boot, was increased to £300,000. Pinewood was to become B&D's production base instead of rebuilding its former studios at Elstree destroyed by fire.

"The making of 'quickies' and inferior pictures, mainly for quota purposes, is reflecting detrimentally on the British technician. Foreign technicians, of whom there are over 100 employed in the British industry, are never asked to work on this kind of picture. The Quota Act has generally resulted in British technicians working on the lowest class of British pictures, while foreign technicians hold most of the major posts on the better pictures." *Evidence by the Association of Cine-Technicians to the Moyne Committee.*

Oliver Bell was appointed general manager of the British Film Institute.

An agreement was signed between British Actors' Equity Association and the Screen Actors Guild to enforce standard acting conditions in the studios of both countries. Under its provisions, members of Equity automatically became members of the Guild during residence in the USA and vice versa.

"More than 98 per cent of the film-going public lives outside London. The greater part of it lives outside the Home Counties. Few of the London film audience - the odd 2 per cent - realise that there is a regular supply of films which are never shown in the West End, some of which are never shown in the South of England at all, but which reap relatively enormous profits in the industrial parts of England. Made for insignificant sums of money, sometimes of inferior technical quality, but often excellently acted, produced as a rule by men who have been in the business for years, they often prove much more lucrative than the costly and widely-advertised 'super' pictures. While the ordinary picture costs from £50,000 to £100,000 or more it is frequently lucky if it makes a profit of 40 per cent. These other pictures cost £12,000 or less and often make a profit of several hundred per cent." *Morning Post, 18th May.*

## June

New studios at Bushey and four new sound stages at Sound City Shepperton were opened.

In announcing a new programme of pictures to be

made at Gainsborough, Maurice Ostrer, its Director of Administration, stated: "The policy is not to make any outstandingly expensive pictures, but to concentrate on steady, marketable product with selling angles". The films to be made included Will Hay and Will Fyffe vehicles. *Kine Weekly, 4th June.*

"The Board has noticed tendencies of late which I think it is wise to bring to your notice ... The first is the creeping of politics into films. It is, of course, done with impunity in those countries where the cinema is under the control of the State, but it would be dangerous to make such an attempt in this country." *Lord Tyrell, President of the British Board of Film Censors, addressing the CEA Annual Conference, 24th June.*

"Before the advent of talkies, cinemas in the populous areas were being built or rebuilt out of the profits made by working exhibitors who had their money in, and their minds on, the business and were far-seeing enough to progress with the increasing public demand. In London, for instance, the chains of beautiful, large, up-to-date theatres which even today are not out-moded were being built by the Davis family, the Hyams, the Bernsteins and others, as well as by the major circuits, and this was general all over the country. What happened when talkies came? Vicious percentage systems of film hire set in and the margin of profit of cinema owners became not only slender but uncertain. Reserves for new building could not be accumulated because these reserves were now swelling the bank rolls of distributors. Then, after the slump, followed an era with cheap money when speculation became rife. Financiers with no knowledge of the business but a peculiar complex that it was a 'get rich quick' affair became interested. Architects, surveyors, estate agents, all set up a search for sites, and this is continuing today more than ever. Procuration fees seems to be the ironically correct term to apply to the money received by these go-betweens who helped speculators to prostitute a legitimate business. The incoming speculators, living on directors' fees drawn from the investment of other people's money and having no real knowledge of the economics of the business, soon realised that the film and booking strength were the things and not the theatre as such. Renters played on the amateurs' ignorance and swung away from the independent exhibitor - who had always strenuously opposed uneconomic film hire - to the newcomers, who, intent on having the best films, paid and are still paying ridiculously disproportionate prices. This has strengthened the new circuits which have become a menace to the major circuits as well as to the independents; film hire has soared for the major combines as well as for the independents. It is to the credit of the major combines that they have rarely been accused of deliberate over-building. Wisely they refuse, as far as they are able, to be made milk cows for the

distributors and their great booking strength has meant that they could resist the renters more effectively than could the independents; but the larger independents, realising the inevitable, are forced to hand over their magnificent theatres to the major circuits and we are passing through the period when the two major circuits must grow still larger and the new minor circuits are rapidly becoming larger; but both grow with the elimination of the independent exhibitors, who are either being squeezed out by the over-builders or if lucky are acquired by the major circuits.”

*K.A. Nyman, paper read to CEA Annual Conference.*

## July

Joseph Schenck, Chairman of Twentieth Century-Fox announced Isidore Ostrer was in Hollywood for negotiations which would probably result in either Twentieth Century-Fox or Gaumont-British buying the 49% interest the other held in the Metropolis and Bradford Trust i.e. the holding company which controlled Gaumont-British. Two days later a different deal was made public, under which Isidore Ostrer was to sell a 25% interest of his Metropolis and Bradford Trust holdings for £2,000,000 to Metro-Goldwyn-Mayer - the deal folded in September.

The subcommittee of the Committee of Imperial Defence set up to prepare guidelines for a Ministry of Information presented its report. The function of the Ministry would be “to present the national case to the public at home and abroad in time of war. To achieve this end it is not only necessary to provide for the preparation and issue of National Propaganda but also for the issue of ‘news’ and for such control of information issued to the public as may be demanded by the needs of security.” The report was accepted in full and Sir Stephen Tallents, then in charge of public relations at the BBC, was appointed as Director-General Designate.

“The strike of more than 1,000 workers at the Denham Studios was settled last night...The dispute concerned two non-union painters. The management refused to dismiss them, and union workers struck in defiance of the agreement between the studios and National Union of Theatrical Employees. Yesterday, union officials persuaded the men to return to work on the understanding that the cases of the two painters would be referred to an arbitrator appointed by the Ministry of Labour. The two painters will remain at work and if necessary will join a union. A representative of the studios said last night that the interruptions caused by men acting without the authority of their leaders had become so serious that it had been considered whether it would be advisable to end the agreement with NATKE. Mr. Alexander Korda said he was anxious to conform to trade union conditions of employment so long as the trade union leaders

could control their members.” *Daily Mail, 11th July.*

Since 1933 the studios had rapidly been going through a process of unionisation. Korda's capitulation to union demands demonstrated the unions had grown in strength as well as numbers. By the end of the decade, the ACT had replaced NATKE as the principal representative of studio workers, probably because the ACT leadership was prepared to take a stronger line than the more conciliatory NATKE. NATKE's activities became increasingly concerned with the cinema exhibition sector of the industry.

A test case in high court established that newsreels were as liable to contempt of court proceedings as newspapers - previously they had been thought exempt.

9th: Glebelands, the convalescent home of the cinema industry, presented to the Cinematograph Trade Benevolent Fund by Sir William Jury, was officially opened.

## August

ABPC reported a record year's trading with £926,042 gross earnings.

Associated British Film Distributors signed a reciprocal agreement with Grand National Films Inc. of America under which ABFD would handle about thirty American films and ATP product was guaranteed a release in the US.

“The most ambitious programme yet lined up in the history of United Artists, embracing an expenditure of no less than £2,500,000” was announced by Murray Silverstone, Managing Director of UA: “Our organisation means to have some of the greatest British Talkies for universal marketing and to this end will spare neither time nor money.” The contracts given out included: British London Films - six films for £1,200,000; B&D - two films for £80,000; Trafalgar - two films for £250,000; British Cine Alliance - one film for £80,000; Victor Saville - two films for £160,000; Criterion - three films for £200,000; Erich Pommer - two films for £300,000; Garrett Klement - two films for £150,000. It was not until some time later that it became evident that the finance for these films was not being provided by United Artists but by British insurance companies.

## September

J.A. Rank announced plans for the building up of a new cinema circuit which would eventually comprise 100 cinemas.

30th: The official opening ceremony of Pinewood Studios, completed at a cost of over £1,000,000 took place; first scenes were shot on 14th September

when Herbert Wilcox filmed a scene from LONDON MELODY with Anna Neagle.

A.C.N. Dixey outlined a scheme which was to provide independent exhibitors with a supply of quality films: the independents were to join together to form an Independent Exhibitors Distributing Co.; this would finance the production of films - initially about 15 a year - which would then become available to independent cinemas, (see April 1937)

The MGM deal to purchase half of the Ostrers' shares in the Metropolis and Bradford Trust fell through - the official reason given was that British interests had refused to let control of Gaumont pass into American hands. However, the announcement of the MGM deal breakdown was accompanied by rumours that a new, and more financially lucrative, deal with John Maxwell had reached an advanced stage.

#### October

"I have been told on very good authority that Ben Hur cost £500,000; Mutiny on the Bounty cost £400,000; David Copperfield £300,000; A Tale of Two Cities £250,000; Under Two Flags £250,000; The Great Ziegfeld £350,000. It is true these are the sums expended on 'specials' but even the normal expenditure on the great majority of the ordinary (US) pictures ranges between £60,000 and £120,000." *Simon Rowson, evidence to the Moyne Committee.*

John Maxwell acquired the Ostrers' class "B" (non-voting) shares in the Metropolis and Bradford Trust for £620,000; he also acquired an option to buy the Ostrers' class "A" (voting) shares under the impression that the immediate transferal of these was being delayed due to the need to complete a few legal formalities. The following joint statement was issued by the Associated British Picture Corporation and the Ostrer Brothers on the 12th October: "The agreement which has been signed between Messrs. Ostrer and Associated British Pictures provides for the acquisition of the holdings of Messrs. Ostrer in the Metropolis and Bradford Trust, which holds the controlling block of shares in the Gaumont-British Picture Corporation. This agreement falls to be operated in two stages, the first of which, the acquisition of the 250,000 "B" shares of the Metropolis and Bradford by Associated British, has now been completed, the shares transferred and the appropriate part of the purchase consideration paid over. The second stage of the agreement in regard to the acquisition of the 5,100 "A" shares of Metropolis and Bradford, held by Messrs. Ostrer Bros., will be dealt with as soon as practicable." In fact, Maxwell never got the all important class "A" shares which would have given him control of Gaumont. Whether this was because the sale was vetoed by Fox with whom the

Ostrers had to clear any sale of their "A" shares or whether the Ostrers never intended selling these shares and had simply used them as a bait to get Maxwell to buy the useless but expensive "B" shares was never made clear.

#### November

The London, Middlesex and Surrey County Councils announced that as from 1st January 1937 children would not be admitted to cinemas in their area when a film with a "Horrific" certificate (i.e. one likely to frighten or horrify children under the age of 16) was being shown. Up to then it had been left to the guardian's discretion as to whether a child could see an "H" film.

27th: The Moyne Report was published. The main recommendations were: a British quota rising to 50% in ten years; a separate quota for short films, in addition to the existing quota for long films; a quality test for fitness to rank as quota, the financing of production through a Government organisation; a strict watch on the transfer of interests to foreign hands.

Metropolitan Film Studios at Southall was destroyed by fire. The BFI proposed a central distribution unit for films intended exclusively for children.

GB shareholders were notified that the company's overdraft had risen by £500,000 in the previous twelve months. At the subsequent Gaumont-British Corporation's annual general meeting, strong protests were voiced over the presentation of accounts involving large losses and shareholders forced an adjournment so that directors could prepare a consolidated balance sheet. Mark Ostrer told those present: "It is impossible to recover from the home market alone the full cost of quality films and the company can only get its money back by producing these for the world market. Failing this, the courses are the abandonment of quality films for cheaper films for the home market only, or the abandonment of production altogether."

During a visit to New York, Isidore Ostrer stated that he and his brothers had no intention of selling their class "A" (voting) shares in the Metropolis and Bradford Trust (see October).

The ACT compiled a draft agreement for the working conditions of all technicians.

21st: The ACT submitted proposals covering wages and conditions of work for laboratory workers to the employers - an agreement was not reached until February 1939.



## December

London Films revealed losses of £330,842.

An agreement was signed between the Association of Cine-Technicians and Gaumont-British Picture Corporation in respect of salary rates and working conditions for ACT members employed at the Corporation's Studios at Shepherd's Bush. This agreement was the first ever to be negotiated between a British film company and its technicians.

John Logie Baird demonstrated large screen television at the Dominion, Tottenham Court Road.

15th: The Chancellor of the Exchequer told the House of Commons that of the £8,802,000 Entertainment Tax receipts, cinema contributions amounted to £5,338,000. Other major contributors were theatres and music halls - £1,038,000, football - £417,000 and racing £435,000.

Assessing the financial statements made available to shareholders at the resumed GB annual general meeting, *Kine Weekly's* City Editor commented: "The cash position is not good, cash debtors and investments together amount to only £816,967, while films and productions in progress are put at £1,378,908. On the other hand, there is a bank overdraft of £1,577,431 and creditors amounting to £1,048,758." *Kine Weekly*, 17th December.

28th: Union Cinemas Ltd, which had engaged in an aggressive policy of expansion, was registered as a public company with a nominal capital of £6,500,000. This company was formed by the amalgamation of three cinema groups - Union Cinemas Co., Provincial Cinemas and Oxford and Berkshire Cinemas - which previously had a combined capital of £1,450,000.

Julius Hagen and John Maxwell announced in a joint statement that Twickenham Film Distributors would be closed down and in future Wardour would handle the output from Hagen's three studios.

Michael Balcon resigned as Head of Production at Gaumont-British and joined MGM's new British unit.

John Maxwell registered a new £3,000,000 company called Associated British Properties to take over 54 cinemas from Associated Cinema Properties.

## 1937

### January

20th Century-Fox stopped acting as GB's US distributor; GB announced its American organisation would become the nucleus of a new distribution unit handling selected films but in reality the company's attempt to capture the American market had been abandoned.

"Reports that receivership has been applied for respecting an independent British film producer and that two of the Big Five Banks will advance no more capital for film production caused some anxiety among some of the smaller film companies yesterday. In well informed circles these developments are regarded as signs that in the future the City will insist on reasonable safeguards against waste. The position of the larger concerns is secure but there are others whose methods are considered unsound and their failure is only a matter of time." *Daily Telegraph*, 8th January.

Receivers were appointed to Julius Hagen's Twickenham Film Distributors, Twickenham Film Studios and J.H. Productions; up to then Hagen had been operating one of Britain's largest independent production outfits.

Following huge losses made by his company and in a subsequent attempt to cut back on expenditure, Alexander Korda announced that technicians employed by London Films were to have their salaries reduced.

A large flotation planned by the Odeon Group was postponed. This was due to the generally poor financial state of the British film industry and a series of company reports announcing large losses.

J.A. Rank disposed of his interests in British National. Technicolor Laboratories opened.

Paul Soskin returned from the US and announced that he had signed a £500,000 contract with Columbia for the production of eight pictures.

Denham Film Productions was formed by S.W.S. Smith, Managing Director of British Lion. This new company, to be based at Denham Studios, was to make sixteen films costing between £600,000-£700,000.

"British producers, having spent £5,000,000 in 1936, are faced with a £2,000,000 loss. With few exceptions, British studios occupied the twelve month in a mad scramble to turn out bigger and better epics aimed at the American market. But America didn't buy. So 1937 will see a pretty fierce economy wave." *Daily Express*, 12th January.

“As a result of exhaustive inquiries, I am able to announce that thanks to action taken last week to deal with mushroom film producing companies, the worst of the financial trouble as regards the City itself has now been overcome. The Receivership of the Twickenham companies raises the total losses incurred during the past year up to £2,000,000. During recent months almost any would-be film producer has been able to form a small company with a capital of £200 and immediately raise, say, £30,000 to £50,000 in order to finance a picture. The system is interesting, and is made possible mainly because certain insurance companies facing a big loss of marine insurance business endeavoured to replace this by financing the film trade.... It was owing to the fact that films take a long time to produce and to realise that this business reached the proportions it did before its weaknesses were exposed, but as soon as the losses began to accrue the banks acted with commendable promptitude and although further losses are to be expected from films still to be completed it now believed that both the banks and the insurance companies have the situation well in hand.” *Kine Weekly, 14th January.*

18th: Two Cities Films was registered; in November it was announced that the company would be making a number of Anglo-British co-productions which would be distributed by Sound City.

In view of the proposed revision of the Cinematograph Films Act, Isidore Ostrer made the following observations on its inadequacies so far as the Gaumont-British operation was concerned: “Producers over a period of time could not avoid loss on production, unless substantial revenue was received from all the important English speaking (and more specifically American) markets”. Consequently he advocated the introduction of a reciprocity scheme: “I have a concrete proposal to make to the Government. They must realise by now that pictures made for the English speaking world cannot pay either cultural or cash dividends, unless they have a world market. This can be secured by saying to the Americans: ‘By all means, continue to take from 7 to 10 million pounds yearly from this country for your pictures - but you must buy from us genuine British pictures to a value of, say, 25% of that amount’. I am quite definite in saying that Gaumont-British will not continue in production unless by this or some similar means a way is found to overcome the resistance not of the American public but of powerful interests in the American industry”. *Today's Cinema, 22nd January.*

## February

MGM established a production office in London.

Due to large losses, GB announced it would only be paying dividends on preference shares. In making the announcement the directors stated that there

had been substantial losses in a wholly-owned subsidiary and losses to the end of December amounted to more than £600,000. Holders of ordinary shares made an unsuccessful attempt to take out a motion to restrain GB from paying out the dividend.

“We know that the public pays over £40 millions a year for admission to the kinema. How is this huge sum divided among different interests?. The tax collector has, as always, the first claim upon it. Entertainment tax is now payable on all admissions over 6d. and brings in over £5 millions annually for the Treasury. Of the remaining £35 millions, it is estimated that nearly £22 millions is retained by the exhibitors and £13 millions paid to the renters. A careful computation suggests that the exhibitors’ payments for running costs, i.e. for outgoings other than films, are in the neighbourhood of £10 millions. Depreciation accounts for approximately another £2 millions and leaves about £10 millions for fixed charges and profits. The aggregate capital value of all British kinemas may be estimated at nearly £80 millions. On this basis allowing for charges, the return comes out at nearly 10%....How is the renters’ £13 millions disposed of? Probably some £2.5 millions are required annually to defray the running costs of their highly elaborate organisation - including salaries, rents, advertising, and so on. Approximately £6.5 millions are remitted to America for films. Of the balance of £4 millions, probably over £1.25 millions is required to pay for the cost of the positive prints used in the kinemas and another £1 million is spent on the newsreels. About £1.75 million to £2 millions remains for payments to producers of British films to which we may add net receipts from sales of British films abroad, which are probably in the region of £1 million. This brings the total earnings of British films to nearly £3 millions”. *Economist*

Riverside Studios, Hammersmith reopened.

“British studios have taken fright at the recent publicity to their goings on. Six months ago there were no fewer than forty pictures on the floors in any one week; three weeks ago there were twenty-three. Yesterday I could check up on only sixteen. Hardly a single major firm has more than one production in hand. Whereas last summer the value of films in the making was never less than £2,400,000 in any week. Today it could not be placed above £800,000.” *Daily Express, 16th February.*

A meeting of Gaumont-British shareholders was called to discuss the possibility of ceasing production at Shepherd's Bush and merging GB's distribution interests with GFD.

According to a financial analysis, the amount of money invested in independent film production during the first ten months of last year was

£2,823,000. In addition, a sum at least half as large was expended by the three leading British producers, bringing the total up to about £4,200,000. On the basis of this estimate, the average expenditure for British films amounts to £18,000 each." *Today's Cinema*, 19th February.

20th: Odeon Theatres, Ltd was registered as a public company with a nominal capital of £6,000,000.

26th: Details of the Gaumont-British/General Film Distributors agreement was made public: GB films were to be distributed by GFD; Shepherds Bush Studios were to be closed down; GB and GFD were to co-fund the production of eight films at a total cost of £420,000, four of which were to be made at Pinewood and four at Islington.

### March

Joe Bamberger announced that his company, Consolidated Film Studios, had bought the former JH Studios, Elstree; he stated: "The sum of over £100,000 which we are spending is for acquiring and making the studios equal to the best in Hollywood...The main underlying idea is similar to the object of the Film Bank in Germany which finances independent producers up to two-thirds of the production cost against the security of the negative". Bamberger went on to say his company would be producing films for quota requirements at up to 40% of the current costs of British pictures.

6th: A public statement by Isidore Ostrer revealed that in 1931 the Government had turned down the opportunity to acquire shares in the Metropolis and Bradford Trust, which would have given it a controlling interest in Gaumont-British.

The following statement was issued by Associated British Picture Corporation: "In order to secure the benefit of concentrating its trading departments and operating them under a common name, the Associated British Picture Corporation will, on and after March 31st 1937, take over trading carried on by its three subsidiaries, British International Pictures, Wardour Films and B.I.P. (Export), and carry on these businesses under its own name".

At the Gainsborough Annual General Meeting, Mark Ostrer attributed the company's £97,930 loss to their films failing to get proper access to the American market: "This is not due to any lack of merit, but to the fact that we are not accorded playing time in the most important situations, these being almost wholly controlled by American producing interests".

### April

A public issue was made by British Independent Exhibitors (Distribution) Co. First mooted in

September 1936, the company was registered in February with a share capital of £200,000. its objective was "the creation of a Federation of British Kinema Owners to develop the cinema industry on an economic basis primarily in the interests of the independent exhibitor in the UK". It was pointed out that "of 4,000 cinemas in Britain, 3,000 were independently owned and managed. These have no link with a producing organisation and the directors are confident that a membership of at least 800 of these cinemas can be anticipated". *Kine Weekly*, 22nd April.

Expectations turned out to be wildly optimistic and the scheme never got off the ground; most independent cinema owners lacked the necessary capital, many were struggling just to stay in business and by this time City sources were no longer prepared to support film production.

J. Arthur Rank became Chairman of General Film Distributors.

The LCC notified the British Board of Film Censors it considered that children should not be admitted to films with an "H" certificate; up to then children could gain admittance to "H" films if accompanied by a guardian. The ruling had already been introduced in the LCC area. This was undoubtedly a solicited prompt and marked the beginning of manoeuvres to introduce the "H" certificate ruling throughout the country (see June 1937).

### May

A £15,000,000 tie up between County Cinemas Ltd and Odeon Theatres Ltd, resulted in an important new circuit of 250 cinemas. The group was more important than the numbers would suggest since there was little duplication of sites and it contained a high proportion of recently constructed super cinemas. The merger was followed by a £4,000,000 share issue on 7th July.

19th: A draft Form of Agreement and Articles of Association for a new producers organisation to replace the Film Group of the FBI were submitted to a representative meeting of interests concerned. The new organisation was made up of two separate but closely associated bodies, the Federation of Film Producers and the Association of Film Producers. The FBI Film Group had been badly split over recommendations to be put forward for the new Films Bill with independents advocating radically different measures from those favoured by the British majors and American subsidiaries. The new organisation officially came into being on 1st July.

Studio strike in Hollywood.

Tentative plans for technical reciprocity between Pinewood, Denham and Amalgamated Studios,



Elstree, were made public.

## June

Alexander Korda released details of the terms of a £1,200,000 deal whereby he and Sam Goldwyn acquired an option to take over the whole of the ordinary shares of UA - the scheme broke down in December.

The British Board of Film Censors announced the introduction of the "H" certificate: "H" is the certificate letter for "Horrific" films, the general license terms for which are that the film may not be shown in any circumstances to children whether accompanied by an adult or not". The first film to be given the new "H" certificate was MGM's *THE THIRTEENTH CHAIR*: the first British film was *THE DARK EYES OF LONDON*.

The Film Cruelty Bill was passed by Parliament; the Bill made it illegal for any person to exhibit a film for public exhibition, if, in the production of the film, any event or scene was organised in such a way as to involve the causing of pain to any animal.

Subsidiary companies of the Odeon Group were voluntarily wound up prior to a big new flotation.

"During the past twelve years, 640 production companies have been registered. Fewer than 3% are in production at the present time, and probably at least 85% will never make another film." *Memorandum issued by the ACT.*

## July

The Government white paper detailing proposals for film legislation was published.

7th: Odeon made a successful, share issue (see January).

The CEA published a pamphlet called "Quality not cost is the test of a good British film" in which it argued that cost was not synonymous with quality, that the introduction of a cost clause would encourage extravagance and inefficiency, that worthwhile films produced cheaply would be penalised by the proposed legislation.

## August

"The City is still busy sorting out the mess brought about by last year's indiscriminate lending to mushroom film production companies. Whereas at that time it was possible to obtain fresh film finance quite readily, it is now one of the most difficult things in the world to raise a loan. Banks and underwriters are demanding the fulfilment of such difficult requirements that it is now almost impossible for all but the very best projects to obtain money." *City Editor, 'Kine Weekly, 12th August.*

Herbert Wilcox announced a £6,000,000 deal with Radio Pictures. He was appointed chief of Radio's British production activities following *VICTORIA THE GREAT*'s success in America and was given a ten-year contract to make three films a year for RKO.

"A striking instance of the kind of film finance which was indulged in last year comes to light this week in the liquidation notification of Incorporated Talking Films Ltd. The company has a nominal capital of £1,000, of which only £2 has been paid up in cash. Its liabilities are £37,000. The figure of roughly £38,000 set down as assets represents the costs of the films produced." *Kine Weekly, 19th August.*

A *Kine Weekly* survey revealed that in the first half of 1937 cinema openings were up 60% on the same period in 1936. British Lion reported a £14,016 loss.

In response to the Film Bill White Paper, the ACT issued a statement criticising the inclusion of a double quota provision and the absence of a fair wages clause: "The ACT deplors the fact that there is no more recognition of British technicians in the White Paper proposals than in the previous Act. They receive no protection by a fair wages clause which is essential to the equitable working of the labour costs proposals and to the reorganisation of the industry in a rational basis". Subsequently a wages clause was introduced into the Bill.

Following questions in the Commons, the scope of the Factory Bill then going through Parliament was widened to include film studio technical but not on-screen personnel. The Government promised an enquiry into the working conditions of the latter group.

John Maxwell, head of ABPC, told shareholders that an action for damages was being taken against Gaumont-British based on the claim that ABPC purchased a substantial interest as a result of misrepresentation (see July 1938).

## September

MGM launched its new MGM British production unit: the first film to be made was *A YANK AT OXFORD*, with an American star, Robert Taylor, and an American director, Arthur Wood.

Joe Schenk announced the production of four £100,000 British pictures by 20th Century-Fox.

David Bernhard, of Union Cinemas, died; the subsequent investigation into the company's financial affairs revealed major irregularities.

A joint organisation, the Film Industry Employees Council, was formed as the result of an inter-union agreement between the Association of Cine

Technicians and the National Association of Theatrical and Kine Employees, largely in response to the need for a concerted union lobby on the proposed new film legislation. The British Association of Film Directors, the Electrical Trades' Union and the Film Artists' Association joined the Council soon afterwards.

## October

Associated British Picture Corporation acquired a controlling interest in the Union Cinema Company. Adding the 168 theatres in the Union Group to ABPC's 325 produced a chain of over 500 cinemas, making it the second largest in the world. Only the Fox West Coast Chain of America which controlled over 800 cinemas exceeded it. Soon after John Maxwell joined the Union Board, it was announced that no quarterly dividend would be paid and work on an annual balance sheet was in progress.

8th: The Boulting Brothers registered Charter Film Productions as a private company with a nominal capital of £100.

A test case was brought by the Board of Trade to decide the legality of morning matinees of British films. These were shown before ordinary programmes began for the purpose of fulfilling quota. Associated British Cinemas had been summoned for failing to comply with exhibitors' quota in respect of the Commodore, Hammersmith. The Board of Trade had, prior to taking action, notified the company that "no registered films exhibited by you at the Commodore before noon can be regarded as having been shown during normal hours in the ordinary programme within the meaning of Section 19, sub-section 2a of the Cinematograph Films Act (1927)". The Court found in favour of the Board of Trade.

The Kinematograph Renters' Society announced that it was introducing a grading system and in future features would be classified into 'A' and 'B' films and 'A' films would only be available on a percentage booking basis. This was seen by the exhibitors, probably rightly, as a manoeuvre by the distributors to increase their share of the box office. For once, the exhibitors' unity was solid, with circuits and independents acting together. The dispute dragged on well into 1938 but eventually the KRS had to retreat and the scheme was dropped.

Mr Oliver Stanley, President of the Board of Trade, presented the new Cinematograph Films Bill to the House of Commons.

## November

"Film production is not just a matter of lavish sets, slick directors and radiant stars. It is a complex and rather sordid industry. Behind the glamour of

the studio looms the Board Room. Behind the Board Room are ranged a number of financial interests scrambling for profits, a permanent struggle between the renters to keep as much as they can of the £35 million box office receipts. The situation is further complicated by the fight for the control of the industry between British and American interests. As a result of the passage of the 1927 Bill, British production received an immense fillip. New and up-to-date studios were built, stars and famous producers imported from abroad and quantitatively there has been a substantial increase in British film output. Nevertheless the 1927 Act fell far short of achieving the results expected by its sponsors. The protection afforded the industry whetted the appetite of Big Finance. Millions of pounds were indiscriminately poured into it by the banks, insurance companies and the public. It became the happy scavenging ground for every City vulture. But the occasional spectacular profits were more than offset by gigantic losses. In 10 years 640 new producing companies were registered of which only 19 are in operation today. Some of these never made a single film. The bosses of the industry became far more interested in the manipulation of its financial resources than in the production of great films. Artistic and technical merit had little chance to establish themselves amidst this orgy of speculation. Thousands of small shareholders lost their savings. Employees lost their jobs. The quality of films produced in no way enhanced our reputation abroad. And film finance today is in such disrepute that it is difficult for the best production groups to raise the capital necessary for their work. In short the recent history of the film industry affords a striking example of the havoc which unfettered private enterprise can play with our social and national interests." *The Tribune*, 19th November.

27th: The following joint statement was issued by the CEA and NATKE: "The Cinematograph Exhibitors Association and the National Association of Theatrical and Kine Employees, after two years of negotiation, have arrived at an understanding whereby the national officers of the Cinematograph Exhibitors Association have agreed to recognise the National Association of Kine Employees as the trade union for the purposes of the negotiations of wages and working conditions of the employees of cinema exhibitors".

## December

A report by William Crocker, an insurance solicitor acting on the behalf of underwriters, revealed that £5,000,000 had been loaned to and lost by the film industry.

Max Schach lost control of the Capitol Group of companies as a consequence of pressure exerted by financial groups which had invested in his

companies and lost approximately £3 million in his companies.

In the House of Commons, Harry Day asked the President of the Board of Trade to give particulars of estimates supplied to his Department in respect of films made abroad and exhibited in this country.

The reply stated it was not possible to furnish precise information but it was estimated that the amount of the payments made abroad in 1936 was in the neighbourhood of £6 million while the receipts from British films shown abroad as probably less than £1 million.

An amendment to the Film Bill which sought to replace the cost requirement with a quality test was rejected by House of Commons Committee.

At the first Union annual general meeting, company directors were accused of mismanagement and improperly using company funds.

## 1938

### January

Following complaints that patrons had been kept waiting or forced to buy more expensive seats when cheaper ones were still unsold, the LCC introduced regulations to cover the adjustment of seat prices and management rules. This was taken as a precedent by the provincial licensing bodies. A long and acrimonious dispute followed between the LCC and the CEA, the exhibitors' representative. In July, the London CEA threatened to take the matter to court but eventually backed down in the face the LCC's unshakeable determination to introduce the new rules.

21-28th: Receivers were appointed to five film production companies: Beaumont Films, Citadel Films, London and Continental Pictures, London Screen Plays and Oxford Films. This week was typical and formed part of a steady trend.

A committee of Gaumont-British shareholders asked the Department of Trade to investigate the running of the company. After considerable delay, the Board of Trade did start on an investigation but this was slowed down by the Gaumont management's lack of co-operation and was then overtaken by the outbreak of war.

Pinebrook was formed with plans for £20,000 films to be made on a co-operative basis; those working on Pinebrook films often received lower salaries than their norm in return for a percentage of the profits.

"With the British film industry plunged into the worst slump it has known since 1926, the rank and

file - including small-part players, extras, carpenters, technicians and cameramen - are suffering acute unemployment and distress. Only four of Britain's main studios are working at present: thirteen stand empty. Of the eighty stages available in this country, only five are in use."

*Daily Telegraph, 25th January.*

### February

A £1,500,000 share issue by Associated British Picture Corporation was heavily oversubscribed.

A Receiver was appointed to J.H. Iles's Joe Rock Studios, Elstree, whose losses totalled around £250,000.

20th: The one hundredth performance of the Film Society took place - the first occurred on 25th October 1925.

### March

The Film Bill received its third reading and was subsequently given the Royal Assent on 30th March. The main features of the new Act were: a new quota schedule for long films starting at 15% for renters and 12.5% for exhibitors; the institution of a shorts quota starting at 15% for renters and 12.5% for exhibitors; the formation of a Cinematograph Films Council with wide advisory powers; the introduction of a renter's double and treble quota provision; the establishment of a quota film cost qualification which fixed a minimum labour cost of £7,500, with provision for a viewing test given special circumstances; studio wages and labour conditions were safeguarded; certain films acquired for foreign distribution could be offset against British quota.

Gaumont-British which had ceased film production announced its 80 acre estate at Northolt which had served as an outside lot was being sold off.

### April

An eventually unsuccessful nationwide projectionist strike began.

### May

At the annual meeting of London and District Cinemas, it was disclosed that despite only an 8% increase (from 18,000,000 to 19,500,000) in weekly British film attendances on the previous year, cinema building in the London area increased by 50%; the building increase throughout the country was 15-17%.

A Government inquiry into wages and conditions of employment in cinemas was completed.



## June

Twenty-seven floors at six studios were vacant; Shepherds Bush (5), Rock, Elstree (4), Shepperton (6), Isleworth (3), Wembley (2), Twickenham (2) and Amalgamated, Elstree (5).

## July

After severing links with MGM British in June, Michael Balcon concluded arrangements to embark on a series of pictures in association with Reginald Baker, managing director of Associated Talking Pictures, and moved to Ealing Studios.

4th: An action brought by Associated British Picture Corporation against Isidore and Mark Ostrer alleging misrepresentation of profits was heard in the King's Bench. The lawsuit was withdrawn on 18th October.

John Maxwell resigned from the board of Gaumont-British.

Figures produced by Jordan and Son, registration agents, showed a big slump in the number of new companies registered during the first six months of 1938.

Tom O'Brien of the National Association of Theatrical and Kine Employees outlined "the National Charter of the Kinema Employer". It advocated a 48 hour week for men and 45 hours for women, plus two weeks holiday a year with full pay.

MGM reached an agreement with Gaumont under which it was to distribute a number of GB-Gainsborough productions.

## August

Jack Buchanan announced that Hammersmith Studios was to be used as the base for Jack Buchanan Productions.

The Electrical Trades Union and the Association of Cine Technicians signed an agreement which provided for mutual recognition of each others' problems and collaboration in areas of mutual interest. The agreement also provided for the formation of a Joint Consultative Committee of the two organisations.

Ealing joined Pinebrook in founding the Co-Operative Association of Producers and Distributors (CAPAD). This was registered as a £100,000 company by Richard Norton and Anthony Havelock Allen, representing Pinewood, and Michael Balcon and Stephen Courtauld, representing Ealing.

## September

Basil Dean resigned from the position of chairman and joint managing director of Associated Talking Pictures and Associated British Film Distributors. Later in the month the company changed its name to Ealing Studios.

After 18 years of picture production Stoll's Cricklewood Studios was sold to the aviation company, Hawker-Siddeley.

The Ministry of Information was partially mobilised.

British Talking Pictures (formed in 1928) was taken over by British Acoustics, a Gaumont subsidiary.

October 1st: The new quota of 12.25% which applied to both features and shorts came into operation.

MP Studios, Elstree, were acquired by the Anglo-American Film Corporation.

A receiver was appointed for British Independent Exhibitors (Distributors) Co., a £200,000 company formed in February 1937 to enable independent exhibitors to obtain a supply of worthwhile product. A.A. Zatoureff, managing director of BIED commented "Strenuous efforts had been made since the formation of the company to maintain the organisation and obtain the necessary films, but difficulties have arisen, owing to the lack of anticipated insurance and other finance available for film production and the general difficulty in obtaining product."

The International Federation of Film Archives was formed to facilitate the exchange of historical, educational and artistic film; the founder members were the National Film Library of the British Film Institute, the Reichsfilmarchiv, Berlin, the Museum of Modern Art Film Library, New York, and the Cinematheque Française, Paris.

## November

The draft constitution of the Film Production Employees' Federation representing British and American production interests, studios and laboratories was formulated. The new group superseded the Film Group of the FBI.

Norman Loudon, chairman of Sound City (i.e. Shepperton Studios) revealed in the company's annual report that income in the previous trading year had dropped by almost £100,000. The depression in British production was attributed to the withdrawal of insurance finance, the reduction of renter's quota, the delay in passing the Films Act and the re-issue of old films.

At the Gainsborough annual general meeting. Mark Ostrer stated "there appeared to be little or no improvement in the revenues earned in overseas territories, the territory in America, in particular, having shown no appreciable signs of increased interest in films produced and financed by British capital. For that reason, the producer must continue to look at the exhibitors of this country for the business necessary to enable him to recover his costs".

Grand National announced plans to produce eight quota films annually for its own distribution.

## December

At the annual general meeting of London Films, details were given of the merger of Denham Studios with Pinewood. The new company formed to amalgamate and operate the two studios was to be registered under the name of D & P Studios.

"During the years 1934, 1935 and 1936 substantial efforts were made to create in this country a film industry, but the requisite finance was not obtainable through the usual proper channels. A new method of financing the making of films was inaugurated, however, whereby film producers could obtain a proportion (usually 80% or 90% of the estimated production costs) for the making of one or several pictures from a bank provided they were able to furnish the Bank with suitable guarantees. These guarantees were provided by insurance companies...During 1934, 1935 and 1936 business to the extent of something like £4,000,000 was placed on the insurance market and so far as the insurance companies are aware, matters proceeded smoothly enough until 31st March 1937, when for the first time information was given that difficulties had arisen. At a subsequent meeting the insurance companies concerned were furnished with a report by a firm of accountants who had investigated the position of the Capitol companies and the report made it clear that they must be prepared to face a very substantial loss. From the short particulars which were given it was clear that the matter was very serious and required thorough investigation and prompt action to limit the loss which was becoming appreciably worse. A committee was formed representing the various insurance companies. As a result of a very thorough and careful investigation the Committee ascribed the cause of the debacle as follows:- 1) Pictures when produced were not exploited to the best advantage owing to the distributors being more interested in American products than they were in British products. 2) The incapacity of those directors who were in control of the various film companies. 3) The prodigal waste of money in production which resulted in the cost of many of the pictures produced being much higher than originally budgeted for. 4) This in turn caused

money to be misused as, if the producers had not sufficient money to make Picture No.1, they utilised part of the money intended to be used for Picture No. 2. The net result of this method was that a number of the pictures intended to be produced, and for which indeed the insurance companies guaranteed the banks were never in fact produced at all". Report to the Board of the Commercial Union prior to writs being issued against the company by the Westminster Bank (see May 1939).

## 1939

### January

"ACT has obtained figures of the number of weeks worked by leading technicians between April and December 1938. The average per technician is 8 weeks out of a possible 39". *Today's Cinema*, 12th January.

### February

When answering questions on the failure of the Films Act (1938) to produce British films, Oliver Stanley, President of the Board of Trade, announced "the consideration of the future quota position under the Films Act by the Films Commission is regarded by the Government as a matter of urgency".

Amalgamated Studios, Elstree, was acquired by Rank; it was not intended - in the immediate future at least - to use the premises for filmmaking, but it was considered that they would make very suitable storage in connection with air raid arrangements.

Worton Hall Studios reopened.

8th: The former Fox-British Studios at Wembley started functioning as a service studio for independent producers under the name of Wembley Film Studios.

15th: Jerome K Jackson, Managing Director of Warner-First National Studios at Teddington left for America to discuss production plans with Jack Warner; his departure from the company was announced on 13th March.

16th: An agreement which was to come into operation on 6th March was signed between the Film Production Employers' Federation and the Association of Cine-Technicians to regulate the wages and working conditions of laboratory workers engaged in film printing and processing; this was an important step in the unionisation of the film industry and represented the first collective agreement covering an entire sector of the industry.

28th: In response to a Parliamentary question from Geoffrey Mander, MP, Sir Samuel Hoare, the Home Secretary stated that the BBFC was entirely independent of the Home Office and was not subject to any Government control either directly or indirectly. The question was again taken up on 9th March when Geoffrey Mander asked the Home Secretary whether he would consider promoting legislation to prevent the political censorship of films being exercised by the BBFC in refusing permission for or insisting on cuts of certain MARCH OF TIME films such as ARMS AND THE LEAGUE, as well as films such as inside Nazi Germany, Spanish Earth and Britain and Peace. He argued that the censorship had been exercised on political grounds contrary to views held by the Opposition and favourable to views held by the Government. Hoare replied he was unable to accept the view the BBFC exercised political censorship.

### March

In a debate in the House of Lords on the crisis in the film industry. Lord Strabolgi observed that while he did not favour subsidies, he did urge that the Government should take a hand in the providing of finance, and that something in the nature of a financial corporation might be formed. Grand National announced a £500,000 British production programme. involving the leasing of Twickenham Film Studios for three years and the production of "supers" beginning with THE STARS LOOK DOWN.

18th: Korda's new company, Alexander Korda Productions, was registered; it had a share capital of £200,000 and a £330,000 loan from the Prudential insurance Co.

In reply to questions on the working of the Quota Act during its first year, Oliver Stanley, President of the Board of Trade, gave the information that the average cost per foot of films registered had been £3.5s.

### April

The Government announced it had definitely decided against any alterations in the quota figures laid down in the Cinematograph Films Act (1938).

The annual report of the ACT revealed that over 80% of British film studio workers were unemployed.

"It is unwise for us to try to export mediocre films. Foreign audiences in numerous countries get an abundance of that kind of picture from their own studios. If the choice is between our 'B' type of films and a picture from a native studio, the latter is almost invariably preferred. An examination, over the past few years, of our best revenue

producers in foreign markets discloses that those films listed among the best pictures shown here in the United States have also been the biggest revenue-remitters... Plainly, before all else, we must emphasize the contrast between our good American pictures and the typical product of local producing industries abroad. We must make that contrast as vivid, as striking, as impressive as it can be possibly made. Persistently and adroitly we must make the foreign moviegoer acutely conscious that the American picture is a product of decidedly superior quality... We must make this 'high quality' factor so universally recognised that audiences abroad will have no desire to see inferior films that owe their existence simply to some government legislation or subsidy". *Annual Survey of Trade Conditions Abroad issued by US Department of Commerce.*

### May

1st: Hearings started of a series of actions related to the financing of British films brought by the Westminster Bank against a number of insurance companies. The Bank's claims arose out of guaranteed policies upon which they contended the insurance companies were liable to pay (see December 1938). The insurance companies counterclaimed that a major factor in the size of the losses was a failure on the part of the Bank to exert proper supervision over the loans and this negligence made the Bank equally liable for the resulting losses. Most of the claims in this case related to Max Schach's Capitol group but insurance companies had made similar losses with several other independent production companies e.g. London Films, Twickenham Films and Sound City Productions and Rock Films.

Irving Asher Productions (run by the ex-head of Warners British) announced a £250,000 production programme. The company, formed on 29th April with a nominal capital was planning to produce films for Columbia and other American renters. Asher promised that "the story value of each of the subjects being planned is of the highest and their production treatment will entitle them to front-rank consideration as a contributory factor to the revival of British production".

8th: An out-of-court settlement of the £1,000,000 lawsuit brought by the Westminster Bank against insurance companies was announced. Details of the settlement were not made public.

### June

Government issued a provisional listing of occupations relating to film production and cinemas which would be reserved if war broke out.

Denham and Pinewood Ltd, proposed in December 1938, was registered with a capital of £750,000.



Alexander Korda remained chairman of London Films and retained a controlling interest in Denham Laboratories and United Artists but he lost his majority shareholding in London Film Productions Trust and control of Denham Studios.

At the annual general meeting of Union Cinemas, John Maxwell revealed that the company's poor financial state necessitated a major reorganisation. Liabilities stood at £2,165,000 while assets amounted to £300,000.

### **August**

23rd: First National was absorbed by Warner Bros. Although nominally a separate company still, First National had been part of Warners since 1931.

31st: Sound City, Shepperton, was requisitioned by the Government. C.M. Woolf reached an agreement with Gainsborough Pictures under which Shepherds Bush Studios was to be re-opened to make a series of pictures for distribution by General Film Distributors.

### **September**

Following the outbreak of war, the Government issued an edict closing down cinemas. They soon re-opened following a concerted lobby by the film trade.

The Government announced that the voluntary basis of censorship of films showing in Great Britain and Northern Ireland would continue to operate during the war, but it would function under the control of the Ministry of Information and films were to be submitted for a 'security' censorship. It was pointed out that cinemas were liable to prosecution if they showed any films containing information which might be directly or indirectly useful to the enemy and they could avoid this risk if they showed only films which had been submitted to a security censorship. The wording of the BBFC's certificate was altered to: "Film passed for...exhibition and complies with the requirement of the Ministry of Information". It was decided that all exported films would be subject to compulsory censorship to be undertaken by the British Board of Film Censors. Newsreels (which had previously been exempt) would become subject to censorship.

The Executive Council of the ACT passed a resolution that owing to past practice and constitution the BBFC was entirely unsuitable for the work which in any case should not be entrusted to a private firm but should remain the direct responsibility of the Ministry of Information.

NATKE accepted in principle "the CEA proposal that women should be employed as projectionists, provided that any current operators should have preference in employment and promotion and that

any arrangements made in respect to the employment of women should end immediately at the termination of war".

In response to apprehension among British production interests that the Government might yield to pressure from American sources and abolish quota or considerably reduce it, the President of the Board of Trade announced in the House of Commons "the Film Act is still in force and will not be modified without further consultation with interested parties".

### **October**

The Government announced that the Renters' Quota provisions of the Film Act were to be retained, but Exhibitors' Quota was being suspended temporarily: "the most obvious case was for the Exhibitors Quota, for, due to local restrictions imposed, caused by Air Raid Warnings, it would be impossible to take action against an exhibitor for not screening the requisite proportion of British films".

Mr. Arthur Greenwood, Deputy Leader of the Opposition, voiced in the House of Commons severe criticism of the Government over the non-issue of films for propaganda purposes.

### **November**

The President of the Board of Trade announced that Renters' Quota was to remain at its current level of 22% for long films until March 1940. After that period some alternative arrangements would be introduced which would oblige American renters to spend on British production an amount equivalent to what they would have spent under the quota. Permission was granted to remit to America 50% of the average annual remittances during the previous 3 years. The amount remaining in the country was to be controlled by an organisation representing the Board of Trade and companies concerned.

### **December**

The ACT signed an agreement with the Realist Film Unit regulating minimum salaries to be paid to technical employees and provisions for holidays, sick pay, and overtime. This was an important step in the fight to establish minimum standards of salaries and working conditions for documentary filmmaking.

By the end of the year Amalgamated Studios, Elstree had been dismantled and leased to the Government which had also acquired space at Sound City, Shepperton, Rock, Elstree, and Associated British, Elstree. In addition there was no production at Southall, Bushey and Hammersmith.

# Part 2: Annual “In Production” Charts

It was decided to use the format of annual production charts as the principal unit within which to present any information on the films listed in the catalogue as these provide an instantly viewable indication of production trends - it is possible to how many films were made in a given year, by whom and who was handling them. Although there is an alphabetical title index, unfortunately, shortage of space has led to the exclusion of any other - such as a director's - indexes.

## Information Provided

Production Date  
Studio  
Production Company  
Distributor  
Director  
Whether a Film's Running Time is 70 Minutes or over

## Working Title

Any working title which may have been used appears in brackets after the release title.

## Date Used

The date given in the charts is that for the starting of principal photography. The major disadvantage of using a production rather than release date is that it is not always possible to find the former, whereas, because the Cinematograph Films Act specified that all films released had to be trade shown and registered with the Board of Trade, it is fairly simple to compile a listing of every feature theatrically released with the appropriate date. However, given there can often be a substantial waiting period between a film being made and its release, it was felt that the date of production provides a truer dating than the release date. But also a production date can be a valuable resource for those looking for material on specific films. The three trade papers - *Kine Weekly*, *Bioscope* and *The Cinema* - all carried “in production” sections; though they were frequently gossipy, nevertheless, by consulting these journals around the time a film was being made, it is possible to assemble a more comprehensive set of credits than would otherwise be available, even from the print itself, and also gather useful background information. It has not been possible to give a more precise date than month (i.e. day or week) as the trade press was not as systematic in its coverage of new productions as might have been wished; not all studios had efficient publicity agents and given that there were over 20 studios in operation by the mid-thirties, it was not practical for film correspondents to make weekly visits to each of them.

## Appendices to the Annual Production Charts

The appendices are made up of films which were released but did not appear in trade press production reports and these titles have been listed under year of release. These represent only a small percentage of films made in the period and on the whole they were the low budget “quota quickies” made in a couple of weeks and released very shortly after. Unless made at the end of a year, production and release would generally occur in the same calendar year. But as it is not possible to provide evidence supporting this supposition, the titles have not been incorporated into the main annual sequences. Although most films appearing in the appendices are “quota quickies”, it should not be assumed that the appendices provide a complete listing of such films or that just because a film appears in the main sequence it must be a “quality film”. As has previously been noted, the entries in the production charts generally reflected the studio's attitude to publicity. For instance, great pains to ensure that any film made in his studio - irrespective of the size of its budget - got a mention.

## Where a Film is Made

Information on where a film was made has been restricted to which studio was used and the absence of any reference to locations should not be taken as an indication that during these years films were being made completely in studios. During the period up to 1930 when there was a chronic shortage of studios, the general trend was for film companies to incorporate into their scenarios as many location sequences as they could. However, once talkies, with their initially very restricting technical requirements arrived, British films became very studio bound and given the continuing shortage of studio space working around the clock became a common practice. As the decade progressed, technical equipment improved and film technicians became more confident in their handling of sound equipment, directors started making greater use of locations. But *MAN OF ARAN* and *DEADWOOD* are probably the only two instances of British sound features being shot entirely on location before 1940, Anyone interested in finding out what locations were used for a particular film should be able to do so by checking the weekly trade press production reports.

## Production Companies

During the late Twenties, a large number of British companies were making films in association with European colleagues. Unfortunately, it was rare to include details of any such partners on the British release print; similarly, cross-checking in German

or French reference books for films which may have had British backing - indicated by the presence of a British stars - usually provided no mention of any British involvement. Consequently it has not been possible to always give full information on which production companies were involved in a particular film; certainly, in the late Twenties and early Thirties there was a far higher degree of inter-European co-operation than the charts would indicate.

### **Running Time**

Any film included in the charts will have a running time of 40 minutes or over.

### **Asterisked Titles**

Films with a running time of 70 minutes and over have been asterisked. In general, a first feature would be over and a supporting programme would be less than this length.



Title	Date	Studio	Production Co (s)	Distributor	Director(s)
* ARCADIAN, THE	Aug	Shepherd's Bush	Gaumont	Gaumont	Victor Saville
* BATTLES OF THE, CORONEL AND THE FALKLAND ISLANDS, THE (THE CORONEL AND FALKLAND BATTLES)	Apr	Cricklewood	BIF/Pritish Projects	W&F	Walter Summers
* CARRY ON	Sep		Britannia Films	Saumont	Dinah Shurey
* CHANCE, THE IDOL CONFETTI	May	(Germany)	HR Sokai Film	W&F	Graham Cutts
	Oct	BIP, Elstree	FN-Pathe	FN-Pathe	Graham Cutts
* CONSTANT NYMPH, THE	Aug	Islington	Gainsborough	W&F	Adrian Brunel (1)
Coronal and the Falkland Battles, The see The Battles of the Coronel and Falkland Islands					
* DAWN	Oct	Cricklewood	B&D	W&F	Herbert Wilcox
* DOWNHILL	Jan	Islington	Gainsborough	W&F	Alfred Hitchcock
* EASY VIRTUE	Apr	Islington	Piccadilly Pictures	W&F	Alfred Hitchcock
* FAKE, THE	Jun	Twickenham	Neo-Art Prods	WP	Georg Jacoby
* FARMER'S WIFE, THE	Oct	BIP, Elstree	BIP	Wardour	Alfred Hitchcock
* FLIGHT COMMANDER, THE	Jun	Shepherd's Bush	Gaumont	Gaumont	Maurice Elvey
* FOR VALOUR	Oct		GB Samuelson	Victoria Films	GB Samuelson
* FURTHER ADVENTURES OF THE FLAG LIEUTENANT, THE	Aug	Twickenham	Neo-Art Prods	WP	WP Kellino
* GHOST TRAIN, THE	Apr	(Berlin)	Gainsborough	w&f	Geza von Bolvary
* GLAD EYE, THE	Mar	Twickenham	Gaumont	Gaumont	Maurice Elvey
* GUNS OF LOOS, THE	Jul		Stoll	New Era	Sinclair Hill
* HELLCAT, THE	Oct	Walton-on-Thames	Archibald Nettlefold	Butcher's	Harry Hughes
* HIS HOUSE IN ORDER	Oct	Teddington	QTS	Ideal	Randle Ayrton
* HUNTINGTOWER	Jun	Cricklewood	Welsh-Pearson-Elder	Famous-Lasky	George Pearson
In Pawn see Women in Pawn					
JOKER, THE	Dec	(Nordisk, Denmark)	WP-Nordisk		George Jacoby
KINGDOM OF TWILIGHT, THE	Jul		Seven Seas		Alexander Macdonald
* KING'S HIGHWAY, THE King's Mate see The White Sheik	May	Cricklewood	Stoll	New Era	Sinclair Hill
* LAND OF HOPE AND GLORY	Jul	Worton Hall	Gloria Films	British Lion	Harley Knoles
* LITTLE BIT OF FLUFF, A	Oct	BIP, Elstree	BIP	Wardour	Jess Robbins, Wheeler Dryden
* LITTLE DEVIL MAY CARE	Jan	Nice	Cinegraphic	Gaumont	Marcel L'Herbier
* LUCK OF THE NAVY, THE	Jul	Cricklewood	Graham-Wllcox	Graham-Wilcox	Fred Paul
* MADAME POMPADOUR	Jan	British National, Elstree	British National	Paramount	Herbert Wllcox
* MARIA MARTEN	Oct	Islington	QTS	Ideal	Walter West
MR. NOBODY	Jun		British Screen Classics	Fox	Frank Miller
* MONKEYNUTS	Apr	(Nice)	International Cine - Societe de Cineromans	Intercine - Cine	Louis Mercanton
MOTORING	Aug		Intercine	Intercine	George Dewhurst
* MOTHERLAND	Sep	Worton Hall	Reciprocity Films	Reciprocity	GB Samuelson
* MOULIN ROUGE	Oct	BIP, Elstree	BIP	Wardour	EA Dupont
* MUMSIE	Apr	Twickenham	Herbert Wllcox	W&F	Herbert Wilcox
* ONE OF THE BEST	Jul	Islington	Gainsborough	W&F	T Hayes Hunter
* PASSION ISLAND	Jan	(Nice)	Film Manufacturing Co	FN-Pathe	Manning Haynes
* POPPIES OF FLANDERS	Jul	BIP, Elstree	BIP	Wardour	Arthur Maude
* Q-SHIPS	Dec	Worton Hall	New Era	New Era	Geoffrey Barkas, Michael Barringer
* QUEEN WAS IN THE PARLOUR, THE	Jan	(Berlin)	Gainsborough-Piccadilly-UFA	W&F	Graham Cutts
* QUINNEYS	Oct	Shepherd's Bush	Gaumont	Gaumont	Maurice Elvey
* REMEMBRANCE	Jun	Twickenham	British Independent Prods	UK	Bert Wynne
* RING, THE	Jul	BIP, Elstree	BIP	Wardour	Alfred Hitchcock
* ROBINSON CRUSOE	Jan	Cricklewood/Shepherd's Bush	Epic Films	Gaumont	MA Wetherell
* ROSES OF PICARDY	Jan	Cricklewood	Gaumont	Gaumont	Maurice Elvey
* SAILORS DON'T CARE	Nov	Shepherd's Bush	Gaumont	Gaumont	WP Kellino
* SHOOTING STARS	Sep	Cricklewood	BIF	New Era	AV Bramble (2)

<b>Title</b>	<b>Date</b>	<b>Studio</b>	<b>Production Co (s)</b>	<b>Distributor</b>	<b>Director(s)</b>
* SILVER LINING, THE	Apr	BIP, Elstree	BIP	Wardour	Thomas Bentley
* SISTER TO ASSIST 'ER, A	May	Shepherd's Bush	Gaumont	Gaumont	George Dewhurst
* SOMEHOW GOOD	Jun	Twickenham	Film Manufacturing Co	FN-Pathe	Jack Raymond
* SOMME, THE	Mar	Worton Hall	New Era	New Era	Geoffrey Barkas, MA Wetherell
* SORREL AND SON		(UK Iocs)	Feature Prods	UA	Herbert Brenon
Summer Lightning see Troublesome Wives					
This Marriage Business see This Woman Business					
THIS WOMAN BUSINESS (THIS MARRIAGE BUSINESS)	Sep		FBO	FBO	Leslie Hiscott
TONI	Nov	BIP, Elstree	BIP	Wardour	Arthur Maude
TROUBLESOME WIVES (SUMMER LIGHTNING)	Jun	Walton-on-Thames	Archibald Nettlefold	Butcher's	Harry Hughes
UNDER ARABIAN SKIES	Mar	Algeria	Graham-Wilcox		Fred Leroy Granville
* VICTORY	Oct	Worton Hall	W&F	W&F	MA Wetherell
* VIRGINIA'S HUSBANDS	Feb	Walton-on- Thames	Archibald Nettlefold	Butcher's	Harry Hughes
* VORTEX, THE	Jun	Islington	Gainsborough	W&F	Adrian Brunel
WAIT AND SEE	Aug	Walton-on- Thames	Archibald Nettlefold	Butcher's	Walter Forde
* WARE CASE, THE	Oct	Twickenham	Film Manufacturing Co	FN-Pathe	Manning Haynes
* WHITE SHEIK, THE (THE KING'S MATE)	Mar	BIP, Elstree	BIP	Wardour	Harley Knoles
* WINDOW IN PICCADILLY , A	Aug	Twickenham	Sidney Morgan	W&F	Sidney Morgan
* WOMAN IN PAWN (IN PAWN)	Sep	Shepherd's Bush	Gaumont	Gaumont	Edwin Greenwood
WOMAN REDEEMED, A	Mar	Cricklewood	Stoll	New Era	Sinclair Hill
(1) Basil Dean uncredited co- director					
(2) Anthony Asquith uncredited co-director					

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
* ADAM'S APPLE	Mar	BIP, Elstree	BIP	Wardour	Tim Whelan
* AFTER THE VERDICT	Jul	BIP, Elstree	Tschekowa Films	BIFD	Henrik Galeen
* AFTERWARDS	Aug	Bushey	Bushey	APD	W Lawson Butt
Alias see The Man Who Changed His Name					
* ALLEY CAT, THE	Sep		B&F	B&F	Hans Steinhoff
* AULD LANG SYNE	Jul	Cricklewood	Welsh-Pearson-Elder	Paramount:	George Pearson
* BALACLAVA	Sep	Shepherd's Bush	Gainsborough	W&F	Maurice Elvey
* BLUE PETER, THE	May	Walthamstow	British Filmcraft	W&F	Arthur Rooke
* BOLIBAR (A PRINCE OF BOLIBAR)	Jan	Cricklewood	BIF	Pro Patria	Walter Summers
* BONDMAN, THE	Jun	Cricklewood	B&D	W&F	Herbert Wilcox
* BROKEN MELODY, THE	Sep	Cricklewood	Welsh-Pearson-Elder	Paramount	Fred Paul
* BURGOMASTER OF STILEMONDE, THE	Apr	Walthamstow	British Filmcraft	W&F	George J Banfield
Cassilis Engagement, the see Not Quite a Lady					
* CELESTIAL CITY, THE	Oct	Welwyn	BIF	JMG	Anthony Asquith
* CHAMPAGNE	Feb	BIP, Elstree	BIP	Wardour	Alfred Hitchcock
* CHICK	Feb	Islington	British Lion	Ideal	AV Bramble
CITY OF YOUTH, THE	Feb	(Oxford)	British Universities Films	British Univ Films	CC Calvert
* CLUE OF THE NEW PIN, THE	Dec	Beaconsfield	British Lion	PDC	Arthur Maude
COCKTAILS	Aug	BIP, Elstree	BIP	Wardour	Monty Banks
Common People see The First Born					
* CO-OPTIMISTS, THE	Sep	Twickenham	New Era	New Era	Edwin Greenwood
* CROOKED BILLET, THE	Oct	Islington	Gainsborough	W&F	Adrian Brunel
* CUPID IN CLOVER	Aug	Worton Hall	British Screen Prods	British Screen Prods	Frank Miller
DAUGHTER OF THE REGIMENT	Aug	(Germany)	Hom Film-BIP	Wardour	Hans Behrendt
* DEVIL'S MAZE, THE	Nov	Shepherd'a Bush	Gaumont	Gaumont	V Gareth Gundrey
DOWN CHANNEL	Dec	Cricklewood	New Era	New Era	Michael Barringer
* EILEEN OF THE TREES	Mar	BIP, Elstree	FN	FN-Pathe	Grahan Cutts
* EMERALD OF THE EAST	check	BIP, Elstree	British Pacific-BIP	Wardour	Jean de Kuharski
Father see Master and Man					
* FEATHER, THE	Oct	BIP, Elstree	Strand	UA	Henry Edwards
FIRST BORN, THE (COMMON PEOPLE)	May	BIP, Elstree	Gainsborough	W&F	Miles Mander
* FLYING SQUAD, THE	Oct	Beaconsfield	British Lion	WB	Arthur Maude
* FORGER, THE	May	Southall	British Lion	Ideal	GB Samuelson
Fortune Hunter, The see The Gallant Hussar					
* GALLANT HUSSAR, THE (THE FORTUNE HUNTER)	Apr	Islington	Gainsborough-Fellner and Somlo	W&F	Gaza von Bolvary
Girl of To-day, A see Love's Option					
* GOD'S CLAY	Jan	BIP, Elstree	FN	FN-Pathe	Graham Cutts
* HIGH SEAS (THE SILVER ROSARY)	Oct	BIP, Elstree	BIP	FN-Pathe	Denison Clift
* HOUP-LA!	Apr	Worton Hall	British Screen Prods	British Screen Prods	Frank Miller
* INFAMOUS LADY, THE (MAYFAIR)	Aug	Twickenham	New Era	New Era	Geoffrey Barkas, Michael Barringer
* INSEPARABLES, THE	Sep	Whitehall, Elstree	Whitehall Films	WB	Adelqui Mlllar, John Stafford
Introspection see The Warning					
Juan Jose see Life					
* KITTY	Aug	BIP, Elstree	Burlington	Wardour	Victor Saville
* KNIGHT IN LONDON, A	May	BIP, Elstree	Blattner Films	WB	Lupu Pick
LADY OF THE LAKE, THE	Sep	Islington	Gainsborough	Select	James A Fitzpatrick
* LAST POST, THE	Jul	Cricklewood	Britannia Films	Gaumont	Dinah Shurey
* LIFE (JUAN JOSE)	Mar	(Menchis, Paris)	Whitehall	New Era	Adelqui Millar



Title	Date	Studio	Production Co (s)	Distributor	Director(s)
* LIGHT WOMAN, A	Ap	Islington	Gainsborough	Ideal	Adrian Brunel
* LILY OF KILLARNEY	Sep	BIP, Elstree	BIP	Wardour	George Ridwell
* LITTLE MISS LONDON	Jul	Bushey	BIF	Fox	Harry Hughes
* LOST PATROL, THE	Sep	Welwyn	BIF	Fox	Walter Summers
LOVE'S OPTION (A GIRL OF TODAY)	May	Cricklewood	Welsh-Pearson-Elder	Paramount	George Pearson
Mademoiselle From Armen-tieres O.B.E. see Mademoiselle Parley Voo					
* MADEMOISELLE PARLEY VOO (MADEMOISELLE FROM ARMEN-TIERES O.B.E.)	Mar	Shepherd's Bush	Gaumont	Gaumont	Maurice Elvey
MAN IN THE SADDLE	Sep		Cinema Exclusives	PDC	Widgey R Newman
* MAN WHO CHANGED HIS NAME THB (ALIAS)	Aug	Beaconsfield	British Lion	British Lion	AV Bramble
* MANXMAM, THE	Aug	BIP, Elstree	BIP	Wardour	Alfred Hitchcock
* MASTER AND MAN (FATHER)	Jun	Worton Hall	British Screen Prods	British Screen Prods	George A Cooper
Mayfair see The Infamous Lady					
My Wife's Husband see Weekend Wives					
NIGHT PATROL		Worton Hall	HB Parkinson	JMG	Norman Lee
* NOT QUITE A LADY (THE CASSILIS ENGAGEMENT)	Feb	BIF, Elstree	BIP	Wardour	Thomas Bentley
* NUMBER SEVENTEEN	Jan	(Berlin)	Fellner & Somlo	W&F	Geza von Bolvary
Pace see Smashing Through					
* PALAIS DE DANSE	May	Shepherd's Bush	Gaumont	Gaumont	Maurice Elvey
* PARADISE	May	BIP, Elstree	BIP	Wardour	Denison Clift
* PASSING OF MR, QUIN, THE	May	Twickenham	Strand	Argosy	Leslie Hiscott
* PEEP BEHIND THE SCENES, A	Sep	Cricklewood	B&D	W&F	Jack Raymond
* PHYSICIAN, THE	Feb	Shepherd's Bush	Gaumont	Gaumont	Georg Jacoby
* PICCADILLY	Aug	BIP, Elstree	BIP	Wardour	EA Dupont
* PLAYTHING, THE	Oct	BIP, Elstree	BIP	Wardour	Castleton Knight
* POWER OVER MEN	Dec	Walthamstow	British Filmcraft	Paramount	George Banfield
* PRICE OF DIVORCE, THE	May	Cricklewood	Syndicate	Stoll	Sinclair Hill
Prince of Bolivar see Bolibar Princess					
Priscilla's Fortnight, the see The Runaway Princess					
RETURN OF THE RAT, THE	Oct	Islington	Gainsborough	W&F	Graham Cutts
* RINGER, THE	Apr	Beaconsfield	British Lion	Ideal	Arthur Maude
* RINGING THE CHANGES	Nov	Twickenham	Strand	Argosy	Leslie Hiscott
* RISING GENERATION, THE	Feb	Twickenham	Westminster	WP	Harley Knoles, George Dewhurst
Rough Seas see You Know What Sailors Are					
* RUNAWAY PRINCESS, THE (PRINCESS PRISCILLA'S FORTNIGHT)	Sep	Welwyn(Laender)	BIF	JMG	Anthony Asquith
SECOND MATE, THE	Oct	Worton Hall	HB Parkinson	Pioneer	J Stevens Edwards
* SILENT HOUSE, THE	Jul	Walton-on-Thames	Archibald Nettlefold	Butcher's	Walter Forde
* SILVER KING, THE	Dec	Cricklewood/Shepherd's Bush	Welsh-Pearson-Elder	Paramount	T Hayes Hunter
Silver Rosary, The see High Seas					
* SIR OR MADAM	Jul	BIP, Elstree	Foremost Prods	WB	Carl Boese
* SMASHING THROUGH (PACE)	Jun	Shepherd's Bush	Gaumont	Gaumont	WP Kellino
* S.O.S.	Aug	Shepherd's Bush	Strand	Allied Artists	Leslie Hiscott
* SOUTH SEA BUBBLE, A	Feb	Islington	Gainsborough	W&F	T Hayes Hunter
* SPANGLES	Aug	Walthamstow	British Filmcraft	Paramount	George Banfield
Stowaways, The see Cocktails					
STREETS OF LONDON, THE	Sep	Worton Hall	HB Parkinson	HB Parkinson	HB Parkinson
* SWEENEY TODD	Apr	Islington	QTS	QTS	Walter West
* TESHA	Mar	BIP Elstree	Burlington	Burlington	Victor Saville
* THIRD EYE, THE	Oct	Walton-on-Thames	Graham-Wilcox	Graham-Wilcox	P Maclean Rogers
THOROUGHbred, THE	Jun	Twickenham	London Screen Plays	Gaumont	Sidney Morgan

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
* THREE KINGS, THE	Aug		British & Foreign	British & Foreign	Hans Steinhoff
THREE MEN IN A CART	Jul	Worton Hall	British Screen Prods	Universal	Arthur Phillips
* THREE PASSIONS, THE	May	(Rex Ingram, Nice)	St George Prods	Allied Artists	Rex Ingrams
* TOMMY ATKINS	Jan	BIP, Elatree	BIP	Wardour	Norman Walker
* TRIUMPH OF THE SCARLET PIMPERNEL, THE	May	Cricklewood	B&D	W&F	T Hayes Hunter
* TWO LITTLE DRUMMER BOYS	May	Southall	GB Samuelson	GB Samuelson	GB Samuelson
* UNDERGROUND	Mar	BIP, Elstree	BIF	Pro Patria	Anthony Asquith
* UNSLEEPING EYE, THE	May	(New Guinea)	Seven Sea Screen Prods	British Screen Prods	Alexander Macdonald
* VALLEY OF THE GHOSTS, THE	Jul	Southall	British Lion	JMG	GB Samuelson
* VERDUN, VISION D'HISTORIQUE	Jan	Shepherd's Bush	Gaumont-Alliance		Leon Poirier
* WARNED OFF	Oct	Cricklewood	B&D	JMG	Walter West
* WARNING, THE (INTROSPECTION)	Oct	Welwyn	British Projects	Pro Patria	Reginald Fogwell
* WEEKEND WIVES (MY WIFE'S HUSBAND)	May	BIP, Elstree	BIP	Wardour	Harry Lachman
* WHAT MONEY CAN BUY	Apr	Shepherd's Bush	Gaumont	Gaumont	Edwin Greenwood
* WHAT NEXT?	Mar	Walton-on-Thames	Archibald Nettlefold	Butcher's	Walter Forde
* WHEN KNIGHTS WERE BOLD	Aug	Cricklewood	B&D	W&F	Tim Whelan
* WIDECOMBE FAIR	Aug	BIP, Elstree	BIP	Wardour	Norman Walker
* WOMAN IN WHITE, THE	Mar	Cricklewood	B&D	W&F	Herbert Wilcox
WOULD YOU BELIEVE IT?	Dec	Walton-on-Thames	Archibald Nettlefold	Butcher's	Walter Forde
* WRECKER, THE	Jul	Islington	Gainsborough-Fellner & Somlo	W&F	Geza von Bolvary
* YELLOW STOCKINGS	Jun	Cricklewood	Welsh-Pearson-Elder	Paramount	Theodore Komisarjevsky
* YOU KNOW WHAT SAILORS ARE (ROUGH SEAS)	Jun	Shepherd's Bush	Gaumont	Gaumont	Maurice Elvey
* YOUNG TODDLEY	Sep	Cricklewood	Regal Pictures	Regal Pictures	E Oswald Brook
* ZERO	Jan	Cricklewood	Film Manufacturing Co	FN-Pathe	Jack Raymond
<u>Appendix</u>					
* Adventurous Youth			Pall Mall	WB	Edward Godal

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
* ALF'S BUTTON	Nov	Shepherd's Bush	Gaumont	Gaumont	WP Kellino
* ALF'S CARPET	Jul	BIP, Elstree	BIP	Wardour	WP Kellino
* AMERICAN PRISONER, THE	Jun	BIP, Elstree	BIP	Wardour	Thomas Bentley
* ATLANTIC	Jun	BIP Elstree	BIP	Wardour	EA Dupont
* AT THE VILLA ROSE	Oct	Twickenham	Twickenham	WB	Leslie Hiscott
AUNTIE'S ANTICS	Sep	Preston (Brighton)	G&S	G&S	Wilfred Cannon
BELLS OF ST, MARY'S, THE (THE PARSON)	Jan	Morton Hall	GP Prods	JMG	Redd Davis
* BLACKMAIL	Feb	BIP, Elstree	BIP	Wardour	Alfred Hitchcock
* BLACK WATERS	Mar	(Hollywood)	B&D-Sono Art World Wide	W&F	Marshall Neilan
* BRIGHT EYES	Jan	(Saacha, Vienna)	BIP-Sascha	Wardour	Geza von Bolvary
* BROKEN ROMANCE, THE	Jul	Worton Hall	HB Parkinson	Fox	J Steven Edwards
CHAMBERS OF HORRORS, THE	Feb	Welwyn	BIF	PDC	Walter Summers
* CITY OF PLAY	Feb	Islington	Gainsborough	W&F	Denison Cliff
* COMPULSORY HUSBAND, THE	Feb	BIP, Elstree	BIP	Wardour	Harry Lachman
* COTTAGE ON DARMOOR, A	Feb	Welwyn	BIT-Swedish Biograph	Pro Patria	Anthony Asquith
DARK RED ROSES	Jul	Wembley	BSFP	BIFD	Sinclair Hill
DIZZY LIMIT, THE	Nov	Worton Hall	Edward G Whiting	PDC	Edward Dryhurst
DOWNSTREAM	May	Worton Hall	Carlton Films	WB	Guarino G Glavany
Encore see Life's a Stage					
* FEATHER, THE	Mar	Twickenham	Strand	United Artists	Leslie Hiscott
FLAME OF LOVE, THE (THE ROAD TO DISHONOUR)	Nov	BIP, Elstree	BIP	Wardour	Richard Eichberg, Walter Summers
FLYING SCOTSMAN, THE	Feb	BIP, Elstree	BIP	WB	Castleton Knight
Goodwin Sands see The Lady from the Sea					
HARMONY HEAVEN	Nov	BIP, Elstree	BIP	Wardour	Thomas Bentley
* HATE SHIP, THE	Aug	BIP, Elstree	BIP	FN	Norman Walker
* HIGH TREASON	Apr	Shepherd's Bush	Gaumont	Gaumont	Maurice Elvey
* HOUND OF THE BASKERVILLES, THE	Apr	(Staaken St, Ger)	Gainsborough-Fellner & Somlo		Richard Oswald
* INFORMER, THE	Feb	BIP, Elstree	BIP	Wardour	Arthur Robison
* JOURNEY'S END	Dec	(Tiffany St, USA)	Gainsborough-Tiffany-Stahl-Welsh-Pearson	W&F	James Whale
* JUNO AND THE PAYCOCK	Oct	BIP, Elstree	BIP	Wardour	Alfred Hitchcock
* JUST FOR A SONG (VARIETY)	Oct	Islington	Gainsborough	W&F	V Gareth Gundry
* KNOWING MEN	Oct	BIP, Elstree	Talkicolor	United Artists	Elinor Glyn
LADY FROM THE SEA, THE (GOODWIN SANDS)	Apr	BIP, Elstree	BIP	Paramount	Castleton Knight
* LAND WITHOUT LADIES	Apr	(Germany)	Fellner & Somlo, Gainsborough		Carmine Gallone
LIFE'S A STAGE (ENCORE)	Jan	Worton Hall	Encore Films	Argosy	Arthur Phillips
LONDON MELODY	Nov	Worton Hall	British Screen Prods	British Screen Prods	Geoffrey Mallns, Donald Stuart
* LOVES OF ROBERT BURNS, THE	Sep	B&D, Elstree	B&D	W&F	Herbert Wilcox
* LURE OF THE ATLANTIC		Worton Hall	HB Parkinson	Fox	Norman Lee
Luxury see Bright Eyes					
Mary Was Love see Those Who Love					
NICK'S NICKERS	Aug	Preston	G&S Films	G&S Films	Wilfred Cannon
NIGHT PORTER, THE	Sep	Shepherd's Bush	Gaumont	Ideal	Sewell Collins
Parson, The see The Bells of St, Mary's					
Pelican, The see The Sacrifice					
* PICCADILLY NIGHTS	Oct	Southall	Kingsway General	FBO	Albert Arch
* RAISE THE ROOF	Nov	BIP, Elstree	BIP	FN	Walter Summers
* RED ACES	Feb	Beaconsfield	British Lion	British Lion	Edgar Wallace
* RED PEARLS	Apr	Walton-on-Thames	Archibald Nettlefold	Butcher's	Walter Forde
Road to Dishonour, The see The Flame of Love					
ROMANCE OF SEVILLE, A	Jan	BIP, Elstree	BIP	Wardour	Norman Walker
* ROOKERY NOOK	Sep	B&D/Blattner Elstree	B&D	W&F	Tom Walls
* SACRIFICE, THE (THE PELICAN)	Dec	Welwyn	BIF	Fox	Victor Peers
SISTER TO ASSIST 'ER, A	Oct	Shepherd's Bush	FA Thompson	Gaumont	George Dewhurst
* SLEEPING PARTNERS	Nov	Islington	Sageen	Paramount	Seymour Hicks
* SONG OF SOHO	Oct	BIP, Elstree	BIP	FN-Pathe	Harry Lachman
* SPLINTERS	Sep	Blattner, Elstree/B&D, Elstree	B&D	W&F	Jack Raymond

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
* TAXI FOR TWO	Mar	Islington	Gainsborough	W&F	Denieon Clift, Alexandre Esway
* THOSE WHO LOVE (MARY WAS LOVE)	Jan	BIP, Elstree	BIP	FN-Pathe	Manning Haynes
* THREE MASKS, THE	Aug	Twickenham	Pathe-Nathan		Andre Hugon
* TO WHAT RED HELL	Jul	Twickenham	Strand	Tiffany	Edwin Greenwood
* TRIUMPH OF THE HEART	Feb	Lapland)	Film AB Minerva-BIP		Gustaf Molander
* UNDER THE GREENWOOD TREE	Jul	BIP, Elstree	BIP	Wardour	Harry Lachman
UNTO EACH OTHER	Feb	Esher	Cinema Exclusives	Fox	AE Colby
VAGABOND QUEEN, THE	Mar	BIP, Elstree	BIP	Wardour	Geza von Bolvary
Variety see Just For a Song					
* WHITE CARGO	Jan	Twickenham/ Whitehall, Elstree	Neo-Art Prods	WP	JB Williams, Arthur W Barnes
WOLVES	Aug	Blattner, Elstree	B&D	W&F	Albert de Courville
* WOMAN HE SCORNED, THE	Jun	BIP, Elstree	Charles Whittaker Prods	WB	Paul Czinner
* WOMAN TO WOMAN	Aug	(Tiffany, USA)	Gainsborough-Burlington-Tiffany-Stahl	J&F	Victor Saville
YOU'D BE SURPRISED	Jul	Walton-on-Thames	Archibald Nettlefold	Butcher's	Walter Forde
<u>Appendix</u>					
* Pride of Donegal, The			HB Parkinson	Fox	J Steven Edwards



Title	Date	Studio	Production Co (s)	Distributor	Director(s)
All of a Tremble see Never Trouble Trouble					
All Right on the Western Front see Not so Quiet on the Western Front					
* ALMOST A HONEYMOON	Jul	BIP, Elstree	BIP	Wardour	Monty Banks
BED AND BREAKFAST	May	Shepherd's Bush	Gaumont	Gaumont	Walter Forde
* BEYOND THE CITIES (REPARATION)	May		Piccadilly	Paramount	Carlyle Blackwell
* BIG BUSINESS	Aug	Twickenham	Oscar M Sheridan	Fox	Oscar M Sheridan
* BIRDS OF PREY (THE FOURTH WALL)	Aug	Beaconsfield	ATP	Radio	Basil Dean
BLACK HAND GANG, THE	Sep	BIP, Elstree	BIP	Wardour	Monty Banks
BRACELETS	Jul	Shepherds Bush	Gaumont	Gaumont	Sewell Collins
Brat, The see The Nipper					
* BROWN SUGAR	Sep	Twickenham	Twickenham	WB	Leslie Hiscott
CALL OF THE SEA, THE	Jun	Twickenham	Twickenham	WB	Leslie Hiscott
* CANARIES SOMETIMES SING	Jul	B&D, Elstree	B&D	W&F	Tom Walls
* CAPE FORLORN	Aug	BIP, Elstree	BIP	Wardour	EA Dupont
* CASTE	Aug	Walton-on-Thames	Harry Rowson	United Artists	Campbell Gullan
* CHILDREN OF CHANCE	Jun	BIP, Elstree	BIP	FN-Pathe	Alexandre Esway
* CHINESE BUNGALOW, THE	Aug	BIP, Elstree	Neo-Art	WP	JB Williams, Arthur Barnes
* CITY OF SONG	Apr	Wembley	ASFI	Sterling	Carmine Gallone
COMETS	Jan	Twickenham	Alpha	JMG	Sasha Geneen
* COMPROMISING DAPHNE	Jul	BIP, Elstree	BIP	Wardour	Thomas Bentley
Conflict see The Woman Between					
CONTRABAND LOVE	Aug	B&D, Elstree	British Screenplays	Paramount	Sidney Morgan
CROSS ROADS	Feb	Welwyn	British Projects	Paramount	Reginald Fogwell
DANGEROUS SEAS	May		Edward G Whiting	Filmophone	Edward Dryhurst
* DOWN RIVER	Oct	Shepherd's Bush	Gaumont	Gaumont	Peter Godfrey
Dying to Live see Never Trouble Trouble					
ELSTREE CALLING		BIP, Elstree	BIP	Wardour	Adrian Brunel (1)
Enter Sir John see Murder					
ENTER THE QUEEN		Beaconsfield	Starcraft	Fox	Arthur Varney-Serrao
ESCAPE	Mar	Ealing	ATP	Radio	Basil Dean
* ETERNAL FEMININE, THE	Jul	Twickenham	Starcraft	Paramount	Arthur Varney-Serrao
* FLYING FOOL, THE	Dec	BIP, Elstree	BIP	Wardour	Walter Summers
Fourth Wall, The see Birds of Prey					
* FRENCH LEAVE	Jul	B&D, Elstree	D&H Prods	Sterling	Jack Raymond
* GREAT GAME, THE	Apr	Shepherd's Bush	Gaumont	Gaumont	Jack Raymond
* GREEK STREET	Feb	Shepherd's Bush	Gaumont	Gaumont	Sinclair Hill
GUILT	Jul	Worton Hall	Reginald Fogwell	Paramount	Reginald Fogwell
Happy Husband, The see Uneasy Virtue					
* HOUSE OF THE ARROW	Jan	Twickenham	Twickenham	WB	Leslie Hiscott
IMMEDIATE POSSESSION	Dec	Twickenham	Starcraft	Fox	Arthur Varney-Serrao
IN A LOTUS GARDEN	Aug	Worton Hall	Patrick K Heale	Paramount:	Fred Paul
* KISSING CUP'S RACE	Sep	Walton-on-Thames	Butcher's	Butcher's	Castleton Knight
KISS ME SERGEANT '	May	BIP, Elstree	BIP	Wardour	Monty Banks
* LAST HOUR, THE	Feb	Twickenham	Archibald Nettlefold	Butcher's	Walter Forde
LEAVE IT TO ME	Sep	Twickenham	George King	Fox	George King
* LOOSE ENDS	Feb	BIP, Elstree	BIP	Wardour	Norman Walker
* LORD RICHARD IN THE PANTRY	Apr	Twickenham	Twickenham	WB	Walter Forde
* LOVE HABIT, THE	Sep	BIP, Elstree	BIP	Wardour	Harry Lachman
* MADAME GUILLOTINE	Sep	Worton Hall	Reginald Pogwell	W&F	Reginald Fogwell
* MAN FROM CHICAGO, THE (SPEED)	Aug	BIP, Elstree	BIP	Wardour	Walter Summers
* MIDDLE WATCH, THE	Aug	BIP, Elstree	BIP	Wardour	Norman Walker
MIDNIGHT	Nov	Walton-on-Thames	George King	Fox	George King
Moorland Terror see The Road to Fortune					Alfred Hitchcock
* MURDER (ENTER SIR JOHN)	Mar	BIP, Elstree	BIP	Wardour	
* NEVER TROUBLE TROUBLE-(ALL OF A TREMBLE/DYING TO LIVE;	Nov	Cricklewood	Lupino Lane	PDC	Lupino Lane
NIGHT BIRDS (WEST END)	May	BIP, Elstree	BIP	Wardour	Richard Eichberg
* NIPPER, THE (THE BRAT)	Apr	B&D, Elstree	Betty Balfour	United Artists	Louis Mercanton

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
NO EXIT	Feb	Welwyn	WB	WB	Charles Saunders
* NO LADY	Aug	Shepherd's Bush	Gaumont	Gaumont	Lupino Lane
NOT SO QUIET ON THE WESTERN FRONT (ALL RIGHT ON THE WESTERN FRONT)	Apr	BIP, Elstree	BIP	Wardour	Monty Banks
OLD SOLDIERS NEVER DIE (SHOW A LEG)	Dec	BIP, Elstree	BIP	Wardour	Monty Banks
* ON APPROVAL	Jun	B&D, Elstree	B&D	W&P	Tom Walls
* ONE FAMILY	Jan	Welwyn	Empire Marketing Board	Pro Patria	Walter Creighton
* P.C. JOSSER (THE POLICE FORCE)	Aug	Islington	Gainsborough	W&F	Milton Rosmer
* PLUNDER	Aug	B&D, Elstree	B&D	W&F	Tom Walls
* POTIPHAR'S WIFE	Nov	BIP, Elstree	BIP	FN-Pathe	Maurice Elvey
* PRICE OF THINGS, THE REALITIES	May	BIP, Elstree	Elinor Glyn	United Artists	Elinor Glyn
	Sep	BIP, Elstree	BIP	Wardour	Bernard Mainwaring
Separation see Beyond the Cities					
ROAD TO FORTUNE, THE (MOORLAND TERROR)	May	Twickenham	Starcraft	Paramount	Arthur Varney-Serrao
ROMANY LOVE	Oct	Worton Hall	Patrick K Heale	MGM	Fred Paul
* SAILORS AHOY	May	BIP, Elstree	BIP	Wardour	Monty Banks
* SCHOOL FOR SCANDAL, THE	May	BIP, Elstree	Albion	Paramount	Maurice Elvey
* 77 PARK LANE	Dec	Walton-on Thames	Famous Players Guild	United Artists	Albert de Courville
SHOULD A DOCTOR TELL? Show a Leg see Old Soldiers Never Die	Jul	Beaconsfield	British Lion	British Lion	Manning Haynes
* SKIN GAME, THE	Nov	BIP, Elstree	BIP	Wardour	Alfred Hitchcock
* SLEEPING CARDINAL, THE	Dec	Twickenham	Twickenham	WB	Leslie Hiscott
* SPANISH EYES	Mar	Twickenham	Julian Wylie-Ulargui	MGM	GB Samuelson
* SPECKLED BAND, THE Speed see The Man From Chicago	Dec	B&D, Elstree	B&D	W&F	Jack Raymond
*SPORT OF KINGS, THE	Oct	B&D, Elstree	Gainsborough	Ideal	Victor Saville
* SQUEAKER, THE	Feb	Beaconsfield	British Lion	British Lion	Edgar Wallace
Stop Press see Press Gang					
*STRONGER SEX, THE	Jun	Islington	Gainsborough	Ideal	V Gareth Gundry
*SUCH IS THE LAW	Sep	Cricklewood	Stoll	Butcher's	Sinclair Hill
* SUSPENSE	Feb	BIP, Elstree	BIF	Wardour	Walter Summers
* SYMPHONY IN TWO FLATS	Jan	Islington/BIP, Elstree	Gainsborough	Gaumont	V Gareth Gundry
* TELL ENGLAND	Jun	Welwyn	BIF	Wardour	Anthony Asquith, Geoffrey Barkas
* TEMPORARY WIDOW, THE	May	(Germany)	UFA	Wardour	Gustav Ucicky
* THIRD TIME LUCKY	Sep	Islington	Gainsborough	W&F	Walter Forde
* TONS OF MONEY	Sep	B&D, Elstree	B&D	W&F	Tom Walls
* TO OBLIGE A LADY	Nov	Beaconsfield	British Lion	British Lion	Manning Haynes
* TWO WORLDS	Feb	BIP, Elstree	BIP	Wardour	EA Dupont
* UNEASY VIRTUE (THE UNHAPPY HUSBAND)	Nov	BIP, Elstree	BIP	Wardour	Norman Walker
Wanted see What a Night					
* WARM CORNER, A	Jul	B&D, Elstree	Gainsborough	Ideal	Victor Saville
West End see Night Birds					
WHAT A NIGHT! (WANTED)	Nov	BIP, Elstree	BIP	FN-Pathé	Monty Banks
When East Meets West see The Woman From China					
WINDJAMMER, THE	Jun	Welwyn	Pro Patria	BIF	John Orton
* WOMAN BETWEEN, THE (CONFLICT)	Oct	BIP, Elstree	BIP	Wardour	Miles Mander
* WOMAN FROM CHINA, THE	Feb	Worton Hall	Edward C Whiting	JMG	Edward Dryhurst
* W FLAN, THE	Mar	BIP, Elstree	Burlington	Wardour	Victor Saville
*YELLOW MASK, THE			BIP	Wardour	Harry Lachman
* YOUNG WOODLEY	Apr	BIP, Elstree	BIP	Wardour	Thomas Bentley
(1) Interconnecting sequences directed by Alfred Hitchcock					
Appendix					
*After Many Years			Savanna	JMG	Lawrence Huntington
Flames of Fear			Argyle Art Pictures	EB	Charles Barnett
Naughty Husbands			Geoffrey Benstead	Geoffrey Benstead	Geoffrey Benstead
Obvious Situation, An Painted Pictures			Carlton	WB	Guarino G Glavany
Scrags			Bernard Smith	Fox	Charles Barnett
Terrors			HB Parkinson	JMG	Norman Lee
			Erle O Smith	Universal	Erle O Smith
Woodpigeon Patrol, The			Pro Patria	Pro Patria	Ralph Smart, FR Lucas

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
ABOVE RUBIES	Nov	Walton-on-Thames	Ralph J Pugh	United Artists	Frank Richardson
* ALIBI	Jan	Twickenham	Twickenham	W&F	Leslie Hiscott
ALMOST A DIVORCE	Apr	B&D, Elstree	B&D	W&F	Arthur Varney-Serrao
* AREN'T WE ALL?	Jan	B&D, Elstree	B&D	Paramount	Harry Lachman
* ARIANE		(Germany)	Nerofilm-Pathe Natan	Universal	Paul Czinner
BACHELOR'S BABY	Sep	BIP, Elstree	BIP	Pathé	Harry Hughes
BAD COMPANIONS, THE	Nov	Welwyn	BIP-BIF	Pathé	John Orton
* BAROUD	Aug	B&D, Elstree	Rex Ingram	Ideal	Rex Ingram
BEGGAR STUDENT, THE	Nov	Beaconsfield	Amalgamated Films	British Lion	John Harvel, Victor Hanbury
* BELLS, THE	Apr	Wembley	BSFP	PDC	Oscar M Werndorff, Harcourt Templeman
BETRAYAL	Dec	Blattner, Elstree	Fogwell Films	Universal	Reginald Fogwell
BILL AND COO	Jun	BIP, Elstree	BIP	Wardour	John Orton
BILL'S LEGACY	Apr	Twickenham	Twickenham	Ideal	Harry J Revier
Bill's War Debt see Poor Old Bill					
Bill Takes a Holiday see Tonight's the Night					
Bill the Conqueror see Mr, Bill the Conqueror					
* BLACK COFFEE	May	Twickenham	Twickenham	W&F	Leslie Hiscott
Black Diamonds see Paradise Alley					
BLACK DIAMONDS	Jun	Goldthorpe(Yorks)	Hammer	Wardour	Charles Hanmer
* BLUE DANUBE, THE	Aug		B&D	W&F	Herbert Wilcox
Bombs on Monte Carlo see Monte Carlo Madness					
Bridegroom's Widow, the see Let's Love and Laugh					
*BROTHER ALFRED	Nov	BIP, Elstree	BIP	Wardour	Henry Edwards
CALENDAR, THE	Jul	Beaconsfield	British Lion-Gainsborough	W&F	T Hayes Hunter
* CAPTIVATION	Jan	Beaconsfield	John Harvel	W&F	John Harvel
Carmen see Gipsy Blood					
*CARNIVAL	Apr	B&D, Elstree	B&D	W&F	Herbert Wilcox
Carnival see Dance Pretty Lady					
Case of the Frightened Lady, the see The Frightened Lady					
* CHANCE OF A NIGHT TIME, THE	Jan	B&D, Elstree	B&D	W&F	Herbert Wilcox, Ralph Lynn
Child in their Midst, A see Man of Mayfair					
CHIN CHIN CHINAMAN	Jul	Twickenham	Real Art	MGM	Guy Newall
* CONDEMNED TO DEATH	Sep	Twickenham	Twickenham	W&F	Walter Forde
* CONGRESS DANCES	Jun	(Neubabelsberg)	UFA	Gaumont	Erik Charell
* CREEPING SHADOWS	Mar	Welwyn	BIP	Wardour	John Orton
DANCE PRETTY LADY (CARNIVAL)	Jul	Welwyn	BIF	Wardour	Anthony Asquith
* DEADLOCK	Apr	Walton-on-Thames	George King	Butcher's	George King
*DR. JOSSER K.C. (HOUSE FULL)	Jul	BIP, Elstree	BIP	Pathe	Norman Lee
* DREYFUS	Jan	BIP, Elstree	BIP	Wardour	FW Kraemer, Milton Rosmer
* EAST LYNNE ON THE WESTERN FRONT	Jan	Shepherd's Bush	Welsh-Pearson	Gaumont	George Pearson
* EBB TIDE	Nov	B&D, Elstree	Paramount	Paramount	Arthur Rosson
England Through the Ages see Stepping Stones					
FASCINATION	Apr	BIP, Elstree	Regina	Wardour	Miles Mander
Footsteps in the Night see A Honeymoon Adventure					
Four Winds see The Strangler					
* FRAIL WOMEN	Nov	Twickenham	Twickenham	Radio	Maurice Elvey
* FRIGHTENED LADY, THE (THE CASE OF THE FRIGHTENED LADY)	Nov	Beaconsfield	British Lion-Gainsborough	Ideal	T Hayes Hunter
GAME OF CHANCE, A (HIS PROMISE)	May	Reel Arms (Tamworth)	Equity British	Equity British	John F Argyle

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
* GENTLEMAN OF PARIS, A	May	Cricklewood/ Shepherd's Bush	Gaumont	Gaumont	Sinclair Hill
* GHOST TRAIN, THE	May	Islington	Gainsborough	W&F	Walter Forde
* GIPSY BLOOD (CARMEN)	Jun	BIP, Elstree	BIP	Wardour	Cecil Lewis
GIRL IN THE NIGHT, THE (THE KNIGHT ERRANT)	Apr	BIP, Elstree	Henry Edwards	Wardour	Henry Edwards
* GLAMOUR	Jan	BIP, Elstree	BIP	Wardour	Seymour Hicks
* GOODNIGHT VIENNA	Nov	B&D, Elstree	B&D	W&F	Herbert Wilcox
* GREAT GAY ROAD, THE	Jul	Cricklewood	Stoll	Butcher	Sinclair Hill
* HAPPY ENDING, THE	Feb	Shepherd's Bush	Gaumont	Gaumont	Millard Webb
Head Waiter, The see Service For Ladies					
Healer of Souls see Castle Sinister					
* HELP YOURSELF (SINNERS ALL)	Oct	Teddington	WB-FN	WB	John Daumery
HER REPUTATION (PASSING BROMPTON ROAD)	Apr	BSD, Elstree	London Screenplays	Paramount	Sidney Morgan
HINDLE WAKES	Apr	Shepherd's Bush	Gainsborough	Gaumont	Victor Saville
His Promise see A Game of Chance					
HOBSON'S CHOICE	Jun	BIP, Elstree	BIP	Wardour	Thomas Bentley
HONEYMOON ADVENTURE, A (FOOTSTEPS IN THE NIGHT)	Jun	Beaconsfield	ATP	Radio	Maurice Elvey
* HOUND OF THE BASKERVILLES, THE	Jan	Islington	Gainsborough	Gaumont	V Gareth Gundry
House Full see Dr. Jossier KC					
HOUSE OF UNREST, THE	Feb	Cricklewood	Associated Picture Prods	PDC	Leslie Howard Gordon
HOUSE OPPOSITE, THE	Apr	BIP, Elstree	BIP	Pathe	Walter Summers
INDISCRETIONS OF EVE (NEW YEAR'S EVE)	Dec	BIP, Elstree	BIP	Wardour	Cecil Lewis
INNOCENTS OF CHICAGO, THE(THE MILKY WAY)	Oct	BIP, Elstree	BIP	Wardour	Lupino Lane
* INQUEST	Sep	Worton Hall	Majestic-New Era	FN	GB Samuelson
Jack o' Lantern see Condemned to Death					
JEALOUSY	Apr	Worton Hall	Majestic-New Era	WB	GB Samuelson
Jossier Goes to Sea see Jossier Joins the Navy					
JOSSIER JOINS THE NAVY (JOSSIER GOES TO SEA)	Oct	BIP, Elstree	BIP	Wardour	Norman Lee
* KEEPERS OF YOUTH	Feb	BIP, Elstree	BIP	Wardour	Thomas Bentley
Knight Errant, The see The Girl in the Night					
* LET'S LOVE AND LAUGH (THE BRIDEGROOM'S WIDOW)	Mar	BIP, Elstree	BIP	Wardour	Richard Eichberg
Limping Man, The see Creeping Shadows					
Little Tommy Tucker see Out of the Blue					
LORD BABS	Oct	Islington	Gainsborough	Ideal	Walter Forde
* LOVE LIES	Apr	BIP, Elstree	BIP	Wardour	Lupino Lane
Lovelorn Lady, The see The Perfect Lady					
* LOVE RACE, THE	Aug	BIP, Elstree	BIP	Pathe	Lupino Lane
LUCKY SWEEP, A	Dec	Blattner, Elstree	National Talkies	PDC	AV Bramble
* LYONS MAIL, THE	Jan	Twickenham	Twickenham	W&F	Arthur Maude
* MAN AT SIX, THE	May	BIP, Elstree	BIP	Wardour	Harry Hughes
* MAN OF MAYFAIR (A CHILD IN THEIR MIDST)	Aug	B&D, Elstree	Paramount	Paramount	Louis Mercanton
* MAN THEY COULDN'T ARREST, THE	Mar	Islington	Gainsborough	WSF	T Hayes Hunter
* MANY WATERS	Aug	BIP, Elstree	Associated Metropolitan	Pathe	Milton Rosmer
MEN LIKE THESE	Aug	BIP, Elstree	BIP	Wardour	Walter Summers
* MICHAEL AND MARY Milky Way, The see The Innocents of Chicago	Aug	Islington	Gainsborough	Ideal	Victor Saville
MISCHIEF	Sep	B&D, Elstree	B&D	W&F	Jack Raymond
* MISSING REMBRANDT, THE	Nov	Twickenham	Twickenham	PDC	Leslie Hiscott
* MR. BILL THE CONQUEROR (BILL THE CONQUEROR)	Sep	BIP, Elstree	BIP	Pathe	Norman Walker
* MONEY FOR NOTHING	Aug	BIP, Elstree	BIP	Pathe	Monty Banks
MONTE CARLO MADNESS (BOMBS ON MONTE CARLO)	May	(Berlin)	UFA	Pathe	Hanns Schwarz
MURDER IN COVENT GARDEN	Jul	Twickenham	Twickenham	W&F	Leslie Hiscott
MURDER ON THE SECOND FLOOR	Sep	Teddington	WB-FN	FN	William McGann



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* MY FRIEND THE KING	Aug	Walton-on-Thames	Film Engineering	Fox	Michael Powell
MY WIFE'S FAMILY	Mar	BIP, Elstree	BIP	Wardour	Monty Banks
New Year's Eve see Indiscretions of Eve					
* NIGHT IN MONTMARTRE, A	Mar	Twickenham	Gainsborough	Gaumont	Leslie Hiscott
* NIGHT LIKE THIS, A	Jul	B&D, Elstree	B&D	W&P	Tom Walls
* NINE TILL SIX	Dec	Ealing	ATP	Radio	Basil Dean
NUMBER PLEASE	Ap	Walton-on-Thames	George King	Radio	George King
NUMBER SEVENTEEN	Nov	BIP, Elstree	BIP	Wardour	Alfred Hitchcock
* OFFICERS' MESS, THE	Mar	Walton-on-Thames	Harry Rowson	Paramount	Manning Haynes
* OLD MAN, THE	Oct	Beaconsfield	British Lion	British Lion	Manning Haynes
OTHER PEOPLE'S SINS	Jan	Cricklewood	Associated Picture Prods	PDC	Sinclair Hill
* OUT OF THE BLUE	Jul	BIP, Elstree	BIP	Pathé	Gene Gerrard
* OUTSIDER, THE	Jan	BIP, Elstree	Cinema House	MGM	Harry Lachman
PARADISE ALLEY (BLACK DIAMONDS)		Argyle-Art (Tamworth)	Argyle Art Pictures	Argyle Art Pictures	John Argyle
Passing Brompton Road see Her Reputation					
PEACE AND QUIET	Feb	Twickenham	GS Enterprises	Fox	Frank Richardson
* PERFECT LADY, THE (THE LOVELORN LADY)	Apr	BIP, Elstree	BIP	Wardour	Milton Rosmer, Frederick Jackson
POOR OLD BILL (BILL'S WAR DEBT)	Jan	BIP, Elstree	BIP	Wardour	Monty Banks
Press Gang see Shadows					
Pyjama Nights In Paris see Pyjamas Preferred					
PYJAMAS PREFERRED (PYJAMA NIGHTS IN PARIS/RED DOG)	Aug	Welwyn	BIP-BIF	Pathé	Val Valentine
PROFESSIONAL GUEST, THE	May	Walton-on-Thames	George King	Fox	George King
RASP, THE	Sep	Walton-on-Thames	Film Engineering	Fox	Michael Powell
Red Dog, the see Pyjamas Preferred					
* RICH AND STRANGE	Jun	BIP, Elstree	BIP	Wardour	Alfred Hitchcock
* RINGER, THE	Feb	Beaconsfield	Gainsborough-British Lion	Ideal	Walter Forde
RODNEY STEPS IN	May	Twickenham	Real Art	Fox	Guy Newall
* ROSARY, THE	Apr	Twickenham	Twickenham	WP	Guy Newall
RYNOX	Jun	Walton-on-Thames	Film Engineering	Ideal	Michael Powell
SAFE AFFAIR, A	Jul	Walton-on-Thames	Langham	MGM	Bert Wynne
* SALLY IN OUR ALLEY	Mar	Beaconsfield	ATP	Radio	Maurice Elvey
SELF MADE MAN, THE (SOOKEY)	Dec	Walton-on-Thames	George King	United Artists	George King
SERVICE FOR LADIES (THE HEAD WAITER)	Oct	B&D, Elstree	Paramount	Paramount	Alexander Korda
* SHADOW BETWEEN, THE	Apr	BIP, Elstree	BIP	Wardour	Norman Walker
SHADOWS (PRESS GANG)	Jan	BIP, Elstree	BIP	Wardour	Alexandre Esway
Sinners All see Help Yourself					
Sookey see The Self Made Man					
Special Assignment see The Star Reporter					
* SPLINTERS IN THE NAVY	Jul	Twickenham	Twickenham	W&F	Walter Forde
Spring Cleaning see Women Who Play					
* STAMBOUL	Jul	BIP, Elstree	Paramount	Paramount	Dimitri Buchowetzki
STAR REPORTER, THE (SPECIAL ASSIGNMENT)	Oct	Walton-on-Thames	Film Engineering	Fox	Michael Powell
STEPPING STONES (ENGLAND THROUGH THE AGES)	Jan	Worton Hall	Geoffrey Benstead	Geoffrey Benstead	Geoffrey Benstead
STRANGLEHOLD	Aug	Teddington	Teddington	WB	Henry Edwards
STRANGLER, THE (FOUR WINDS)	Aug	Welwyn	BIP-BIF	Pathé	Norman Lee
STRICTLY BUSINESS	Oct	Welwyn	BIF	Pathé	Jacquellne Logan, Mary Field
* SUNSHINE SUSIE	Jul	Islington	Gaumont	Ideal	Victor Saville
TEMPERANCE FETE, THE	Aug	Worton Hall	Fogwell Films	MGM	Graham Cutts
* THESE CHARMING PEOPLE	Apr	B&D, Elstree	Paramount	Paramount	Louis Mercanton
THIRD STRING, THE	Sep	Cricklewood	Welsh-Pearson	Gaumont	George Pearson
Those Charming People see These Charming People					
THOROUGHbred	May	Argyle	Argyle Pictures	Equity British	Charles Barnett
* TILLY OF BLOOMSBURY	Sep	B&D, Elstree	Sterling	Sterling	Jack Raymond
TIN GODS	Oct	BIP, Elstree	BIP	Pathé	FW Kraener
* TONIGHT'S THE NIGHT (BILL TAKES A HOLIDAY)	Nov	BIP, Elstree	BIP	Wardour	Monty Banks
TWO CROWDED HOURS	Jun	Walton-on-Thames	Film Engineering	Fox	Michael Powell
TWO WAY STREET	Oct	Walton-on-Thames	Nettlefold	Unlted Artists	George King
* TWO WHITE ARMS	Dec	ASFI, Wembley	Cinema House	MGM	Fred Niblo

Films in Production

1931

<b>Title</b>	<b>Date</b>	<b>Studio</b>	<b>Production Co (s)</b>	<b>Distributor</b>	<b>Director(s)</b>
* UP FOR THE CUP	May	B&D, Elstree	B&D	W&F	Jack Raymond
VERDICT OF THE SEA	Aug	BIP, Elstree	Regina Films	Pathé	Frank Miller, Sydney Northcote
* WATER GIPSIES, THE	Aug	Beaconsfield	ATP	Radio	Maurice Elvey
WE DINE AT SEVEN	Jan	Twickenham	GS Enterprises	Fox	Frank Richardson
* WOMEN WHO PLAY (SPRING CLEANING)	Nov	B&D, Elstree	Paramount	Paramount	Arthur Rosson
* WRITTEN LAW, THE	Mar	B&D, Elstree	Reginald Fogwell	Ideal	Reginald Fogwell
<u>Appendix</u>					
Birds of a Feather			Macnamara	G&L	Ben R Hart
Last Tide, The			Argyle Arc Pictures	EB	John Argyle
Other Woman, The			Majestic Films	United Artists	GB Samuelson
Wickham Mystery, The			Samuelson	United Artists	GB Samuelson

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
ACCOUNT RENDERED	Jan	Cricklewood	PDC	PDC	Leslie Howard Gordon
AFTER DARK	Sep	Walton-on-Thames	Fox	Fox	Albert Parker
* AFTER OFFICE HOURS (LONDON WALL)	Feb	BIP, Elstree	BIP	Wardour	Thomas Bentley
* AFTER THE BALL	Jul	Shepherd's Bush	Gaumont	Gaumont	Milton Rosmer
Alone at Last see Her Night Out					
Antoinette see The Love Contract					
* ARMS AND THE MAN	Jun	BIP, Elstree	BIP	Wardour	Cecil Lewis
* BARTON MYSTERY, THE	Sep	B&D, Elstree	B&D, Paramount	Paramount	Henry Edwards
Black Diamonds see The Final Reckoning					
* BLARNEY STONE, THE	Oct	B&D, Elstree	B&D	W&F	Tom Walls
* BLIND SPOT, THE	Mar	Teddington	WB-FN	WB	John Daumery
* BORN LUCKY (MOPS)	Oct	Wembley	Westminster	MGM	Michael Powell
Bright Lights of London see That Night In London					
Bring 'em Back Half Dead see Send 'em Back Half Dead					
Butler's Millions, The see Money Means Nothing					
* CALLBOX MYSTERY, THE		Cricklewood	Samuelson	United Artists	GB Samuelson
CALLED BACK	Dec	Twickenham	Real Art	Radio	Reginald Denham, Jack Harris
Case of Lady Camber, The see Lord Cambers Ladies					
CASTLE SINISTER (HEALER OF SOULS)	Sep		Delta	Filmophone	Widgey R Newman
Chauffeur Antoinette see The Love Contract					
Chinese Nights see The Television Follies					
* CHINESE PUZZLE, THE	Jan	Twickenham	Twickenham	W&F	Guy Newall
COME INTO MY PARLOUR	Feb	Blattner, Elstree	Gem Prods	MGM	John Longden
* COUNSEL'S OPINION	Dec	B&D, Elstree	London	Paramount	Allan Dwan
* CROOKED LADY, THE	Feb	Twickenham	Real Art	MGM	Leslie Hiscott
Dance of the Witches see Strange Evidence					
* DAUGHTERS OF TODAY	Nov	Cricklewood	FWK Prods	United Artists	FW Kraemer
DIAMOND CUT DIAMOND	Feb	B&D, Elstree	Cinema House	MGM	Fred Niblo, Maurice Elvey
* DISCORD	Oct	B&D, Elstree	B&D, Paramount	Paramount	Henry Edwards
DON QUIXOTE	Sep	(Nice)	Nelson & Vandas Films	United Artists	GW Pabst
DON'T BE A DUMMY	Nov	Teddington	WB-FN	FN	Frank Richardson
DOUBLE DEALING	Mar	Twickenham	Real Art	Fox	Leslie Hiscott
Double Trouble see His Wife's Mother					
* DOWN OUR STREET	Mar	B&D, Elstree	Paramount	Paramount	Harry Lachman
Driven see One Precious Year					
* EARLY TO BED (THE WIDOW'S BED)	Aug	(Neubabelsberg)	Gaumont-UFA	W&F	Ludwig Berger
Easy Money see Forging Ahead					
* FACE AT THE WINDOW, THE	Sep	Twickenham	Real Art	Radio	Leslie Hiscott
* FAITHFUL HEART, THE	Jan	Islington	Gainsborough	Ideal	Victor Saville
Fifty-Fifty see Just My Luck					
FINAL RECKONING, THE (BLACK DIAMONDS)	Sep	Argyle (Tamworth)	Equity British	Equity British	John F Argyle
* FIRES OF FATE	Feb	BIP, Elstree	BIP	Wardour	Norman Walker
* FIRST MRS. FRASER, THE	Feb	Wembley	Sterling	Sterling	Sinclair Hill
* FLAG LIEUTENANT, THE	Jun	B&D, Elstree	B&D	W&F	Henry Edwards
FLAT NO. 9 (STORMY WEATHER)	Mar	Twickenham	VE Deuchar	Fox	Frank Richardson
Fledermaus, Die see Waltz Time					
* FLYING SQUAD,	Mar	Beaconsfield	British Lion	British Lion	FW Kraemer
THE FORGING AHEAD (EASY MONEY)	Dec	Wembley	Harry Cohen	Fox	Norman Walker
* FOR THE LOVE OF MIKE	Sep	BIP, Elstree	BIP	Wardour	Monty Banks
* F.P.1	Aug	(Neubabelsberg)	UFA/Gaumont	Gaumont	Karl Hartl
* GIRL FROM MAXIM'S, THE	Dec	Paris	London	United Artists	Alexander Korda
GOING STRAIGHT	Aug	Teddington	WB-FN	WB	John Rawlings
* GOOD COMPANIONS, THE	Jul	Shepherd's Bush	Gaumont-Welsh-Pearson	Gaumont	Victor Saville
* HAPPY EVER AFTER	May	(Neubabelsberg)	Gainsborough-UFA	W&F	Paul Martin, Robert Stevenson

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
Happy go Lucky see Where is This Lady					
Help see Leave It to Me					
HERE'S GEORGE (THE SERVICE FLAT)	Jun	Cricklewood	PDC	PDC	Redd Davis
* HER FIRST AFFAIRE	Sep	Teddington	St•George Prods	Sterling	Allan Dwan
HER NIGHT OUT (ALONE AT LAST)	Jul	Bushey	WB-FN	WB	William McGann
HEROES OF THE MINE (MEN OF DARKNESS)	Apr	Delta	Delta	Butcher's	Widgey R Newman
HIGH SOCIETY	May	Teddington	VB-FN	FN	John Rawlings
His Night Out see Their Night Out					
HIS WIFE'S MOTHER (DOUBLE TROUBLE)	Jul	BIP, Elstree	BIP	Wardour	Harry Hughes
HOLIDAY LOVERS	Oct	Wembley	Fox	Fox	Jack Harrison
HUNDRED TO ONE, A	Dec	Wembley	Twickenham	Fox	Walter West
* ILLEGAL	Feb	Teddington	WB-FN	FN	William McGann
* IMPASSIVE FOOTMAN, THE	Jan	Ealing	ATP	Radio	Basil Dean
* IN A MONASTERY GARDEN	Jan	Twickenham	Twickenham	APD	Maurice Elvey
* INSULT	Apr		Paramount	Paramount	Harry Lachman
IRON STAIR, THE	Nov	Twickenham	Real Art	Radio	Leslie Hiscott
IT'S A KING	Sep	B&D, Elstree	B&D	W&F	Jack Raymond
* JACK'S THE BOY	Feb	Islington	Gainsborough	W&F	Walter Forde
* JOSSER IN THE ARMY	Jun	BIP, Elstree	BIP	Wardour	Norman Lee
Josser Joins the Army see Josser in the Army					
* JOSSER ON THE RIVER (STOP ME AND BUY ONE)	Jan	Welwyn	BIP-BIF	Wardour	Norman Lee
* JUST MY LUCK (FIFTY-FIFTY)	Oct	B&D, Elstree	B&D	W&F	Jack Raymond
KARMA		Beaconsfield	Indian & British Film Prods	Ideal	John Hunt
Kingdom for Five and Six, A see The Lucky Number					
KING OF THE RITZ	Oct	Beaconsfield	Gainsborough-British Lion	Gaumont	Carmine Gallone
* KING'S CUP, THE	May	B&D, Elstree	B&D	W&F	Herbert Willcox
* LAST COUPON, THE	May	BIP, Elstree	BIP	Wardour	Thomas Bentley
* LEAP YEAR	Mar	B&D, Elstree	B&D	W&F	Tom Walls
* LEAVE IT TO ME (HELP)	Dec	BIP, Elstree	BIP	Wardour	Monty Banks
* LET ME EXPLAIN DEAR	Jun	BIF, Elstree	BIP	Wardour	Gene Gerrard, Frank Miller
* LETTING IN THE SUNSHINE	Nov	BIP, Elstree	BIP	Wardour	Lupino Lane
Light Fingered Freddy see Taking Ways					
* LILY CHRISTINE	Feb	B&D, Elstree	Paramount	Paramount	Paul I. Stein
* LITTLE DAMOZEL, THE	Sep	B&D, Elstree	B&D	W&F	Herbert Willcox
* LITTLE FELLA	Jul	Teddington	WB-FN	FN	William McGann
LITTLE WAITRESS (SONG OF THE RHINE)	Jul	Bushey	Delta	Ace	Widgey R Newman
LODGER, THE	Jun	Twickenham	Twickenham	W&F	Maurice Elvey
London Wall see After Office Hours					
LONG LIVE THE KING	Sep	Teddington	WB-FN	FN	William McGann
* LOOKING ON THE BRIGHT SIDE	Jun	Ealing	ATP	Radio	Basil Dean, Graham Cutts
* LORD CAMBER'S LADIES (THE CASE OF LADY CAMBER)	Sep	BIP, Elstree	BIP	Wardour	Benn W Levy
* LOVE CONTRACT, THE (CHAUFFEUR ANTOINETTE)	Apr	B&D, Elstree	B&D	W&F	Herbert Selpin
LOVE ON THE SPOT (THREE OF A KIND)	May	Ealing	ATP	Radio	Graham Cutts
* LOVE ON WHEELS	Apr	Islington	Gainsborough	W&F	Victor Saville
* LUCKY GIRL	Mar	BIP, Elstree	BIP	Wardour	Gene Gerrard, Frank Miller
* LUCKY LADIES	Jun	Teddington	WB-FN	FN	John Rawlings
* LUCKY NUMBER, THE (A KINGDOM FOR FIVE AND SIX)	Sep	Islington/Welwyn	Gainsborough	Ideal	Anthony Asquith
Magenta Street see Money Talks					
* MAID OF THE MOUNTAINS, THE	Mar	BIP, Elstree	BIP	Wardour	Lupino Lane
* MAN FROM TORONTO, THE	Jul	Islington	Gainsborough	Ideal	Sinclair Hill
* MAN OF ARAN		Aranmore	Gainsborough	Gaumont	Robert Flaherty
* MARRIAGE BOND, THE	Feb	Twickenham	Twickenham	Radio	Maurice Elvey
* MARRY ME	Jun	Islington	Gainsborough	Ideal	William Thiele
MAYOR'S NEST, THE	Feb	B&D, Elstree	B&D	W&F	P Maclean Rogers
MELODY MAKERS	Aug	Teddington	WB-FN	FN	Leslie Hiscott
Men of Darkness seg Heroes of the Mine					
* MEN OF STEEL	May	Walton-on-Thames	Langham	United Artists	George King
MEN OF TOMORROW (YOUNG APOLLO)	Jun	B&D, Elstree	London	Paramount	Leontine Sagan
* MIDSHIPMAID, THE	Sep	Shepherd's Bush	Gaumont	W&F	Albert de Courville



Title	Date	Studio	Production Co (s)	Distributor	Director(s)
MR. QUINCY OF MONTE CARLO	Dec	Teddington	WB-FN	FN	John Dauniery
* MONEY FOR SPEED (SPEED KING)	Dec	Wembley	Hallmark Films	United Artists	Bernard Vorhaus
* MONEY MEANS NOTHING (THE PERFECT SERVICE/THE BUTLER'S MILLIONS)	Jun	B&D, Elstree	Paramount	Paramount	Harcourt Tenpleman, Herbert Wilcox
* MONEY TALKS (MAGENTA STREET)	Sep	BIP, Elstree	BIP	Wardour	Norman Lee
Mops see Born Lucky					
NAUGHTY CINDERELLA	Oct	Teddinton	WB-FN	WB	John Daumery
* NEW HOTEL, THE	Jan	Cricklewood	PDC	PDC	Bernard Mainwaring
Night Work see A Safe Proposition					
OLD SPANISH CUSTOMERS (TOREADORS DON'T CARE)	Mar	BIP, Elstree	BIP	Wardour	Lupino Lane
ONCE BITTEN	Feb	Twickenham	Real Art	Fox	Leslie Hiscott
* ONE PRECIOUS YEAR (DRIVEN)	Dec	B&D, Elstree	B&D-Paramount	Paramount	Henry Edwards
Perfect Service see Money Means Nothing					
* PERFECT UNDERSTANDING	Jun	Ealing	Gloria Swanson	United Artists	Cyril Gardner
Priscilla the Rake see She Was Only a Village Maid					
* PUPPETS OF FATE	Nov	Twickenham	Real Art	United Artists	George A Cooper
* RADIO PARADE (RADIO REVUE)	Sep	BIP, Elstree	BIP	Wardour	Archie de Bear, Richard Beville
Radio Revue see Radio Parade					
* RETURN OF RAFFLES, THE	Jul	Walton-on-Thames	Markham	WP	Mansfield Markham
REUNION	Oct	Shepperton	Sound City	MGM	John Daumery
RIVER HOUSE GHOST, THE	Oct	Teddington	WB-FN	FM	Ivar Campbell
* ROME EXPRESS	Jun	Shepherd's Bush	Gaumont	Gaumont	Walter Forde
* SAFE PROPOSITION, A (NIGHT WORK)	May	Twickenham	Real Art	Fox	Leslie Hiscott
* SALLY BISHOP	Jul	Beaconsfield	British Lion	British Lion	T Hayes Hunter
SAY IT WITH MUSIC	Jun	B&D, Elstree	B&D	W&F	Jack Raymond
SEND 'EM BACK HALF DEAD (BRING 'EM BACK HALF DEAD)	Dec	Blattner, Elstree	Cecil Landeau	Fox	Redd Davis
Service Flat, The see Here's George					
SHADOW, THE	Dec	Twickenham	Real Art	United Artists	George A Cooper
SHE WAS ONLY A VILLAGE MAIDEN (PRISCILLA THE RAKE)	Sep	Shepperton	Sound City	MGM	Arthur Maude
SIDE STREETS	Nov	Shepperton	Sound City	MGM	Ivar Campbell
* SIGN OF FOUR, THE	Jan	Ealing	ATP	Radio	Graham Cutts
SILVER GREYHOUND, THE	Jun	Teddington	WB-FN	WB	William McGann
* SLEEPLESS NIGHTS	Jul	BIP, Elstree	BIP	Wardour	Thomas Bentley
* SOLDIERS OF 'THE KING	Aug	Islington/ Beaconsfield/ Welwyn	Gainsborough	W&F	Maurice Elvey
Song of the Rhine see Little Waitress					
* SORRY YOU'VE BEEN TROUBLED	Feb	B&D, Elstree	B&D-Paramount	Paramount	Jack Raymond
Speed King see Money for Speed					
Steel see Men of Steel					
STOLEN NECKLACE, THE	Nov	Teddington	WB-FN	WB	Leslie Hiscott
Stop Me and Buy One see Jossier on the River					
Stormy Weather see Flat No. 9					
* STRANGE EVIDENCE (DANCE OF THE WITCHES)	Nov	B&D, Elstree	London	Paramount	Robert Milton
TAKING WAYS (LIGHT FINGERED FREDDY)	Dec	Shepperton	Sound City	Universal	John Baxter
TAXI TO PARADISE, A (THIRD MAN LUCKY)	Dec	Wembley	George Smith	Fox	Adrian Brunel
TELEVISION FOLLIES, THE (CHINESE NIGHTS)	Dec	Worton Hall	English Films	English Films	Geoffrey Benstead
* TELL ME TONIGHT	Aug	(Neubabelsberg)	Cine-Allianz	W&F	Anatole Litvak
* THARK	May	B&D, Elstree	B&D	W&F	Tom Walls
* THAT NIGHT IN LONDON (BRIGHT LIGHTS OF LONDON)	Aug	B&D, Elstree	London	Paramount	Rowland V Lee
* THEIR NIGHT OUT (HIS NIGHT OUT)	Nov	BIP, Elstree	BIP	Wardour	Harry Hughes
THERE GOES THE BRIDE	Jun	Beaconsfield	Gainsborough-British Lion	Ideal	Albert de Courville
Third Man Lucky see Taxi to Paradise					
* THREADS		Cricklewood	Samuel son	United Artists	GB Samuelson
THREE MEN IN A BOAT	Aug	Ealing	ATP	ABFD	Graham Cutts
Three Of a Kind see Love on the Spot					
TIGHT CORNER, A	May	Twickenham	Real Art	MGM	Leslie Hiscott

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
TIMBUCTOO	Feb	BIP, Elstree	BIP	Wardour	Walter Summers, Arthur Woods
Toreadors Don't Care see Old Spanish Customers					
TO BRIGHTON WITH GLADYS	Dec	Ealing	George King	Fox	George King
* UP FOR THE DERBY	Jun	B&D, Elstree	B&D	W&F	P Maclean Rogers
* WALTZ TIME	Dec	Shepherd's Bush	Gaumont	W&F	William Thiele
* WATCH BEVERLY	Aug	Shepperton	Sound City	Butcher's	Arthur Maude
* WEDDING REHEARSAL	Apr	Wembley	London	Ideal	Alexander Korda
* WHEN LONDON SLEEPS	Mar	Twickenham	Twickenham	APD	Leslie Hiscott
* WHERE IS THIS LADY? (HAPPY GO LUCKY)	Sep	BIP, Elstree	Amalgamated Films Association	British Lion	Ladialao Vajda, W Victor Hanbury
* WHITE FACE	Jan	Beaconsfield	Gainsborough-British Lion	W&F	T Hayes Hunter
Widow's Bed, The see Early To Rise					
* WONDERFUL STORY, THE	Aug		Reginald Pogwell	Sterling	Reginald Fogwell
WORLD, THE FLESH AND THE DEVIL, THE	Oct	Twickenham	Real Art	Radio	George A Cooper
YES, MADAM	Dec	Beaconsfield	British Lion	Fox	Leslie Hiscott
* YES MR. BROWN	Jul	B&D, Elstree	B&D	W&F	Jack Buchanan
Young Apollo see Men of Tomorrow					
<u>Appendix</u>					
C.O.D			Westminster	United Artists	Michael Powell

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
All the Winners see Eyes of Fate					
ANNE ONE HUNDRED	Mar	B&D, Elstree	B&D-Paramount	Paramount	Henry Edwards
AS GOOD AS NEW (GOOD AS NEW)	Feb	Teddington	WB-FN	WB	Graham Cutts
ASK BECCLES	Oct	B&D, Elstree	B&D-Paramount	Paramount	Redd Davis
* AUNT SALLY	Aug	Islington	Gainsborough	Gaumont	Tim Whelan
* AUTUMN CROCUS	Nov	Ealing	ATP	ABFD	Basil Dean
* BATTLE, THE		(France)	Lianofilm-Gaumont	Gaumont	Nikolas Farkas
* BERMONDSEY KID, THE	Aug	Teddington	WB-FN	FN	Ralph Dawson
BEWARE OF WOMEN (WITH THE BEST INTENTIONS)	Apr	Teddington	WB-FN	FN	George King
Bill M.P. see A Political Party					
* BITTER SWEET	Mar	B&D, Eletree	B&D	United Artists	Herbert Wilcox
BLACK ABBOTT, THE	Nov	Twickenham	Real Art	Radio	George A Cooper
Blue Army, the see The Glue Squadron					
* BLUE SQUADRON, THE (THE BLUE ARMY)	Aug	Teddington	WB-FN-Steffano P Haluga	FN	George King
* BOOTS! BOOTS!	Oct	Albany	Blakeley's Prods	Butcher's	Bert Tracy
Bosambo see Sanders of the River					
* BRITANNIA OF BILLINGSGATE	Jan	Shepherd's Bush	Gaumont	Ideal	Sinclair Hill
* BROKEN MELODY, THE	Nov	Twickenham	Twickenham	APD	Bernard Vorhaus
CALL ME MAME	Feb		WB-FN	WB	John Daumery
* CASH	Sep	B&D, Elstree	London Films	Paramount	Zoltan Korda
* CATHERINE THE GREAT	Apr	B&D, Elstree	London	United Artists	Paul Czinner
* CHANNEL CROSSING	Feb	Shepherd's Bush	Gaumont	W&F	Milton Rosmer
* CLEANING UP	Aug	Beaconsfield	British Lion	British Lion	Leslie Hiscott
* COLONEL BLOOD	May	Shepperton	Sound City	MGM	WP Lipscomb
* COMMISSIONAIRE	Aug	Cricklewood	Granville Pictures	MGM	Edward Dryhurst
* CONSTANT NYMPH, THE		Shepherd's Bush	Gaumont	Gaumont	Basil Dean
Contraband see The Luck of a Sailor					
* CRIME AT BLOSSOMS, THE	Jan	B&D, Elstree	B&D-Paramount	Paramount	P Maclean Rogers
CRIME ON THE HILL	Sep	Welwyn	BIP	Wardour	Bernard Vorhaus
Crime Reporter see The Warren Case					
CRIMSON CANDLE, THE			Bernard Mainwaring	MGM	Bernard Mainwaring
* CUCKOO IN THE NEST, A	Jul	Shepherd's Bush	Gaumont	W&F	Tom Walls
* DESIGNING WOMEN (WHAT SHALL IT PROFIT A WOMAN?)	Dec	Shepperton	Sound City	MGM	Ivar Campbell
* DICK TURPIN	Jun	Cricklewood	John Stafford	Gaumont	W Victor Hanbury, John Stafford
Digging Deep see The Man I Want					
DOSS HOUSE	Jun	Shepperton	Sound City	MGM	John Baxter
Double Trouble see Double Wedding					
DOUBLE WEDDING (DOUBLE TROUBLE)	Jan	Teddington	WB-FN	WB	Frank Richardson
EXCESS BAGGAGE	Feb	Twickenham	Real Arc	Radio	Redd Davis
EYES OF FATE (ALL THE WINNERS)	May	Shepperton	Sound City	Universal	Ivar Campbell
FACING THE MUSIC (THE JEWEL SONG)	Feb	BIP, Elstree	BIP	Wardour	Harry Hughes
* FALLING FOR YOU	Mar	Islington	Gainsborough	W&F	Robert Stevenson, Jack Hulbert
FEAR SHIP		Wembley	ASFI-J Stevens Edwards	Paramount	J Steven Edwards
FIRE RAISERS, THE			Gaumont	W&F	Michael Powell
FLAT NO, 3	Sep	Beaconsfield	British Lion	MGM	Leslie Hiscott
FLAW, THE	Aug	Wembley	Patrick K Heale	Paramount	Norman Walker
Fleet Street Murder see The Warren Case					
FOLLOW THE LADY	May		George Smith	Fox	Adrian Brunel

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
* FOR LOVE OF YOU (ONE IN A MILLION)	Jul	B&D, Elstree	Windsor	Sterling	Carmine Gallone
* FORTUNATE FOOL, THE	Sep	Ealing	ATP	ABFD	Norman Walker
* FRIDAY THE THIRTEENTH	Jun	Islington	Gainsborough	Gaumont	Victor Saville
Gay Lord Scraphpeffer see Guest of Honour					
* GENERAL JOHN REGAN	Aug	B&D, Elstree	B&D-Paramount	Paramount	Henry Edwards
* GHOST CAMERA, THE	Jun	Twickenham	Real Arc	Radio	Bernard Vorhaus
* GHOUL, THE	Mar	Shepherd's Bush	Gaumont	W&F	T Hayes Hunter
* GIRL IN POSSESSION, THE	Jan	Teddington	WB-FN	WB	Monty Banks
* GOING GAY	Aug	B&D, Elstree	Windsor Films	Sterling	Carmine Gallone
GOLDEN CAGE, THE	Feb	Shepperton	Sound City	MGM	Ivar Campbell
Good As New see As Good As New					
GREAT STUFF (UNDER PROOF)	Mar	Beaconsfield	British Lion	Fox	Leslie Hiscott
GUEST OF HONOUR (GAY LORD STRATHPEFFER)	Oct	Teddington	WB-FN	FN	George King
* HAPPY	Oct	BIP, Elstree	BIP	Wardour	Friedrich Zeinik
HAWLEYS OF HIGH STREET	Jan	BIP, Elstree	BIP	Wardour	Thomas Bentley
HEAD OF THE FAMILY	Jun	Teddington	WB-PN	FN	John Daumery
HEADS WE GO	Mar	BIP, Elstree	BIP	Wardour	Monty Banks
HER IMAGINARY LOVER	Aug	Teddington	WB-FN	FN	George King
Her Man of Destiny see Little Napoleon					
High Explosive see I'm an Explosive					
HIGH FINANCE		Teddington	WB-FN	FN	George King
HIS GRACE GIVES NOTICE	Apr	Twickenham	Real Art	Radio Pictures	George A Cooper
* HOME SWEET HOME	Aug	Twickenham	Real Art	Radio	George A Cooper
HOUSE OF DREAMS	Aug	(Sacha)	Danubia	Danubia	Anthony Frenguelli
* HOUSE OF TRENT, THE (SHEPHERD'S WARNING/TRENT'S FOLLY)	Oct	Ealing	B&H-Ensign	Butcher's	Norman Walker
* I ADORE YOU	Aug	Teddington	WB-FN	WB	George King
* I LIVED WITH YOU	Mar	Twickenham	Twickenham	W&P	Maurice Elvey
I'LL STICK TO YOU	May	Beaconsfield	British Lion	British Lion	Leslie Hiscott
I'M AN EXPLOSIVE (HIGH EXPLOSIVE)	Feb	Walton-on-Thames	George Smith	Fox	Adrian Brunel
IMPORTANT PEOPLE	Nov	Wembley	GS Enterprises	MGM	Adrian Brunel
Irresistible Marmaduke, The see Oh, What a Night					
I SPY	May	BIP, Elstree	BIP	Wardour	Allan Dwan
* IT'S A BOY!	Mar	Islington	Gainsborough	W&F	Tim Whelan
* IT'S A COP	Nov	B&D, Elstree	B&D	United Artists	P Maclean Rogers
* I WAS A SPY	Apr	BIP, Elstree	Gaumont	W&F	Victor Saville
* JACK AHOY!	Jun	Shepherd's Bush	Gaumont	Gaumont	Walter Forde
Jewel Song, The see Facing the Music					
* JEW SUSS	Nov	Shepherd's Bush/Islington	Gaumont	Gaumont	Lothar Mendes
Josiah Steps Out see That's My Wife					
JUST SMITH (NEVER COME BACK)	Mar	Shepherd's Bush	Gaumont	W&F	Tom Walls
KEEP IT QUIET	Nov	Beaconsfield	British Lion	MGM	Leslie Hiscott
'K' Formula, The see The Right to Live					
Kongo Raid see Sanders of the River					
* LADY IS WILLING, THE	Aug	B&D, Elstree	Columbia	Columbia	Gilbert Miller
LAUGHTER OF FOOLS, THE	Sep	Walton-on-Thames	George Smith	Fox	Arian Brunel
* LILY OF KILLARNEY	Jun	Twickenham	Twickenham	APD	Maurice Elvey
Lion and Lamb see The River Wolves					
LITTLE NAPOLEON (HER MAN OF DESTINY)	Jun	Walton-on-Thames	George Smith Prods	Fox	Adrian Brunel
* LORD OF THE MANOR	Jan	BIP, Elstree	B&D-Paramount	Paramount	Henry Edwards
* LOST CHORD, THE	Jan	Twickenham	Twickenham	APD	Maurice Elvey



Title	Date	Studio	Production Co (s)	Distributor	Director(s)
Love and Let Love see Sleeping Car					
* LOVE AT SECOND SIGHT	Nov	BIP, Elstree	Radius-BIP	Wardour	Paul Merzbach
LOVE NEST, THE	Apr	BIP, Elstree	BIP	Wardour	Thomas Bentley
* LOVE'S OLD SWEET SONG	Apr	Cricklewood	Argyle Talking Pictures	Butcher's	Manning Haynes
LOVE WAGER, THE	Jun		Anglo European	Paramount	A Cyran
* LOYALTIES	Mar	Ealing	ATP	ABFD	Basil Dean
LUCK OF A SAILOR, THE (CONTRABAND)	Nov	BIP, Elstree	BIP	Wardour	Robert Milton
LURE, THE	May	Wembley	Arthur Maude	Paramount	Arthur Maude
Magistrate, The see Those Were the Days					
* MAID HAPPY (MAID TO ORDER)	Feb	BIP, Elstree	Bendar	WF	Mansfield Markham
Maid to Order see Maid Happy					
MAN I WANT, THE (DIGGING DEEP)	Nov	Beaconsfield	British Lion	MGM	Leslie Hiscott
MANNEQUIN	Oct	Twickenham	Real Art	Radio	George A Cooper
MAN OUTSIDE, THE	Mar	Twickenham	Real Art	Radio	George A Cooper
Man With a Million see Smithy					
MAROONED	Aug	Beaconsfield	British Lion	Fox	Leslie Hiscott
MASTER AND MAN	Jun	Welwyn	BIP	Pathe	John Harlow
* MATINEE IDOL	Feb	Wembley	Wyndham Films	United Artists	George King
MAYFAIR GIRL	Jun	Teddington	WB-FN	WB	George King
MEDICINE MAN, THE	Jan	Twickenham	Real Art	Radio	Redd Davis
* MEET MY SISTER	May	Welwyn	Pathe	Pathe	John Daumery
MRS. DANE'S DEFENCE	Sep	Wembley	National Talkies	Paramount	AV Bramble
MIXED DOUBLES	Aug	B&D, Elstree	B&D-Paramount	Paramount	Sidney Morgan
Mummers, The see My Old Duchess					
MURDER AT THE INN (OTHER MEN'S WOMEN)	Oct	Teddington	WB-FN	WB	George King
Murder Party see The Night of the Party					
MY OLD DUCHESS (THE MUMMERS)	Mar	BIP, Elstree	BIP	Wardour	Lupino Lane
Never Come Back see Just Smith					
* NIGHT OF THE GARTER	Jan	B&D, Elstree	B&D	United Artists	Jack Raymond
NIGHT OF THE PARTY, THE (MURDER PARTY)	May	Shepherd's Bush	Gaumont	Gaumont	Michael Powell
NINE FORTY FIVE	Nov	Teddington	WB-FN	WB	George King
* NO FUNNY BUSINESS	Jan	B&D, Elstree	John Stafford	United Artists	W Victor Hanbury, John Stafford
OH, WHAT A NIGHT! (THE IRRESISTABLE MARMADUKE)	Dec	Wembley	Edward G Whiting Prods	Universal	Frank Richardson
One In a Million see For Love of You					
* ON SECRET SERVICE (SECRET AGENT)	Nov	BIP, Elstree	BIP	Wardour	Arthur Woods
* ON THE AIR	Oct	Beaconsfield	British Lion	British Lion	Herbert Smith
Orders are Orders see Orders is Orders					
* ORDERS IS ORDERS (ORDERS ARE ORDERS)	Mar	Shepherd's Bush	Gaumont	Ideal	Walter Forde
Other Men's Women see Murder at the Inn					
OVER THE GARDEN WALL	Oct	BIP, Elstree	BIP	Wardour	John Daumery
PARIS PLANE	Jun	Shepperton	Sound City	MGM	John Paddy Carstairs
POINTING FINGER, THE	Oct	Twickenham	Real Art	Radio	George Pearson
PRIDE OF THE FORCE, THE	May	BIP, Elstree	BIP	Pathe	Norman Lee
* POLITICAL PARTY, A (BILL M.P.)	Mar	BIP, Elstree	BIP	Wardour	Norman Lee
* PRINCE OF ARCADIA	Apr	Walton-on-Thames	Nettlefold-Fogwell Prods	W&F	Hanns Schwarz
* PRINCESS CHARMING	Nov	Islington	Gainsborough	Gaumont	Maurice Elvey
* PRIVATE LIFE OF HENRY VIII, THE (ROYAL HUSBAND/THE FOURTH WIFE OF HENRY VIII)	May	B&D, Elstree	London	United Artists	Alexander Korda
Private Wives see That's My Wife					
PURSE STRINGS	Apr	B&D, Elstree	B&D	Paramount	Henry Edwards

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
Queen, The see The Queen's Affair					
* QUEEN'S AFFAIR, THE (THE QUEEN)	Jun	B&D, Elstree	B&D	United Artists	Herbert Wilcox
RED ENSIGN	Sep	Shepherd's Bush	Gaumont	Gaumont	Michael Powell
* RED WAGON	Oct	BIP, Elstree	BIP	Wardour	Paul L Stein
* RIGHT TO LIVE, THE (THE 'K' FORMULA)	Aug	Ealing	Fox	Fox	Albert Parker
RIVER WOLVES, THE (LION AND LAMB)	Nov	Twickenham	Real Art	Radio	George Pearson
ROOF, THE	Sep	Twickenham	Real Art	Radio	George A Cooper
ROYAL DEMAND, A	Jun		Moorland Film Prods	Paramount	Gustave A Minzenty
Royal Husband see The Private Life of Henry VIII					
* SANDERS OF THE RIVER (KONGO RAID/BOSAMBO)	Nov	B&D, Elstree/Shepperton	London	United Artists	Zoltan Korda
* SAY IT WITH FLOWERS	Nov	Twickenham	Real Art	Radio	John Baxter
* SCOTLAND YARD MYSTERY, THE (THIRD DEGREE)	Oct	Welwyn	BIP	Wardour	Thomas Bentley
Secret Agent see On Secret Service					
SEEING IS BELIEVING	Dec	B&D, Elstree	B&D-Paramount	Paramount	Redd Davis
Shepherd's Warning see The House of Trent					
She Wanted Her Man see The Song You Gave Me					
SHOT IN THE DARK, A	Sep	Twickenham	Real Art	Radio	George Pearson
SILVER SPOON, THE	Nov	Teddington	WB-FN	WB	George King
Singing Kettle, The see This Is The Life					
* SLEEPING CAR (LOVE AND LET LOVE)	Jan	Shepherd's Bush	Gaumont	Gaumont	Anatole Litvak
SMITHY (THE MAN WITH A MILLION)	Jul	Teddington	WB-FN	WB	George King
SONG OF THE PLOUGH	Jun	Shepperton	Sound City	MGM	John Baxter
* SONG YOU GAVE ME, THE (SHE WANTED HER MAN)	May	BIP, Elstree	BIP	Wardour	Paul L Stein
* SORRELL AND SON	Sep	B&D, Elstree	B&D	United Artists	Jack Raymond
* SOUTHERN MAID, A	Jun	BIP, Elstree	BIP	Wardour	Harry Hughes
STICKPIN, THE	Apr	Beaconsfield	British Lion	Fox	Leslie Hiscott
STRICTLY IN CONFIDENCE	May	Teddington	WB-FN	FN	Clyde Cook
STRIKE IT RICH	Jul	Beaconsfield	British Lion	British Lion	Leslie Hiscott
* SUMMER LIGHTNING	Feb	B&D, Elstree	B&D	United Artists	P Maclean Rogers
* THAT'S A GOOD GIRL	May	B&D, Elstree	B&D	United Artists	Jack Buchanan
THAT'S MY WIFE (JOSIAH STEPS OUT/PRIVATE WIVES)	Jan	Beaconsfield	British Lion	British Lion	Leslie Hiscott
THIRTEENTH CANDLE, THE	Mar	Teddington	WB-FN	WB	John Daumery
Third Degree see The Scotland Yard Mystery					
THIS ACTING BUSINESS	Sep	Teddington	WB-FN	WB	John Daumery
* THIS IS THE LIFE (THE SINGING KETTLE)	Jun	Beaconsfield	British Lion	British Lion	Albert de Courville
This is The Wife see Too Many Wives					
* THIS WEEK OF GRACE	May	Ealing	Real Art	Radio	Maurice Elvey
* THOSE WERE THE DAYS (THE MAGISTRATE)	Dec	BIP, Elstree	BIP	Wardour	Thomas Bentley
* TIGER BAY	Jun	Ealing	Wyndham Films	ABFD	J Elder Wills
TOO MANY WIVES (THIS IS THE WIFE)	Jan	Teddington	WB-FN	WB	George King
Trent's Folly see House of Trent, The					
* TROUBLE	Aug	B&D, Elstree	B&D	United Artists	P Maclean Rogers
* TURKEY TIME	Oct	Shepherd's Bush	Gainsborough	Gaumont	Tom Walls
* TWO HEARTS IN WALTZ TIME	Aug	Walton-on-Thames	Reginald Fogwell-Archibald Nettlefod	Gaumont	Joe May, Carmine Gallone
TWO WIVES FOR HENRY			GS Enterprises	Fox	Adrian Brunel
UMBRELLA, THE	May	Twickenham	Real Art	Radio	Redd Davis
Underproof see Great Stuff					

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* UNFINISHED SYMPHONY		(Austria)	Cine Allianz-Gaumont	Gaumont	Willi Forst, Anthony Asquith
* UP TO THE NECK	Jun	B&D, Elstree	B&D	United Artists	Jack Raymond
* WALTZES FROM VIENNA	Oct	Shepherd's Bush	Tom Arnold	Gaumont	Alfred Hitchcock
* WANDERING JEW, THE	Jun	Twickenham/Shepperton	Twickenham	Gaumont	Maurice Elvey
* WARREN CASE, THE (CRIME REPORTER/FLEET STREET MURDER)	Dec	Welwyn	BIP	Pathe	Walter Summers
What Shall It Profit a Woman see Designing Women					
* WHITE ENSIGN	Nov	Shepperton	Sound City	MGM	John Hunt
* WILD BOY	Oct	Shepherd's Bush	Gainsborough	Gaumont	Albert de Courville
* WISHBONE, THE	Jan	Shepperton	Sound City	MGM	Arthur Maude
WITHOUT YOU	Dec	Beaconsfield	British Lion	Fox	John Daumery
With The Beat Intentions see Beware of Women					
* YOU MADE ME LOVE YOU	May	BIP, Elstree	BIP	Wardour	Monty Banks
<u>Appendix</u>					
Chelsea Life			B&D-Paramount	Paramount	Sidney Morgan
Dora			H&S Film Service	H&S Film Service	St John L Cloves
Enemy of the Police			WB-FM	FN	George King
Hiking With Mademoiselle			International Prods	Paramount	Edward Nakhimoff
Jewel, The			Venture Films	WB	Reginald Denham
Little Miss Nobody			WB-FN	Ace	John Daumery
Lucky Blaze			Ace	W&F	William R Newwan
My Lucky Star			Masquerader	EB	Ludwig Blattner, John Harlow
On Thin Ice			Hall Mark	WB	Bernard Vorhaus
Out: of the Past			WB-FN	BSFD	Leslie Hiscott
Till the Bells Ring			BSFD		Graham Moffatt
Veteran of Waterloo, The			National Talkies	Paramount	W Bramble

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Abdul Hamid see Abdul the Damned					
ABDUL THE DAMNED (ABDUL HAMID)	Oct	BIP, Elstree	BIP-Capitol	Wardour	Karl Grune
ACE OF SPADES, THE	Oct	Twickenham	Real Art	Radio	George Pearson
ADMIRAL'S SECRET, THE	Jan	Merton Park/ Twickenham	Real Art	Radio	Guy Newall
ADVENTURE LIMITED (TRUST BARCLAY)	Jul	B&D, Elstree	B&D-Paramount	Paramount	George King
Alias Bulldog Drummond see Bulldog Jack					
* ANNIE, LEAVE THE ROOM! (THE CAT'S WHISKERS/ONE CRAZY WEEK)	Dec	Twickenham	Twickenham	Universal	Leslie Hiscott
Antonia see Temptation					
ANYTHING MIGHT HAPPEN	Mar	Twickenham	Real Art	Radio	George A Cooper
* ARE YOU A MASON?	Jun	Twickenham	Real Art	Universal	Henry Edwards
BADGER'S GREEN	May	B&D, Elstree	B&D-Paramount	Paramount	Adrian Brunel
* BARNACLE BILL	Nov	Cricklewood	City Film Corp	Butcher's	Harry Hughes
Beauty Ball see Falling In Love					
Behind the Mask see Four Masked Men					
* BELLA DONNA	May	Twickenham	Twickenham	Gaumont	Robert Milton
* BETTY IN MAYFAIR (LILIES OF THE FIELD)	Apr	B&D, Elstree	B&D-Paramount	United Artists	Norman Walker
BIG BUSINESS	Jul	Teddington	WB-FN	WB	Cyril Gardner
BIG SPLASH, THE	Sep	Beaconsfield	British Lion	MGM	Leslie Hiscott
Bill in the Legion see Lost In the Legion					
* BLIND JUSTICE (RECIPE FOR MURDER)	Aug	Twickenham	Twickenham	Universal	Bernard Vorhaus
BLOSSOM TIME (THE LIFE OF SCHUBERT)	Apr	BIP, Elstree	BIP	Wardour	Paul L Stein
* BLOW BUGLES BLOW				Progressive Film Institute	Rudolph Messel
Bluff see A Little Bit of Fluff					
* BOOMERANG	Feb	Walton-on-Thames	Arthhur Maude	Columbia	Arthur Maude
BORROW A MILLION	Oct	Wembley	Fox	Fox	Reginald Denham
BREAKERS AHEAD (THE LADY OF PENDOWER)	Jun	Shepperton	Anglo-Cosmopolitan	Reunion	Tony Gilkinson
* BREWSTER'S MILLIONS	Jul	B&D, Elstree	B&D-Paramount	United Artists	Thornton Freeland
BRIDES TO BE (SIGN PLEASE)	Mar	B&D, Elstree	B&D-Paramount	Paramount	Reginald Dennam
* BROKEN ROSARY, THE	Aug	Worton Hall	Butcher's	Butcher's	Harry Hughes
* BROWN ON RESOLUTION (FOREVER ENGLAND)	Aug	Shepherd's Bush	Gaumont	Gaumont	Walter Forde
* BULLDOG JACK (ALIAS BULLDOG DRUMMOND)	Nov	Shepherd's Bush	Gaumont	Gaumont	Walter Forde
* BY-PASS TO HAPPINESS	Jan	Shepperton	Sound City	Fox	Anthony Kiromins
* CAMELS ARE COMING, THE	Mar	Islington	Gainsborough	Gaumont	Tim Whelan
* CASE FOR THE CROWN, THE	Jul	B&D, Elstree	B&D-Paramount	Paramount	George A Cooper
*CASE OF GABRIEL PERRY, THE (STRANGE JUSTICE/WILD JUSTICE)	Jan	Beaconsfield	British Lion	British Lion	Albert de Courville
Cat's Whiskers, The see Annie, Leave the Room!					
* CHU-CHIN-CHOW	Feb	Islington	Gainsborough	Gaumont	Walter Forde
* CHURCH MOUSE, THE	Mar	Teddington	British Lion	British Lion	Monty Banks
Code, The see Heatwave					
CRAZY PEOPLE (SAFETY FIRST)	Jan	Beaconsfield	British Lion	MGM	Leslie Hiscott
* CUP OF KINDNESS, A	Feb	Shepherd's Bush	Gaumont	Gaumont	Tom Walls
* DANDY DICK	Jul	BIP, Elstree	BIP	Wardour	William Beaudine
DANGEROUS GROUND	Feb	B&D, Elstree	B&D-Paramount	Paramount	Norman Walker
* DANNY BOY	Apr	Cricklewood	Panther	Butcher's	Oswald Mitchell, Challis N Sanderson
* DEATH AT BROADCASTING HOUSE	Jul	Wembley	Phoenix Films	ABFD	Reginald Denham
DEATH DRIVES THROUGH	Sep	Ealing	Clifford Taylor	ABFD	Edward L Cahn
* DICTATOR, THE	Sep	Ealing	Toeplitz	Gaumont	Victor Saville (1)
DIRTY WORK	Oct	Shepherd's Bush	Gaumont	Gaumont	Tom Walls
DOCTOR'S ORDERS (THE MEDICINE MAN)	Jun	BIP, Elstree	BIP	Wardour	Norman Lee
DOUBLE EVENT, THE	Jan	Hammersmith	Triumph	PDC	Leslie Howard Gordon
* D'YE KEN JOHN PEEL?	Sep	Twickenham	Twickenham	APD	Henry Edwards

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EASY MONEY (SLEUTHS)	Feb	B&D, Elstree	B&D-Paramount	Paramount	Redd Davis
EIGHT CYLINDER LOVE	Jul		Tribune	Columbia	Peter Saunders
* 18 MINUTES		Walton-on-Thames	Allied	Pathe	Monty Banks
* EMIL AND THE DETECTIVES	Jul	Shepperton	JG & RB Wainwright	Gaumont	Milton Rosmer
* ESCAPE ME NEVER	Aug	B&D, Elstree	B&D	United Artists	Paul Czinner
EVENSONG	May	Shepherd's Bush	Gaumont	Gaumont	Victor Saville
EVERGREEN	Jan	Shepherd's Bush	Gaumont	Gaumont	Victor Saville
Exit Don Juan see The Private Life of Don Juan					
* FALLING IN LOVE (BEAUTY BALL)	May	Walton-on-Thames	Vogue Films	Pathe	Monty Banks
FATHER AND SON	Feb	Teddington	WB-FN	WB	Monty Banks
FAUST	Dec	Bushey	National Interest Pics	Reunion	Albert Hopkins
* FEATHERED SERPENT, THE	Oct	Walton-on-Thames	George Smith	Columbia	P Maclean Rogers
February 29th see Leave it to Blanche					
FIGHTING STOCK	Dec	Islington	Gainsborough	Gaumont	Tom Walls
FLOOD TIDE	Jun	Twickenham	Real Art	Radio	John Baxter
Flowery Walk, The see The Primrose Path					
* FORBIDDEN TERRITORY	Mar	Shepherd's Bush	Progress Pictures	Gaumont	Phil Rosen
Forever England see Brown On Resolution					
* FOUR MASKED MEN (BEHIND THE MASK)	Jan	Twickenham	Twickenham	Universal	George Pearson
* FREEDOM OF THE SEAS	Feb	BIP, Elstree	BIP	Wardour	Marcel Varnel
FULL CIRCLE	Sep	Teddington	WB-PN	WB	George King
* GAY LOVE	May	Beaconsfield	British Lion	British Lion	Leslie Hiscott
GET YOUR MAN		B&D, Elstree	B&D-Paramount	Paramount	George King
GIRL IN THE CROWD, THE	Aug	Teddington	WB-FN	FN	Michael Powell
GIRL IN THE FLAT, THE	Apr	B&D, Elstree	B&D-Paramount	Paramount	Redd Davis
* GIRLS PLEASE!	Mar	B&D, Elstree	B&D-Paramount	United Artists	Jack Raymond
* GIRLS WILL BE BOYS (THE LAST LORD)	May	BIP, Elstree	BIP	Wardour	Marcel Varnel
* GIVE HER A RING (GIVING YOU THE STARS)	Apr	BIP, Elstree	BIP	Pathe	Arthur Woods
Giving You the Stars see Give Her a Ring					
GLIMPSE OF PARADISE, A	Aug	Teddington	WB-FN	FN	Ralph Ince
* GRAND PRIX	Jan	Cricklewood	St JL Clowes-LS Stock	Columbia	St John Legh Clowes
* GREAT DEFENDER, THE	Apr	Welwyn	BIP	Wardour	Thomas Bentley
* GREEN PACK, THE	Jul	Beaconsfield	British Lion	British Lion	T Hayes Hunter
* HEAT WAVE (THE CODE)	Oct	Islington	Gainsborough	Gaumont	Maurice Elvey
Henry IX see The Public Life of Henry IX					
Hide and I'll Find You see It's A Bet					
His Excellency, Mr. Cupid see How's Chances					
HIS MAJESTY AND COMPANY	Nov	Wembley	Fox	Fox	Anthony Kimmins
HOW'S CHANCES	Feb	Shepperton	Sound City	Fox	Ivar Campbell, Anthony Kimmins
HYDE PARK	Aug	Teddington	WB-FN	WB	Randall Faye
IMMORTAL GENTLEMAN (WILL SHAKESPEARE)	Sep		Bernard Smith	Equity British	Widgey R Newman
Intermezzo see Youthful Folly					
* IN TOWN TONIGHT	Nov	Beaconsfield	British Lion	British Lion	Herbert Smith
Intruder, The see The Invader					
INVADER, THE (THE INTRUDER)	Oct	Worton Hall	British & Continental	MGM	Adrian Brunel
IRISH HEARTS (NORAH O'NEALE)	Jul	Cricklewood	Clifton Hurst Prods	MGM	Brian Desmond Hurst
* IRON DUKE, THE	Sep	Shepherd's Bush/Shepperton/Islington	Gaumont	Gaumont	Victor Saville
IT HAPPENED IN PARIS	Dec	Ealing	Wyndham	ABFD	Robert Wyler
IT'S A BET (HIDE AND I'LL FIND YOU)	Aug	BIP, Elstree	BIP	Wardour	Alexandre Esway
* JAVA HEAD	Apr	Ealing	ATP	ABFD	J Walter Ruben
JOSSER ON THE FARM	Aug	Cricklewood	Fox	Fox	T Hayes Hunter
* KENTUCKY MINSTRELS	Jul	Twickenham	Twickenham	Universal	John Baxter
KEY TO HARMONY	Nov	B&D, Elstree	B&D-Paramount	Paramount	Norman Walker
* KING OF PARIS, THE (THE MILKY WAY)	Aug	B&D, Elstree	B&D-Paramount	United Artists	Jack Raymond



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LADY IN DANCER (MAN SAVE THE QUEEN/SAVE THE QUEEN) Lady of Pendower, The see Breaker's Ahead	Jun	Shepherd's Bush	Gaumont	Gaumont	Tom Walls
LASH, THE Last Lord, The see Girls Will Be Boys	Mar	Twickenham	Real Art	Radio	Henry Edwards
* LAST WALTZ, THE	Sep	(Billancourt St)	Warwick Films	APD	Leo Mittler
LAZYBONES	Sep	Twickenham	Real Art	Radio	Michael Powell
LEAVE IT TO BLANCHE (FEBRUARY 29th)	Apr	Teddington	WB-FN	FN	Harold Young
LEND ME YOUR WIFE	Jun	BIP, Elstree	Grafton	MGM	WP Kellino
LEST WE FORGET	Jan	Shepperton	Sound City	MGM	John Baxter
Life of Schubert, The see Blossom Time					
LIFE OF THE PARTY, THE	Jun	Teddington	WB-FN	WB	Ralph Dawson
Lilies of the Field see Betty In Mayfair					
LITTLE BIT OF BLUFF, A	Nov	Walton-on-Thames	GS Enterprises	MGM	P Maclean Rogers
* LITTLE FRIEND	Mar	Shepherd's Bush	Gaumont	Gaumont	Berthold Viertel
LITTLE STRANGER			George King	MGM	George King
* LORD EDGEWARE DIES	May	Twickenham	Real Art	Radio	Henry Edwards
* LORNA DOONE	Aug	Ealing	ATP	ABFD	Basil Dean
LOST IN THE LEGION (BILL IN THE LEGION)	Apr	BIP, Elstree	BIP	Wardour	Fred Newmeyer
*LOVE, LIFE AND LAUGHTER	Jan	Ealing	ATP	AHFU	Maurice Elvey
LOVE-MIRTH-MELODY (SMILE VICAR SMILE)	May	Albany	Mancunian	Universal	Bert Tracy
LOVE TEST, THE	Oct	Wembley	Fox	Fox	Michael Powell
LUCKY LOSER	Feb	B&D, Elstree	B&D-Paramount	Paramount	Reginald Denhair
Lucky Star see Once In a New Moon "Mac" see Rolling Home					
MCCLUSKY THE SEA ROVER	Sep	Welwyn	BIP	Wardour	Walter Summers
Man Save The Queen see Lady In Danger					
*MAN WHO CHANGED HIS NAME, THE	Jan	Twickenham	Real Art	Universal	Henry Edwards
*MAN WHO KNEW TOO MUCH, THE	Jun	Shepherd's Bush	Gaumont	Gaumont	Alfred Hitchcock
* ME AND MARLBOROUGH	Dec	Shepherd's Bush	Gaumont	Gaumont	Victor Saville
Medicine Man, The see Doctor's Orders					
* MENACE	Apr	Shepperton	Sound City	Reunion	Adrian Brunel
Milky Way, The see The King of Paris					
* MISTER CINDERS	Jun	BIP, Elstree	BIP	Wardour	Friedrich Zelnik
Mr. Hopkinson see Rolling In Money					
MR. WHAT'S-HIS-NAME	Nov	Teddington	WB-FN	FN	Ralph Ince
Monday at Ten see Money Mad					
Money In the Air see Radio Pirates					
MONEY MAD (MONDAY AT TEN)	Feb	Worton Hall	Champion	MGM	Frank Richardson
* MORALS OF MARCUS, THE	Oct	Twickenham	Real Art	Gaumont	Miles Mander
* MOUNTAIN, THE	Dec	(Lake District)	Jackatoon	Equity British	Travis Jackson
* MURDER AT MONTE CARLO	Oct	Teddington	WB-FN	FN	Ralph Ince
* MUSIC HALL (SAY IT WITH SONG)	Mar	Twickenham	Real Art	Radio	John Baxter
* MY HEART IS CALLING	Aug	Beaconsfield	Cine Allianz-Gaumont	Gaumont	Carmine Gallone
* MY OLD DUTCH	Apr	Islington	Gainsborough	Gaumont	Sinclair Hill
* MY SONG FOR YOU (A SONG FOR YOU)	May	Shepherd's Bush	Gaumont-Cine Allianz	Gaumont	Maurice Elvey
MY SONG GOES ROUND THE WORLD	Jun	BIP, Elstree	BIP	Wardour	Richard Oswald
Navy see A Real Bloke					
* NELL GWYNN	Mar	B&D, Elstree	B&D	United Artists	Herbert Wilcox
* NIGHT CLUB QUEEN	Feb	Twickenham	Real Art	Universal	Bernard Vorhaus
NIGHT MAIL	Apr	Beaconsfield	British Lion	MGM	Herbert Smith
* NO ESCAPE	Mar	Teddington	WB-FN	WB	Ralph Ince
Norah O'Neale see Irish Heart					
OFFICE WIFE, THE	Apr	Teddington	WB-FN	WB	George King

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* OH DADDY !	Jul	Islington	Gainsborough	Gaumont	Graham Cutts, Austin Melford
* OLD CURIOSITY SHOP, THE	Sep	BIP, Elstree	BIP	Wardour	Thomas Bentley
ONCE IN A NEW MOON (LUCKY STAR)	Jul	Shepperton	Fox	Fox	Anthony Kimmins
One Crazy Week see Annie, Leave the Room!					
OPEN ALL NIGHT	Jul	Twickenham	Real Art	Radio	George Pearson
* OUTCAST, THE	Feb	Welwyn/BIP, Elstree	BIP	Wardour	Norman Lee
OVER THE GARDEN WALL	Jan	BIP, Elstree	BIP	Wardour	John Daumery
PASSING SHADOWS	Feb	Beaconsfield	British Lion	Fox	Leslie Hiscott
PATH OF GLORY, THE	Jan	Hammersmith	Triumph	PDC	Dallas Bower
PERFECT FLAW, the	May	Ealing	Fox	Fox	Manning Haynes
* PHANTOM LIGHT, THE Please, Teacher! See Things are Looking up	May	Islington	Gainsborough	Gaumont	Michael Powell
PRICE OF WISDOM, THE	Dec	B&D, Elstree	B&D-Paramount	Paramount	Reginald Denham
* PRIMROSE PATH, THE (THE FLOWERY WALK)	May	B&D, Elstree	B&D-Paramount	Paramount	Reginald Denham
* PRIVATE LIFE OF DON JUAN, THE (EXIT DON JUAN)	Apr	B&D, Elstree	London	United Artists	Alexander Korda
PUBLIC LIFE OF HENRY IX, THE (HENRY IX)	Nov	Ealing	Hammer Prods	MGM	Bernard Mainwaring
* RADIO PARADE OF 1935	Aug	BIP, Elstree	BIP	Wardour	Arthur Woods
* RADIO PIRATES (MONEY IN THE AIR)	Apr	Shepperton	Sound City	APD	Ivar Campbell
* REAL BLOKE, A (NAVY)	Dec	Cricklewood	Baxter & Barter Prods	MGM	John Baxter
Recipe for Murder see Blind Justice					
* RETURN OF BULLDOG DRUMMOND, THE	Mar	Welwyn	BIP	Wardour	Walter Summers
* ROAD HOUSE	Jul	Shepherd's Bush	Gaumont	Gaumont	Maurice Elvey
* ROCKS OF VALPRE, THE	Aug	Twickenham	Real Art	Radio	Henry Edwards
ROLLING HOME ("MAC")	May	Shepperton	Sound City	ABD	Ralph Ince
* ROLLING IN MONEY (MR, HOPKINSON)	Feb	Ealing	Fox	Fox	Albert Parker
* ROMANCE IN RHYTHM	Jan	Cricklewood	Allied Film Prods	MGM	Lawrence Huntington
Safety First see Crazy People					
Save the Queen see Lady In Danger					
SAY IT WITH DIAMONDS	Nov	Walton-on-Thames	Redd Davis	MGM	Redd Davis
Say it with Song see Music Hall					
* SCARLET PIMPERNEL, THE	Sep	B&D, Elstree	London	United Artists	Harold Young
Schooldays see Things are Looking Up					
SCOOP, THE	Jun	B&D, Elstree	B&D-Paramount	Paramount	P Maclean Rogers
* SECRET OF THE LOCH, THE Shakespeare Murders, The see The Third Clue	Mar	Ealing	Wyndham	ABFD	Milton Rosmer
Sign Please see Brides To Be					
* SING AS WE GO!	May	Ealing	ATP	ABFD	Basil Dean
Sleuths see Easy Money					
SMITH'S WIVES	Dec	Wembley	Fox	Fox	Manning Haynes
SOMETHING ALWAYS HAPPENS	Apr	Teddington	WB-FN	WB	Michael Powell
SOMETIMES GOOD	Feb	BIP, Elstree	Grafton	Paramount	WP Kellino
* SONG AT EVENTIDE	May	Cricklewood	Argyle Talking Pictures	Butcher's	Harry Hughes
Song For You, A, see My Song For You					
* SPRING IN THE AIR	Sep	BIP, Elstree	John Stafford	Pathe	W Victor Hanbury, Norman Lee
* SQUIBS Strange Justice see The Case of Gabriel Perry	Nov	Twickenham	Twickenham	Gaumont	Henry Edwards
STREET SONG	Dec	Twickenham	Real Art	Radio	Bernard Vorhaus
STRICTLY ILLEGAL	Dec	Cricklewood	Leslie Fuller	Gaumont	Ralph Cedar
Susie in the Bath see There Goes Susie					
TANGLED EVIDENCE	Jan	Merton Park/ Twickenham	Real Art	Radio	George A Cooper
* TEMPTATION (ANTONIA)	Oct	(Joinville)	Milofilm	Gaumont	Max Neufeld
* TEN MINUTE ALIBI	Sep	Beaconsfield	Transatlantic-BL	British Lion	Bernard Vorhaus
* THERE GOES SUSIE (SUSIE IN THE BATH)	May	BIP, Elstree	John Stafford	Pathe	John Stafford, W Victor Hanbury

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
* THINGS ARE LOOKING UP (PLEASE, TEACHER!/ SCHOOLDAYS)	Jul	Islington	Gaumont	Gaumont	Albert de Courville
* THINGS TO COME (WHITHER MANKIND)	Sep	Whitehall/Elstree / Worton Hall/Denham	London	United Artists	William Cameron Menzies
* THIRD CLUE, THE (THE SHAKESPEARE MURDERS)	Aug	Ealing	Fox	Fox	Albert Parker
TO BE A LADY	Jun	B&D, Elstree	B&D-Paramount	Paramount	George King
TOO MANY MILLIONS	Jun	Teddington	WB-FN	WB	Harold Young
* TRIUMPH OF SHERLOCK HOLMES, THE (THE VALLEY OF FEAR)	Nov	Twickenham	Real Art	Gaumont	Leslie Hiscott
Trust Barclay see Adventure Limited					
UNHOLY QUEST, THE			WR Newman	Equity British	RW Lotinga
Valley of Fear, The see The Triumph of Sherlock Holmes;					
* VIRGINIA'S HUSBAND	Aug	Walton-on-Thames	George Smith	Fox	P Maclean Rogers
WARN LONDON	Mar	Beaconsfield	British Lion	British Lion	T Hayes Hunter
WAY OF YOUTH, THE	Sep	B&D, Elstree	B&D-Paramount	Paramount	Norman Walker
WHAT HAPPENED THEN?	Jun	Welwyn	BIP	Wardour	Walter Summers
WHAT HAPPENED TO HARKNESS	May	Teddington	WB-FH	FN	Milton Rosmer
WHAT'S IN A NAME?	Jul	Teddington	WB-FN	FN	Ralph Ince
WHISPERING TONGUES	Feb	Twickenham	Real Art	Radio	George Pearson
Whither Mankind see Things To Come					
WHO'S YOUR FATHER?	Dec	Walton-on-Thames	Lupino Lane-St George Pictures	Columbia	Lupino Lane
* WIDOW'S MIGHT, THE	Sep	Teddington	WB-FN	WB	Cyril Gardner
Wild Justice see The Case of Gabriel Perry					
WILLIAM TELL		(Terra St., Berlin)	Terra		Manning Haynes
Will Shakespeare see The Immortal Gentleman					
* YOUTHFUL FOLLY (INTERMEZZO)	Apr	Shepperton	Sound City	Columbia	Miles Mander
'Alfred Sancell was initially hired to direct the film but was fired and replaced by Saville					
(1) Alfred Santell was initially hired to direct the film but was fired and replaced by Saville.					
<u>Appendix</u>					
Bagged			BIP	Pathe	John Harlow
Borrowed Clothes			Maude Prods	Columbia	Arthur Maude
Crucifix, The			New Era	Universal	GB Samuelson
Dangerous Companions			ANC Macklin	Beacon	ANC Macklin
Faces			B&D-Paramount	Paramount	Sidney Morgan
King of the Whales, The			Argonaut	MGM	Challis N Sanderson
Oh No Doctor!			George King	MGM	George King
* Poisoned Diamond, The			Grafton	Columbia	WF Kellino
* Sweet Inniscarra			Emmett Moore	Columbia	Emmett Moore
Tell Tale Heart, The			Clifton-Hurst	Fox	Brian Desmond
Womanhood			Louis London	Butcher's	Harry Hughes

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
* ADMIRALS ALL	Apr	Beaconsfield	John Stafford	Radio	W Victor Hanbury
ALL AT SEA (MR,FAINTHEART)	Jan	Wembley	Fox	Fox	Anthony Kimmins
Almost a Husband see Honeymoon for Three					
* AMATEUR GENTLEMAN, THE	Oct	BIP, Elstree	Criterion	United Artists	Thornton Freeland
* AMAZING QUEST OF ERNEST BLISS, THE	Nov	Whitehall/ BIP, Elstree	Garrett-Klement Pictures	United Artists	Alfred Zeisler
* AS YOU LIKE IT	Dec	Whitehall/ BIP, Elstree	Inter-Allied	20th Cent-Fox	Paul Czinner
AWAKENING, THE (EMERGENCY)	Oct	Bushey	Cosmopolitan	Cosmopolitan	Anthony Frenquelli
Bad Blood see First Offence					
* BALL AT SAVOY	Nov	Elstree	Stafford	Radio	W Victor Hanbury
BARGAIN BASEMENT (JOHNSON'S STORES)	Feb	Twickenham	Real Art	Radio	Leslie Hiscott
Bats in the Belfry see Joy Ride					
BELLES OF ST, CLEMENTS, THE	Nov	B&D, Elstree	B&D-Paramount	Paramount	Ivar Campbell
Bill and Son see Gaolbreak					
BIRDS OF A FEATHER (THE RIFT IN THE LOOT)	Aug	Shepperton	Baxter & Barter	Universal	John Baxter
BLACK MASK (GENTLEMAN IN BLACK)	Jun	Teddington	WB-FN	WB	Ralph Ince
Black Roses see Did I Betray					
* BLUE SMOKE	Oct	Wembley	Fox	Fox	Ralph Ince
Boheme, La see Mimi					
* BOYS WILL BE BOYS (NARKOVER)	Mar	Islington	Gainsborough	Gaumont	William Beaudine
* BROKEN BLOSSOMS	Oct	Twickenham	Twickenham	Twickenham	John Brahm
BROWN WALLET, THE	Sep	Teddington	WB-FN	FN	Michael Powell
Butter and Egg Man, The see Hello Sweetheart					
* CALLING THE TUNE	Nov	Ealing	Phoenix-IFP	ABFD	Reginald Denham
* CAN YOU HEAR ME MOTHER?	Oct	Hammersmith	New Ideal	PDC	Leslie Pearce
* CAPTAIN BILL (WATERWAYS)	May	Rock, Elstree	Leslie Fuller	ABFD	Ralph Cedar
* CARDINAL, THE	Dec	Welwyn	Grosvenor	Pathe	Sinclair Hill
CAR OF DREAMS	Mar	Shepherd's Bush	Gaumont	Gaumont	Graham Cutts, Austin Melford
Casta Diva see The Divine Spark					
* CHARING CROSS ROAD	Mar	Beaconsfield	British Lion	British Lion	Albert de Courville
CHECKMATE		B&D, Elstree	B&D-Paramount	Paramount	George Pearson
* CHEER UP!	Apr	Ealing	Stanley Lupino	ABFD	Leo Mittler
CHILDREN OF THE FOG	Nov	Southall	Jesba	NPPD	Leopold Jessner
* CITY OF BEAUTIFUL NONSENSE, THE	Mar	Cricklewood	Butcher's	Butcher's	Adrian Brunel
CLAIRVOYANT, THE	Feb	Islington	Gainsborough	Gaumont	Maurice Elvey
* COCK O' THE NORTH	May	Beaconsfield	Butcher's-Mitchell	Butcher's	Challis N Sanderson, Oswald Mitchell
* COME OUT OF THE PANTRY	Jul	B&D, Elstree	B&D-Paramount	United Artists	Jack Raymond
* CONQUEST OF THE AIR, THE	Jul	Worton Hall	London	United Artists	Zoltan Korda, Alexandre Esway
* CRIME UNLIMITED	Apr	Teddington	WB-FN	FN	Ralph Ince
CROSS CURRENTS (NINE DAY BLUNDER)	May	B&D, Elstree	B&D-Paramount	Paramount	Adrian Brunel
* CROUCHING BEAST, THE	Jul	Welwyn	John Stafford	Radio	W Victor Hanbury
CROWN V, STEVENS (THIRD TIME UNLUCKY)	Dec	Teddington	WB-FN	WB	Michael Powell
* DANCE BAND	Jan	Welwyn	BIP	Wardour	Marcel Varnel
* DARK WORLD	Aug	Wembley	Fox	Fox	Bernard Vorhaus
* DEATH ON THE SET	Jan	Twickenham	Twickenham	Universal	Leslie Hiscott
*DEBT OF HONOUR	Oct	B&D, Elstree	British National	GFD	Norman Walker
* DEPUTY DRUMMER, THE	Jun		St George's Pictures	Columbia	Henry W George
* DID I BETRAY? (BLACK ROSES)	Aug	(Berlin)	UFA	Reunion	Paul Martin
* DIVINE SPARK, THE (CASTA DIVA)	Jan	(Tirrenia St, Italy)	Allieanza Cinematografica Italiana	Gaumont	Carmine Gallone

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* DON'T RUSH ME (WHEN WE ARE MARRIED)	Sep	Hammersmith	Fred Karno	PDC	Norman Lee
* DRAKE OF ENGLAND	Jan	BIP, Elstree	BIP	Wardour	Arthur Woods
Dubarry see I Give My Heart					
* ELEPHANT BOY	Feb	Denham	London	United Artists	Robert Flaherty, Zoltan Korda
ELIZA COMES TO STAY	Nov	Hammersmith	Twickenham	Twickenham	Henry Edwards
Emergency see The Awakening					
* EVERYTHING IS RHYTHM	Nov	Rock, Elstree	Joe Rock	ABFD	Alfred Goulding
* EXCUSE MY GLOVE	Aug	Rock, Elstree	Alexander Film Prods	ABFD	Redd Davis
* FAITHFUL	Oct	Teddington	WB-FN	WB	Paul L Stein
FAME	Nov	B&D, Elstree	Herbert Wilcox	GFD	Leslie Hiscott
* FATHER O'FLYNN	Oct	Shepperton	Butcher's	Butcher's	Wilfred Noy, Walter Tennyson
* FIRE HAS BEEN ARRANGED, A	Jun	Twickenham	Twickenham	Twickenham	Leslie Hiscott
* FIRST A GIRL	May	Shepherd's Bush	Gaumont	Gaumont	Victor Saville
FIRST OFFENCE (BAD BLOOD)	Oct	Islington	Gainsborough	Gaumont	Herbert Mason
FLAME IN THE HEATHER		B&D, Elstree	Crusade	Paramount	Donovan Pedelty
* FOREIGN AFFAIRS	Aug	Islington	Gainsborough	Gaumont	Tom Walls
French Salad see The Happy Family					
GAOL BREAK (BILL AND SON)	Nov	Teddington	WB-FN	WB	Ralph Ince
GAY OLD DOG	Sep	Walton-on-Thames	Embassy	Radio	George King
Gentleman in Black, The see Black Mask					
* GENTLEMAN'S AGREEMENT	Jan	B&D, Elstree	B&D-Paramount	Paramount	George Pearson
* GET OFF MY FOOT (MONEY BY WIRE)	Jul	Teddington	WB-FN	FN	William Beaudine
Get Out of It see Stormy Weather					
* GHOST GOES WEST, THE (THE LAYING OF THE COWRIE GHOST/ SIR TRISTRAM GOES WEST)	Jul	Worton Hall	London	United Artists	Rene Clair
Guest Reporter, The see Hot News					
* GUV'NOR, THE	Jun	Shepherd's Bush	Gaumont	Gaumont	Milton Rosmer
HANDLE WITH CARE	Feb	Walton-on-Thames	Embassy	Radio	Redd Davis
* HAPPY DAYS ARE HERE AGAIN (STAGE FOLK)	Oct	Shepperton	Argyle	APD	Norman Lee
HAPPY FAMILY, THE (FRENCH SALAD)	Oct	Beaconsfield	British Lion	British Lion	P Maclean Rogers
* HEART'S DESIRE (MY HEART'S DELIGHT)	Apr	BIP, Elstree	BIP	Wardour	Paul L Stein
HELLO SWEETHEART (THE BUTTER AND EGG MAN)	Feb	Teddington	WB-FN	WB	Monty Banks
* HER LAST AFFAIRE	Aug	Hammersmith	New Ideal Pictures	PDC	Michael Powell
Her Master's Voice see Two Hearts in Harmony					
Here Comes the Band see Sharps and Flats					
* HONEYMOON FOR THREE (ALMOST A HUSBAND)	May	Ealing	Gaiety Films	ABFD	Leo Mittler
HONOURS EASY	May	Welwyn	BIP	Wardour	Herbert Brenon
* HOT NEWS (THE GUEST REPORTER)	Nov	Cricklewood	St George's Pictures	Columbia	WP Kellino
* HYDE PARK CORNER	Sep	Welwyn	Grosvenor	Pathe	Sinclair Hill
* I GIVE MY HEART (DUBARRY)	May	BIP, Elstree	BIP	Wardour	Marcel Varnel
I Lost My Heart in Old Heidelberg see The Student's Romance					
* IMPROPER DUCHESS, THE	Oct	BIP, Elstree	City Film Corp	GFD	Harry Hughes
INSIDE THE ROOM	Mar	Twickenham	Twickenham	Universal	Leslie Hiscott
* INVITATION TO THE WALTZ	Apr	BIP, Elstree	BIP	Wardour	Paul Merzbach
Iron Woman, The see That's my Uncle					
Island Fling see Tropical Trouble					
* JACK OF ALL TRADES	Jul	Islington	Gainsborough	Gaumont	Robert Stevenson, Jack Hulbert
* JIMMY BOY	Apr	Cricklewood	Baxter and Barter Prods	Universal	John Baxter



Title	Date	Studio	Production Co (s)	Distributor	Director(s)
Johnson's Stores see Bargain Basement					
* JOY RIDE (BATS IN THE BELFRY)	May	Walton-on-Thames	City Film Corp	ABFD	Harry Hughes
JUBILEE WINDOW	Apr	B&D, Elstree	B&D-Paramount British Lion	Paramount	George Pearson
* JURY'S EVIDENCE	Apr	Beaconsfield	City Film Corp	British Lion	Ralph Ince
KING OF THE CASTLE	Jul	Shepperton	Gaumont	GFD	Redd Davis
* KING OF THE DAMNED	May	Shepherd's Bush	Capitol	Gaumont	Walter Forde
* KOENIGSMARK	Oct	(Joinville)		GFD	Maurice Tourneur
* LAD, THE	Jan	Twickenham	Twickenham	Universal	Henry Edwards
Lady Jane Grey see Tudor Rose					
LAST JOURNEY, THE	May	Twickenham	Twickenham	Twickenham	Bernard Vorhaus
LATE EXTRA	Aug	Wembley	Fox	Fox	Albert Parker
Laying of the Gourle Ghost, The see The Ghost Goes West					
Legal Murder see The Man Without a Face					
LEND ME YOUR HUSBAND			Embassy	Radio	Frederick Hayward
* LIEUTENANT DARING R.N.	Aug	Cricklewood	Butcher's	Butcher's	Reginald Denham
* LIMELIGHT (STREET SINGER'S SERENADE)	Sep	B&D, Elstree	Herbert Willcox	GFD	Herbert Wilcox
LINE ENGAGED	Jul	Beaconsfield	British Lion	British Lion	Bernard Mainwaring
* LIVING DANGEROUSLY	Dec	BIP, Elstree	BIP	Wardour	Herbert Brenon
* LOOK UP AND LAUGH	Mar	Ealing	ATP	ABFD	Basil Dean
* LUCK OF THE IRISH, THE	Sep	Rock, Elstree	B&D-Paramount	Paramount	Donovan Pedelty
LUCKY DAYS	Jun	B&D, Elstree	B&D-Paramount	Paramount	Reginald Denham
MAD HATTERS	Jun	B&D, Elstree	B&D-Paramount	Paramount	Ivar Campbell
* MAN OF THE MOMENT (THE WATER NYMPH)	May	Teddington	WB-FN	FN	Monty Banks
Man Who Could Not Forget see Debt of Honour					
* MAN WHO COULD WORK MIRACLES, THE	Apr	Worton Hall/Denham	London	United Artists	Lothar Mendes
MAN WITHOUT A FACE, THE (LEGAL MURDER)	Jul	Walton-on-Thames	Embassy	Radio	George King
MARIA MARTEN OR THE MURDER IN THE RED BARN	Jan	Shepperton	George King	MGM	Milton Rosmer
* MARRIAGE OF CORBAL, THE	Oct	B&D, Elstree	Capitol	GFD	Karl Grune
MARRY THE GIRL	Jan	Beaconsfield	British Lion	British Lion	P Maclean Rogers
* MIDSHIPMAN EASY	Jun	Ealing	ATP	ABFD	Carol Reed
* MIMI (LA BOHEME/VIE DE BOHEME)	Jan	BIP, Elstree	BIP	Wardour	Paul L Stein
* MR. COHEN TAKES A WALK	Aug	Teddington	WB- FN	WB	William Beaudine
Mr. Faintheart see All at Sea					
Mitey Man, A see Where's George					
* MOSCOW NIGHTS (NATACHA)	Jun	Worton Hall/Denham	London-Capitol	GFD	Anthony Asquith
Money By Wire see Get Off My Foot					
Murder Pact see The Riverside Murder					
* MUSIC HATH CHARMS	May	BIP, Elstree	BIP	Wardour	Alexandre Esway
My Heart's Delight see Heart's Desire					
* MYSTERY OF THE MARIE CELESTE, THE	Jul	Walton-on-Thames	Hammer Prods	GFD	Denison Clift
Narkover see Boys Will Be Boys					
Natacha see Moscow Nights					
Nine Day Blunder see Cross Currents					
* NO LIMIT	Jun	Ealing	ATP	ABFD	Monty Banks
* NO MONKEY BUSINESS	Aug	B&D, Elstree	Radius	GFD	Marcel Varnel
* OFF THE DOLE	Jan	Albany	Mancunian Film Corp	Mancunian	Arthur Hertz
Oh, Listen to the Band see She Shall Have Music					
OLD FAITHFUL	Jul	Walton-on-Thames	GS Enterprises	Radio	P Maclean Rogers

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
OLD ROSES	Mar	Wembley	Fox	Fox	Bernard Mainwaring
ONCE A THIEF	May	B&D, Elstree	B&D-Paramount	Paramount	George Pearson
* ONCE IN A MILLION	Oct	Welwyn	BIP	Wardour	Arthur Woods
* ONE GOOD TURN	Oct	Rock, Elstree	Joe Rock	ABFD	Alfred Gouling
* ON TOP OF THE WORLD (SITTING ON TOP OF THE WORLD)	Oct	Shepperton	City Film Corp	APD	Redd Davis
* PASSING OF THE THIRD FLOOR BACK, THE	Mar	Shepherd's Bush	Gaumont	Gaumont	Berthold Viertel
* PEG OF OLD DRURY	Feb	B&D, Elstree	B&D	United Artist	Herbert Wilcox
* PLAY UP THE BAND (SHARPS AND FLATS)	Jun	Ealing	City Film Corp	ABFD	Harry Hughes
PRICE OF A SONG, THE	Feb	Wembley	Fox	Fox	Michael Powell
* PRIVATE SECRETARY, THE	Jul	Twickenham	Twickenham	Twickenham	Henry Edwards
* PUBLIC NUISANCE NO.1	Oct	Beaconsfield	Cecil	GFD	Marcel Varnel
* QUEEN OF HEARTS	Oct	Ealing	ATP	ABFD	Monty Banks
RAILROAD RHYTHM	May	Bushey	Carnival Films	Exclusive	AEC Hopkins
* RHODES OF AFRICA	Sep	Shepherd's Bush	Gaumont	Gaumont	Berthold Viertel
RIDERS TO THE SEA			Flanagan-Hurst	MGM	Brian Desmond Hurst
Rift In the Loot, the see Birds of a Feather					
RIGHT AGE TO MARRY, THE	Mar	Walt on-on-Thames	G S Enterprises	Radio	P Maclean Rogers
* RIVER HOUSE MYSTERY, THE		Marylebone	Imeson-Foulsham	Universal	Fraser Foulsham
River Mystery, The see Sexton Blake and the Bearded Doctor					
RIVERSIDE MURDER, THE (MURDER PACT)	Jan	Wembley	Fox	Fox	Albert Parker
* ROBBER SYMPHONY	Aug	Shepperton	Concordia	Concordia	Friedrich Feher
* ROYAL CAVALCADE (ROYAL JUBILEE)	Feb	BIP, Elstree	BIP	Wardour	Thomas Bentley, Herbert Brenon, Norman Lee, Walter Summer, Will Kellino, Marcel Varnel
ROYAL EAGLE	Oct	BIP, Elstree	Quality Films	Columbia	George A Cooper, Arnold Ridley
Royal Jubilee see Royal Cavalcade					
RUNAWAY LADIES (THE UNEXPECTED JOURNEY)	Sep	Independent, Elstree	International Players	Exclusives	Jean de Limur
* SCHOOL FOR STARS	Mar	B&D, Elstree	B&D-Paramount	Paramount	Donovan Pedelty
* SCROOGE	Mar	Twickenham	Twickenham	Twickenham	Henry Edwards
* SECRET AGENT, THE	Oct	Shepherd's Bush	Gaumont	Gaumont	Alfred Hitchcock
SECRET VOICE, THE	Dec	B&D, Elstree	B&D-Paramount	Paramount	George Pearson
SEXTON BLAKE AND THE BEARDED DOCTOR (THE RIVER MYSTERY)	May	Wembley	Fox	MGM	George A Cooper
SHADOW OF MIKE EMERALD, THE	Aug	Walton-on-Thames	GS Enterprises	Radio	P Maclean Rogers
Sharps and Flats see Play Up the Band					
* SHE SHALL HAVE MUSIC (OH, LISTEN TO THE BAND)	Aug	Twickenham	Twickenham	Twickenham	Leslie Hiscott
* SILENT PASSENGER, THE	Apr	Ealing	Phoenix Films	ABFD	Reginald Denham
Sir Tristram Goes Vest see The Ghost Goes West					
Sitting on Top of the World see On Top of the World					
* SMALL MAN, THE	Feb	Cricklewood	Baxter & Barter Prods	Universal	John Baxter
* SOFT LIGHTS AND SWEET MUSIC	Sep	Beaconsfield	British Lion	British Lion	Herbert Smith
SOME DAY (YOUNG NOWHERE)	Mar	Teddington	WB-FN	WB	Michael Powell
* SO YOU WON'T TALK!	Jan	Teddington	WB-FN	FN	William Beaudine
Stage Folk see Happy Days are Here Again					
* STARS ON PARADE	Dec	Cricklewood	Butcher's	Butcher's	Oswald Mitchell, Challis N Sanderson
STOKER, THE	Jan	Rock, Elstree	Leslie Fuller	Gaumont	Leslie Pearce
* STORMY WEATHER (GET OUT OF IT)	Apr	Islington	Gainsborough	Gaumont	Tom Walls

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
Street Singer's Serenade see Limelight					
* STUDENT'S ROMANCE, THE	Mar	BIP, Elstree	BIP	Wardour	Otto Kanturek
SUNSHINE AHEAD	Oct	Cricklewood	Baxter & Barter Prods	Universal	Wallace Orton
THAT'S MY UNCLE (THE IRON WOMAN)	Feb	Twickenham	Twickenham	Universal	George Pearson
Third Time Unlucky see Crown v, Stevens					
* 39 STEPS, THE	Jan	Shepherd's Bush	Gaumont	Gaumont	Alfred Hitchcock
Three Fevers see Turn of the Tide					
THREE WITNESSES	Jan	Twickenham	Twickenham	Universal	Leslie Hiscott
TICKET OF LEAVE	Nov	B&D, Elstree	B&D-Paramount	Paramount	Michael Hankinson
* TOMORROW WE LIVE	Oct	Independent, Elstree	Conquest	ABPD	Manning Haynes
* TROPICAL TROUBLE (ISLAND FLING)	Oct	Walton-on-Thames	City Film Corp	GFD	Harry Hughes
* TROUBLED WATERS	Oct	Wembley	Fox	Fox	Albert Parker
Trouble in the House see Twice Branded					
* TRUST THE NAVY		Cricklewood	St George's Pictures	Columbia	Henry W George
* TUDOR ROSE (LADY JANE GREY)	Nov	Islington	Gainsborough	Gaumont	Robert Stevenson
* TUNNEL, THE	Jul	Shepherd's Bush	Gaumont	Gaumont	Maurice Elvey
* TURN OF THE TIDE (THREE FEVERS)	Feb	B&D, Elstree	British National	Gaumont	Norman Walker
* TWICE BRANDED (TROUBLE IN THE HOUSE)	Nov	Walt on-on-Thames	GS Enterprises	Radio	P Maclean Rogers
* TWO HEARTS IN HARMONY (HER MASTER'S VOICE)	Jun	Shepperton	Times Pictures	Wardour	William Beaudine
UNDER PROOF	Dec	Wembley	Fox	Fox	
Unexpected Journey, the see Runaway Ladies					Roland Gillett
* VANITY	Aug	Walton-on-Thames	George Smith	Columbia	Adrian Brunel
* VARIETY	Jan	Cricklewood	Argyle Talking Pictures	Butcher's	Adrian Brunel
Vie de Boheme see Mimi					
* VINTAGE WINE	Jan	Twickenham	Real Art	Gaumont	Henry Edwards
Water Nymph, The see Man of the Moment					
Water Ways see Captain Bill					
WEDDING GROUP	Nov	Wembley	Fox	Fox	Alex Bryce, Campbell Gullan
WHAT THE PARROT SAW	Jul	Bushey	Widgey R Newman	Butcher's	Widgey R Newman
* WHEN KNIGHTS WERE BOLD	Oct	B&D, Elstree	Capitol	GFD	Jack Raymond
When We Are Married see Don't Rush Me					
WHERE'S GEORGE? (A MITEY MAN)	Jan	B&D, Elstree	B&D-Paramount	United Artists	Jack Raymond
* WHILE PARENTS SLEEP	May	B&D, Elstree	Transatlantic Film Corp B&D	United Artists	Adrian Brunel
WHITE LILAC	Feb	Wembley	Fox	Fox	Albert Parker
* WHOM THE GODS LOVE	May	Ealing	ATP	ABFD	Basil Dean
WIFE OR TWO, A		Beaconsfield	British Lion	British Lion	P Maclean Rogers
Will Shakespeare see The Immortal Gentleman					
WINDFALL			Embassy	Radio	George King
* WOLF'S CLOTHING	Dec	Shepperton	Wainwright Prods	Universal United	Andrew Marton
* WOMAN ALONE, A	Oct	B&D, Elstree	Garrett-Klement Pictures	Artists	Eugene Frenke
Young Nowhere see Some Day					

Films in Production

1935

<b>Title</b>	<b>Date</b>	<b>Studio</b>	<b>Production Co (s)</b>	<b>Distributor</b>	<b>Director(s)</b>
<u>Appendix</u>					
Alibi Inn			Central	MGM	Walter Tennyson
* Be Careful Mr. Smith			Union	Apex	Max Mack
* Expert's Opinion			B&D-Paramount	Paramount	Ivar Campbell
Opening Night			Olympic	Columbia	Alex Brown
Sexton Blake and the Mademoiselle			Fox	Fox	Alex Bryce
Swinging the Lead			Weiner, Mackane & Rogers	Universal	David MacKane
Village Squire, The			B&D-Paramount	Paramount	Reginald Denham

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
Abide With Me see Hearts of Humanity					
* ACCUSED	Apr	Worton Hall	Criterion	United Artists	Thornton Freeland
* ALL IN (TATTENHAM CORNER)	Jun	Islington	Gainsborough	Gaumont	Marcel Varnel
*ALL THAT GLITTERS	May	Walton-on-Thames	GS Enterprises	Radio	P Maclean Rogers
* ANNIE LAURIE		Cricklewood	Mondover	Butcher's	Walter Tennyson
AREN'T MEN BEASTS'		BIP, Elstree	BIP	ABPC	Graham Cutts
*AULD LANG SYNE	Nov	Shepperton	Fitzpatrick	MGM	James A Fitzpatrick
* BEAUTY AND THE BARGE	Jun	Hammersmith	Twickenham	Wardour	Henry Edwards
Because of Love see Everything In Life					
BED AND BREAKFAST (No, 7, BLANK SQUARE)	May	Southall	Walter West	Coronel	Walter West
* BELOVED IMPOSTER (DANCING BOY)	Jan	Welwyn	John Stafford	Radio	W Victor Hanbury
* BELOVED VAGABOND, THE	Jan	Ealing	Toeplitz	ABFD	Curtis Bernhardt
* BIG FELLA, THE	Dec	Beaconsfield	Fortune	British Lion	J Elder Wills
Big Hearted Bill see Boys Will be Girls					
BIG NOISE, THE	Jan	Wembley	Fox	Fox	Alex Bryce
BLACK TULIP, THE	Jun	Wembley	Fox	Fox	Alex Bryce
* BLIND MAN'S BLUFF	Jan	Wembley	Fox	Fox	Albert Parker
BORN THAT WAY	Jun	Walton-on-Thames	Randall Faye	Radio	Randall Faye
BOTTLE PARTY			Ace	Ace	DA Hopwood
Bow Bells see Busman's Holiday					
BOYS WILL BE GIRLS (BIG-HEARTED BILL)	Apr	Rock, Elstree	Leslie Fuller	BIED	Gilbert Pratt
Breakers Ahead see Strange Cargo					
* BULLDOG DRUMMOND AT BAY	Nov	BIP, Elstree	BIP	Wardour	Norman Lee
BUSMAN'S HOLIDAY (BOW BELLS)	Aug	Walton-on-Thames	GS Enterprises-Bow Bells	Radio	P Maclean Rogers
* CAFE COLETTE	Jul	Wembley	Garrick	ABFD	Paul L Stein
* CAFE MASCOT	May	Wembley	Pascal Films	Paramount	Lawrence Huntington
* CALLING ALL MA'S	Dec	Wembley	Fox	Fox	Redd Davis
Calling All Stars (Redd Davis) see Sing as you Swing					
CALLING ALL STARS	Oct	Beaconsfield	British Lion	British Lion	Herbert Smith
CAPTAIN'S TABLE, THE	Nov	Shepperton	Fitzpatrick	MGM	James A Fitzpatrick
* CHICK	Jun	JH, Elstree	B&D	United Artists	Michael Hankinson
CHINESE CABARET	Jan		Bijou Film Co	Columbia	Buddy Harris
* CLOTHES AND THE WOMAN (SHE GOT WHAT SHE WANTED)	Oct	JH, Elstree	JH Prods	ABPC	Albert de Courville
Copperhead see The Vandergilt Diamond Mystery					
* COTTON QUEEN	Aug	Rock, Elstree	Rock Studios	BIED	Bernard Vorhaus
Count's Livery, The see Take My Tip					
* CRIME OVER LONDON (GANG/THE THOUSAND WINDOWS)	Jul	Worton Hall	Criterion	United Artists	Alfred Zeisler
CRIMES OF STEPHEN HAWK, THE	Feb	Shepperton	George King	MGM	George King
* CRIMSON CIRCLE, THE	Jan	Shepperton/Welwyn	Wainwright	Universal	Reginald Denham
CROSS MY HEART	Nov	Pinewood	B&D-Paramount	Paramount	Bernard Mainwaring
Dancing Boy see Beloved Imposter					Syd Courtenay
* DARBY AND JOAN	Dec	Rock, Elstree	Rock Studios	MGM	Victor Saville
*DARK JOURNEY	Aug	Denham	London-Victor Saville	United Artists	James A Fitzpatrick
* DAVID LIVINGSTONE	Jul	Shepperton	Fitzpatrick Prods	MGM	Thomas G Cooper
* DAWN, THE		(Hibernia)	Thomas Cooper	International	RA Hopwood
DIGGING FOR GOLD			Ace	Ace	Tom Walls
* DISHONOUR BRIGHT	Jun	Denham	Cecil	GFD	John Blakeley
* DODGING THE DOLE	Apr	Southall	Mancunian	Mancunian	Herbert Brenon
*DOMINANT SEX, THE	Oct	BIP, Elstree	BIP	ABPC	Arthur Woods
* DON'T GET ME WRONG	Sep	Teddington	WB-FN	FN	David Macdonald
DOUBLE ALIBI	Dec	Wembley	Fox	Fox	
Double Error see The Price of Folly					
DREAM DOCTOR	May		Bernard Smith-Widgery R Newman	MGM	Widgery R Newnan
* DREAMING LIPS	Aug	Denham	Trafalgar Films	United Artists	Paul Czinner
* DREAMS COME TRUE (THE WORLD IS ALL MINE)	Jul	Ealing	London & Continental	Reunion	Reginald Denham



Title	Date	Studio	Production Co (s)	Distributor	Director(s)
* DUSTY ERMINE	Jan	JH, Elstree/ Walton-on- Thames	Twickenham	Wardour	Bernard Vorhaus
EARLY BIRD, THE	May	Highbury	Crusade	Paramount	Donovan Pedelty
* EAST MEETS WEST (HANDS OFF)	Mar	Shepherd's Bush	Gaumont	Gaumont	Herbert Mason
* EDGE OF THE WORLD, THE	Jun	Rock, Elstree	Rock St	BIED	Michael Powell
* EDUCATED EVANS	Mar	Teddington	WB-FN	FN	William Beaudine
ELDER BROTHER, THE	Nov	Shepperton	Triangle	Paramount	Frederick Hayward
* END OF THE ROAD, THE	Aug	Wembley	Fox	Fox	Alex Bryce
Eunuch of Stamboul see The Secret of Staraboul					
* EVERYBODY DANCE	Mar	Islington	Gainsborough	Gaumont	Charles Reiner
* EVERYTHING IN LIFE (BECAUSE OF LOVE)	Jul	Highbury	Tudor	Columbia	J Elder Wills
EVERYTHING IS THUNDER	Feb	Shepherd's Bush	Gaumont	Gaumont	Milton Roomer
FAIR EXCHANGE	Feb	Teddington	WB-FN	WB	Ralph Ince
Fall of an Empire see Spy of Napoleon					
* FAREWELL AGAIN (TROOPSHIP)	Nov	Denham	Pendennis-London	United Artists	Tim Whelan
FAREWELL TO CINDERELLA	Nov	Walton-on- Thames	GS Enterprises	Radio	P Maclean Rogers
* FEATHER YOUR NEST	Nov	Ealing	ATP	ABFD	William Beaudine
* FIND THE LADY FINE	Feb	Wembley	Fox	Fox	Roland Gillett
FEATHERS	Jul	Beaconsfield	British Lion	British Lion	Leslie Hiscott
* FIRE OVER ENGLAND	Jul	Denham	Pendennis-London	United Artists	William K Howard
* FLYING DOCTOR, THE		(Pagewood)	Gaumont-National Studios	GFD	Miles Mander
Forever and Ever see Jump for Glory					
* FORGET-ME-NOT (LULLABY)		Worton Hall	London	United Artists	Zoltan Korda, Stanley Irving
* FOR VALOUR	Dec	Shepperton	Capitol	GFD	Tom Walls
* FULL SPEED AHEAD (FULL STEAM AHEAD)		Wembley	Lawrence Huntington	Paramount	Lawrence Huntington
FULL STEAM			Ace	Ace	RA Hopwood
Full Steam Ahead see Full Speed Ahead					
Full Tilt see Knights For a Day					
Gang see Crime Over London					
GANG SHOW, THE	Dec	Pinewood	Herbert Wilcox	GFD	Alfred Goulding
* GAY ADVENTURE, THE	Feb	Welwyn	Grosvenor	Pathe	Sinclair Hill
Gay Reality see Luck of the Turf					
General Goes Too Far, The see The High Command					
* GOOD MORNING, BOYS	Oct	Islington	Gainsborough	Gaumont	Marcel Varnel
* GRAND FINALE	Jul	Shepperton	B&D-Paramount	Paramount	Ivar Campbell
* GREAT BARRIER, THE	Mar	Shepherd's Bush	Gaumont	GB	Milton Rosmer
Great Divide, The see The Great Barrier					
* GUILTY MELODY	Jan	Ealing	Franco-London	ABFD	Richard Poittier
* GYPSY	Aug	Teddington	WB-FN	WB	Roy William Neill
* GYPSY MELODY	Apr	BIP, Elstree	British Artistic	Wardour	Edmond T Greville
* HAIL AND FAREWELL	Jul	Teddington	WB-FN	FN	Ralph Ince
Hands Off see East Meets West					
* HEAD OFFICE	Jun	Teddington	WB-FN	WB	Melville Brown
* HEAD OVER HEELS	Jun	Shepherd's Bush	Gaumont	Gaumont	Sonnie Hale
* HEARTS OF HUMANITY (ABIDE WITH ME)	Jun	Shepperton	UK Films	APD	John Baxter
* HEIRLOOM MYSTERY, THE		Walton-on- Thames	GS Enterprises	Radio	P Maclean Rogers
* HIGH COMMAND, THE (THE GENERAL GOES TOO FAR)	Nov	Ealing	Fanfare Pictures	ABFD	Thorold Dickinson
HIGHLAND FLING	Mar	Wembley	Fox	Fox	Manning Haynes
* HIS LORDSHIP (THE NELSON TOUCH)	Jun	Shepherd's Bush	Gaumont	Gaumont	Herbert Mason
His Majesty's Pyjamas see Love in Exile					
Horse see Song of the Road					
* HOUSE BROKEN	Apr	Rock, Elstree	B&D-Paramount	Paramount	Michael Hankinson
* HOUSE OF THE SPANIARD, THE	Apr	Ealing	Phoenix Films	ABFD	Reginald Denham
Humpty Dumpty see If I Were Rich					

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
IF I WERE RICH (HUMPTY DUMPTY)	Apr	Walton-on-Thames	Randall Faye	Radio	Randall Faye
INTERNATIONAL REVIEW	Jul	Medway	Medway	NPDF	Buddy Harris
* INTERRUPTED HONEYMOON, THE	Feb	Beaconsfield	British Lion	British Lion	Leslie Hiscott
Interval for Romance see The Street Singer					
* IN THE SOUP	Feb	Twickenham	Twickenham	Twickenham	Henry Edwards
* IRISH AND PROUD OF IT (NEVER GO HOME)	Sep	Wembley	Crusade	Paramount	Donovan Pedelty
IRISH FOR LUCK (MEET THE DUCHESS)	Aug	Teddington	WB-FN	FN	Arthur Woods
* IT'S A GRAND OLD WORLD		Beaconsfield	Ton Arnold	British Lion	Herbert Smith
* IT'S IN THE BAG (IT'S NOT ME, IT'S HIM)	Apr	Teddington	WB-FN	WB	William Beaudine
* IT'S LOVE AGAIN	Jan	Shepherd's Bush	Gaumont	Gaumont	Victor Saville
It's Not Me, It's Him see It's in the Bag					
* IT'S YOU I WANT	Jun	Beaconsfield	British Lion	British Lion	Ralph Ince
* JUGGERNAUT	Apr	Twickenham	JH Prods	Wardour	Henry Edwards
* JUMP FOR GLORY (FOREVER AND EVER/THIEF IN THE NIGHT)	Nov	Worton Hall	Criterion	United Artists	Raoul Walsh
* KATHLEEN MAVOUREEN	Oct	Welwyn	Argyle British	Wardour	Norman Lee
* KEEP YOUR SEATS PLEASE	Apr	Ealing	ATF	ABFD	Monty Banks
* KING OF HEARTS	Jan	Cricklewood	Butcher's	Butcher's	Oswald Mitchell, Walter Tennyson
* KING SOLOMON'S MINES	Oct	Shepherd's Bush	Gaumont	GFD	Robert Stevenson
Kiss and Make up see She Knew What She Wanted					
KNIGHTS FOR A DAY (FULL TILT)	Mar	Welwyn	Pearl	Pathe	Norman Lee
* KNIGHT WITHOUT ARMOUR	Oct	Denham	London	United Artists	Jacques Feyder
* LABURNUM GROVE	Feb	Ealing	ATP	ABFD	Carol Reed
LANDSLIDE	Nov	Wembley	Crusade	Paramount	Donovan Pedelty
* LAND WITHOUT MUSIC	Jul	Denham	Capitol	GFD	Walter Forde
* LILAC DOMINO, THE	Dec	Welwyn	Grafton-Capitol-Cecil	United Artists	Friedrich Zelnik
* LIMPING MAN, THE	Sep	Welwyn	Welwyn	Pathe	Walter Summers
* LIVE AGAIN	Jul	Rock, Elstree	Morgan Prods	NPDF	Arthur Maude
* LONDON MELODY	Sep	BIP, Elstree/Pinewood	Herbert Wilcox	GFD	Herbert Wilcox
* LONELY ROAD, THE	Mar	Ealing	ATP	ABFD	James Flood
* LOVE AT SEA	Feb	B&D, Elstree/Rock, Elstree	B&D-Paramount	Paramount	Adrian Brunel
* LOVE FROM A STRANGER	Oct	Denham	Trafalgar	United Artists	Rowland V Lee
* LOVE IN EXILE (HIS MAJESTY'S PYJAMAS)		Worton Hall	Capitol	GFD	Alfred Werker
* LOVE UP THE POLE	Jul	Cricklewood	British Comedies-Butcher's-Hope Bell	Butcher's	Clifford Gulliver
LUCK OF THE TURF (GAY REALITY)	Jul	Walton-on-Thames	Randall Faye	Radio	Randall Faye
Lullaby see Forget-Me-Not					
* MAKE UP	Nov	Shepperton	Standard International	ABFD	Alfred Zeisler
* MAN BEHIND THE MASK, THE	Jan	Rock, Elstree	Joe Rock	MGM	Michael Powell
* MAN IN THE MIRROR, THE	Jul	JH, Elstree	JH Prods	Wardour	Maurice Elvey
MAN WHO CHANGED HIS MIND, THE	Mar	Islington	Gainsborough	Gaumont	Robert Stevenson
Man With Your Voice see Talk of the Devil					
* MAYFAIR MELODY	Nov	Teddington	WB-FN	WB	Arthur Woods
Meet the Duchess see Irish For Luck					
* MELODY OF MY HEART	Mar	Beaconsfield	Incorporated Talking Films	Butcher's	Wilfred Noy
* MEN ARE NOT GODS (TRIANGLE)	Aug	Denham	London	United Artists	Walter Reisch
* MEN OF YESTERDAY		Shepperton	UK	APD	John Baxter
MIDNIGHT AT MADAME TUSSAUDS	Oct	Highbury	Premier Sound Films	Paramount	George Pearson
* MIDNIGHT MENACE (MIDNIGHT SPECIAL)	Dec	Pinewood	Grosvenor Sound Films	ABFD	Sinclair Hill
Midnight Special see Midnight Menace					
* MILLIONS	Apr	BIP, Elstree	Herbert Wilcox	GFD	Leslie Hiscott
* MILL ON THE FLOSS	Oct	Shepperton	Morgan Prods	NPDF	Tim Whelan
* MOONLIGHT SONATA	Aug	Denham	Pall Mall	United Artists	Lothar Mendes
* MURDER BY ROPE	Jun	Shepperton	B&D-Paramount	Paramount	George Pearson
Murder Gang see Sensation					
Murder in the Stalls see Not Wanted on Voyage					

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MY PARTNER MR. DAVIS			Oxford	RKO	Claude Autant-Lara
Navy Eternal, The see Our Fighting Navy Nelson Touch, The see His Lordship					
Never Go Home see Irish and Proud of It					
No Escape (Edmond T Greville) see Secret Lives					
* NO ESCAPE	Oct	Welwyn	Welwyn	Pathe	Norman Lee
NOT SO DUSTY	Mar	Walton-on- Thames	GS Enterprises-Bow Bells	Radio	P Maclean Rogers
NOTHING LIKE PUBLICITY	Jul	Walton-on Thames	GS Enterprises	Radio	P Maclean Rogers
Northing Tramp see Strangers on a Honeymoon					
* NOT WANTED ON VOYAGE (MURDER IN THE STALLS)	Aug	Beaconsfield	Delta	British Lion	Emil Reinert
No.7 Blank Square see Bed and Breakfast					
Odds on Love, The see Two on a Doorstop					
* O.H.M.S.	Jul	Shepherd's Bush	Gaumont	Gaumont	Raoul Walsh
* O-KAY FOR SOUND	Dec	Islington	Gainsborough	GFD	Marcel Varnel
OLYMPIC HONEYMOON	May	Ealing	London Screenplays- Fanfare	RKO	Alfred Gouling
Open House see Playbox Adventure					
* OUR FIGHTING NAVY (THE NAVY ETERNAL)	Oct	Pinewood	Herbert Wilcox	GFD	Norman Walker
OURSELVES ALONE	Feb	BIP, Elstree	BIP	Wardour	Walter Summers, Brian Desmond Hurst
* PAGLIACCI	Aug	BIP, Elstree	Trafalgar	United Artists	Karl Grune
PAL O' MINE	Feb	Bushey	Film Sales	Radio	Widgey R Newman
PATRICIA GETS HER MAN	Dec	Teddington	WB-FN	FN	Reginald Purdell
PICCADILLY PLAYTIME			Ace	Ace	Frank Green
PLAYBOX ADVENTURE (OPEN HOUSE)	Mar	JH, Elstree	B&D-Paramount	Paramount	WP Kellino
Playing the Game see It's a Grand Old World					
* PLEASE TEACHER	Nov	BIP, Elstree	BIP	Wardour	Stafford Dickens
* POT LUCK	Jan	Islington	Gainsborough	Gaumont	Tom Walls
PRICE OF FOLLY, THE (DOUBLE ERROR)	Jun	Welwyn	Welwyn	Pathe	Walter Summers
PRISON BREAKER, THE	Jan	Walton-on- Thames	George Smith	Columbia	Adrian Brunel
RADIO LOVER	Feb	BIP, Elstree	City Film Corp	ABFD	Austin Melford, Paul Capon
* REASONABLE DOUBT	Aug	Shepperton	Pascal Film Prods	MGM	George King
* REMBRANDT	May	Denham	London	United Artists	Alexander Korda
* RHYTHM IN THE AIR	Apr	Wembley	Fox	Fox	Arthur Woods
Robert Burns see Auld Lang Syne					
* ROMANCE IN FLANDERS, A (WIDOW'S ISLAND)	Oct	Hammersmith	Franco-London	British Lion	Maurice Elvey
* SABOTAGE	Jun	Shepherd's Bush	Gaumont	Gaumont	Alfred Hitchcock
SCARAB MURDER CASE, THE	Oct	Pinewood	B&D-Paramount	Paramount	Michael Hankinson
SCAT BURGLARS, THE	Jan	Hammersmith	New Ideal	MGM	Leslie Rowson
* 2nd BUREAU	Oct	Shepperton	Premier-Stafford Prods	Radio	W Victor Hanbury
* SECRET LIVES (NO ESCAPE)	Oct	Ealing	Phoenix- International	ABFD	Edmond T Greville
* SECRET OF STAMBOUL, THE (EUNUCH OF STAMBOUL)	Jun	Shepperton	Wainwright	GFD	Andrew Marton
SENSATION (MURDER GANG)		BIP, Elstree	BIP	ABPC	Brian Desmond Hurst
* SEVEN SINNERS (THE WRECKER)	Feb	Shepherd's Bush	Gaumont	Gaumont	Albert de Courville
She Got What She Wanted see Clothes and the Woman					
* SHE KNEW WHAT SHE WANTED (KISS AND MAKE UP)	Mar	BIP, Elstree	Rialto	Wardour	Thomas Bentley
* SHIPMATES O' MINE	Mar	Cricklewood	TA Welsh Prods	Butcher's	Oswald Mitchell
* SHOW FLAT	Jul	Shepperton	B&D-Paramount	Paramount	Bernard Mainwaring
* SHOW GOES ON, THE	Dec	Ealing	ATP	ABFD	Basil Dean
SIDE STREET ANGEL	Nov	Teddington	WB-PN	WB	Ralph Ince
* SILVER BLAZE	Oct	Twickenham	Twickenham	ABPC	Thomas Bentley

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
* SING AS YOU SWING (CALLING ALL STARS)	Oct	Rock, Elstree	Rock St	BIED	Redd Davis
* SOMEONE AT THE DOOR	Feb	BIP, Elstree	BIP	Wardour	Herbert Brenon
* SONG OF FREEDOM, THE	Mar	Beaconsfield	Hammer	British Lion	J Elder Wills
* SONG OF THE ROAD (HORSE)	Sep	Shepperton	UK Films	Sound City	John Baxter
* SOUTHERN ROSES	May	Denham	Grafton	GFD	Friedrich Zelnik
* SPLINTERS IN THE AIR	Sep	Pinewood	Herbert Wilcox	GFD	Alfred Goulding
* SPORTING LOVE	May	Beaconsfield	Hammer-British Lion	British Lion	J Elder Wills
* SPY OF NAPOLEON (FALL OF AN EMPIRE)	May	JH, Elstree	JH Prods	Wardour	Maurice Elvey
Standing Room Only see Busman's Holiday					
* STARDUST	Nov	Rock, Elstree	Morgan	British Lion	Melville Brown
Star Falls From Heaven, A see A Star Fell From Heaven					
* STAR FELL FROM HEAVEN, A	Mar	BIP, Elstree	BIP	Wardour	Paul Merzbach
* STORM IN A TEACUP	Nov	Denham	London-Victor Saville	United Artists	Victor Saville, Ian Dalrymple
STRANGE CARGO (BREAKER'S AHEAD)	Jan	BSD, Elstree	Lawrence Huntington	Paramount	Lawrence Huntington
* STRANGE EXPERIMENT	Oct	Wembley	Fox	Fox	Albert Parker
* STRANGERS ON A HONEYMOON (NORTHING TRAMP)	May	Shepherd's Bush	Gaumont	Gaumont	Albert de Courville
* STREET SINGER, THE (INTERVAL FOR ROMANCE)	Nov	Pinewood	British National	ABPC	Jean de Marguenat
* SUCH IS LIFE	Aug	Shepperton	Incorporated Talking Films	NPPD	Randall Faye
* SWEENEY TODD, THE DEMON BARBER OF FLEET STREET	Jan	Shepperton	George King	MGM	George King
* TAKE A CHANCE	Aug	Ealing	Grosvenor Sound Films	ABFD	Sinclair Hill
* TAKE MY TIP (THE COUNT'S LIVERY)	Oct	Shepherd's Bush	Gaumont	GFD	Herbert Mason
* TALK OF THE DEVIL (MAN WITH YOUR VOICE)	Oct	Pinewood	B&D	United Artists	Carol Reed
Tattenham Corner see All In					
TENTH MAN, THE	Dec	BIP, Elstree	BIP	Wardour	Brian Desmond Hurst
THEY DIDN'T KNOW		Beaconsfield	British Lion	MGM	Herbert Smith
Thief In the Night see Jump for Glory)					
* THIS GREEN HELL		Walton-on-Thames	Randall Faye	Radio	Randall Faye
* THIS'LL MAKE YOU WHISTLE Thousand Windows, The see Crime Over London	Jun	BIP, Elstree	Herbert Wilcox	GFD	Herbert Wilcox
* THREE MAXIMS, THE Three on a Honeymoon see Where's Sally	Feb	Independent/B&D, Elstree	Wilcox-Cie Pathe Consortium	GFD	Herbert Wilcox
* THUNDER IN THE CITY	Aug	Denham	Atlantic	United Artists	Marion Goring
TO CATCH A THIEF	May	Walton-on-Thames	GS Enterprises	Radio	P Maclean Rogers
* TOILERS OF THE SEA	Oct	Wembley	Beaumont	Columbia	Selwyn Jepson
TOUCH OF THE MOON, A		Walton-on-Thames	GS Enterprises	Radio	P Maclean Rogers
Triangle see Men Are Not Gods					
Troopship see Farewell Again					
TWELVE GOOD MEN	Feb	Teddington	WB-FN	WB	Ralph Ince
* TWO ON A DOORSTEP (ODDS ON LOVE)	Feb	Rock, Elstree	B&D-Paramount	Paramount	Lawrence Huntington
* TWO'S COMPANY	Jan	B&D, Elstree	B&D-Soskin	United Artists	Tim Whelan
Tzigane see Gypsy					
* UNDERNEATH THE ARCHES	Jul	Twickenham	Twickenham	Wardour	Redd Davis
* UNDER THE RED ROBE	Dec	Denham	New World	20th Cent-Fox	Victor Sjöström
VANDERGILT DIAMOND MYSTERY, THE (COPPERHEAD)	Nov	Shepperton	Winwood Pictures	Radio	Randall Faye
* VARIETY PARADE	Sep	Cricklewood	Malcolm	Butcher's	Oswald Mitchell
VICAR OF BRAY, THE	Nov	Hammersmith/Twickenham	JH Prods	ABPC	Henry Edwards
VULTURE, THE	Oct	Teddington	WB-FN	FN	Ralph Ince
WAKE UP FAMOUS	Oct	Shepperton	Premier-Stafford	Radio	Gene Gerrard
* WANTED	Dec	Shepperton	Embassy	Sound City	George King
WEDNESDAY'S LUCK	Mar	B&D, Elstree	B&D-Paramount	Paramount	George Pearson
* WELL DONE, HENRY	Nov	Cricklewood	Neville Clarke-Butcher's	Butcher's	Wilfred Noy
* WHERE'S SALLY? (THREE ON A HONEYMOON)	Jan	Teddington	WB-FN	FN	Arthur Woods
WHERE THERE'S A WILL	Feb	Islington	Gainsborough	Gaumont	William Beaudine
Widow's Island see A Romance In Flanders					

Films in Production

1936

<b>Title</b>	<b>Date</b>	<b>Studio</b>	<b>Production Co (s)</b>	<b>Distributor</b>	<b>Director(s)</b>
* WINDBAG THE SAILOR	Oct	Islington	Gainsborough	Gaumont	William Beaudlne
* WINGS OF THE MORNING	May	Denham	New World Pictures	20th Cent-Fox	Harold Schuster
* WINGS OVER AFRICA	Jul	Shepperton	Premier-Stafford	Radio	Ladislao Vajda
World is All Mine, The see Dreams Come True					
Wrecker, The see Seven Sinners					
* YOU MUST GET MARRIED	Jan	Walton-on-Thames	City Film Corp	GFD	Leslie Pearce
<u>Appendix</u>					
Avenging Hand, The			John Stafford	Radio	W Victor Hanbury
Bank Messenger Mystery, The			Hammer	Renoun	Lawrence Huntington
Howard Case, The			Sovereign	Universal	Frank Richardson
Murder at the Cabaret			MB Prods	Paramount	Reginald Fogwell
Music Maker, The			Inspiration	MGM	Horace Shepherd
* Skylarks			Reunion	Reunion	Thornton Freeland
Terror on Tiptoes			MB Prods	New Realm	Louis Renoir
Unlucky Jim			Master	Radio	Harry Marks
Voice of Ireland			Victor Haddick	ICC	Victor Haddick



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ACADEMY DECIDES, THE			UK Films	MGM	John Baxter
* ACTION FOR SLANDER	Mar	Denham	London-Saville	United Artists	Tim Whelan
AGAINST THE TIDE (WITH THE TIDE)	Jan	Cricklewood	Fox	Fox	Alex Bryce
Agony Column see The Villiere Diamond					
* ALF'S BUTTON AFLOAT	Nov	Islington	Gainsborough	GFD	Marcel Varnel
* ANGELUS, THE	Apr	Twickenham	St Margaret's	Ambassador	Thomas Bentley
AROUND THE TOWN (SONG WRITERS ON PARADE)	May	Beaconsfield	British Lion	British Lion	Herbert Smith
* BANK HOLIDAY	Sep	Islington	Gainsborough	GFD	Carol Reed
* BEHIND YOUR BACK	Mar	Wembley	Crusade	Paramount	Donovan Pedelty
BELLS OF ST. MARY'S, THE	Jun	Shepperton	Fitzpatrick	MGM	James A Fitzpatrick
Black Trunk, see Passenger to London					
BLARNEY (BORDER BLARNEY/ THIS IRISH QUESTION)	Sep	(Ireland)	OD Prods	ABFD	Harry O'Donovan
BLONDES FOR DANGER	Oct	Beaconsfield	Wilcox	British Lion	Jack Raymond
Bone of Contention see There Was a Young Man					
Border Blarney see Blarney					
* BREAK THE NEWS	Sep	Pinewood	Jack Buchanan	GFD	Rene Clair
* BRIEF ECSTASY	Apr	Ealing	IFP-Phoenix	ABFD	Edmond T Greville
* CAPTAIN'S ORDERS	Aug	Worton Hall	Liberty	Liberty	Ivar Campbell
CARRY ON LONDON		Ace	Ace	Ace	DR Frazer
* CATCH AS CATCH CAN	Mar	Wembley	Fox	Fox	Roy Kellino
* CAVALIER OF THE STREETS, THE	Feb	Pinewood	B&D-Paramount	Paramount	Harold French
* CHALLENGE, THE	Sep	Denham	London-Denham	United Artists	Milton Rosmer
* CHANGE FOR A SOVEREIGN	Apr	Teddington	WB-FN	FN	Maurice Elvey
* CHINATOWN NIGHTS (THE RETURN OF KIN FANG)	May		Victory	Columbia	Anthony Frenguelli
* CHIPS	Nov	Cricklewood	British Fine Art Pictures	British Fine Art Pictures	Edward Godal
CLAYDON TREASURE MYSTERY, THE (SHAKESPEARE MURDERS)	Dec	Wembley	Fox	20th Cent-Fox	Manning Haynes
Clock The see The Fatal Hour					
* COMMAND PERFORMANCE	Jun	Pinewood	Grosvenor	GFD	Sinclair Hill
COMPULSORY WIFE, THE	Feb	Teddington	WB-FN	WB	Arthur Woods
CONCERNING MR. MARTIN (THE CROOKED GENTLEMAN)	Jan	Wembley	Fox	Fox	Roy Kellino
CONCERT PARTY		Ace	Ace	Ace	RA Hopwood
Copper-Proof see The Perfect Crime					
Crooked Gentleman, The see Concerning MR. Martin					
DANCE OF DEATH, THE (THE VENGEANCE OF KALI)	Oct	Cricklewood	Glenrose Film Prods	Fidelity	Gerald Blake
* DANGEROUS FINGERS	Sep	Welwyn	Rialto	Pathe	Norman Lee
* DARK STAIRCASE, THE (FROM THE DARK STAIRCASE)	Jun	Teddington	WB-FN	WB	Arthur Woods
* DARTS ARE TRUMPS (MATCH POINT)	Dec	Walton-on-Thames	George Smith	RKO	P Maclean Rogers
* DEAD MEN TELL NO TALES (NORWICH VICTIMS)	Nov	Welwyn	British National	ABPC	David Macdonald
Death Adda Up se MR. Smith Carries On					
* DEATH CROONS THE BLUES	Sep	Twickenham	Margaret's	MGM	David Macdonald
DERELICT, THE			MV Gover-Roaenfall	Independent	Harold Simpson
DEVIL'S ROCK	Aug	(Ireland)	GG Burger	Columbia	Germain Burger
DIAL 999	Sep	Wembley	Fox	20th Cent-Fox	Lawrence Huntington
* DINNER AT THE RITZ (FOLLOW SUN/RIVIERA)	Aug	Denham	New World	20th Cent-Fox	Harold Schuster
* DIVORCE OF LADY X, THE	Aug	Denham	London-Denham	United Artists	Tim Whelan
DR, SIN FANG	Mar	Hammersmith	Victory	MGM	Anthony Frenguelli
* DR, SYN	May	Islington	Gaumont	GFD	Roy William Neil
DOUBLE EXPOSURES	Feb	Shepperton	Triangle	Paramount	John Paddy Carstairs
* DOUBLE OR QUILTS	Dec	Teddington	WB-FN	WB	Roy William Neill
* DRUM, THE	May	Denham	London-Denham	United Artists	Zoltan Korda
EAST OF LUDGATE HILL	Sep	Wembley	Fox	20th Cent-Fox	Manning Haynes
EASY RICHES (IN THE MONEY)	Sep	Walton-on-Thames	GS Enterprises	RKO	P Maclean Rogers
FATAL HOUR, THE (THE CLOCK)	Mar	Pinewood	B&D-Paramount	Paramount	George Pearson
FATHER STEPS OUT		Walton-on-Thames	George Smith	Radio	P Maclean Rogers

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
* FIFTY-SHILLING BOXER		Walton-on-Thames	George Smith	Radio	P Maclean Rogers
* FIRST AND THE LAST, THE	May	Denham	London-Denhan	Columbia	Basil Dean
FIRST NIGHT	Apr	Wembley	Crusade	Paramount	Donovan Pedelty
* E5 MAN, THE	Feb	Wembley	Fox	Fox	Albert Parker
Follow the Sun see Dinner at the Ritz					
* FOLLOW YOUR STAR	Nov	Pinewood	Belgrave	GFD	Sinclair Hill
FOOTLIGHTS			Ace	Ace	RA Hopwood
Four Dark Hours see The Green Cockatoo					
* FRENCH LEAVE	Jan	Welwyn	Welwyn	Pathe	Norman Lee
* FROG, THE	Jan	Pinewood	Herbert Wilcox	GFD	Jack Raymond
From the Dark Stairway see The Dark Staircase					
* GANGWAY	Apr	Pinewood	Gaumont	GFD	Sonnie Hale
* GIRL IN THE TAXI, THE	Feb	Ealing	British Unity	ABFD	André Berthomieu
Girl Was Young, The see Young and Innocent					
* GLAMOROUS NIGHT	Feb	BIP, Elstree	ABPC	ABPC	Brian Desmond Hurst
GLAMOUR GIRL (LOVE INSURANCE)	Nov	Teddington	WB-FN	WB	Arthur Woods
GREEN COCKATOO, THE (FOUR DARK HOURS)	Jan	Denham	New World	20th Cent-Fox	William Cameron Menzies
Have You Come for Me? See You Live and Learn					
He Was Her Man see We're Going to be Rich					
* HOLIDAY'S END	Jan	Pinewood	B&D-Paramount	Paramount	John Paddy Carstairs
* HOUSEMASTER	Nov	AB,Elstree	ABPC	ABPC	Herbert Brenon
HOUSE OF SILENCE, THE	Jan	Shepperton	George King	MGM	RK Neilson Baxter
Husbands Don't Care see Merely MR. Hawkins					
I CLAUDIUS		Denham	cancelled		Josef von Sternberg
INCIDENT IN SHANGHAI	Sep	Pinewood	B&D-Paramount	Paramount	John Paddy Carstairs
In the Money see Easy Riches					
INTIMATE RELATIONS	Jan	Highbury	Tudor	ABFD	Clayton Hutton
* I SEE ICE	Oct	Ealing	ATP	ABFD	Anthony Kimmins
Island Man see West of Kerry					
It's a Fair Cop see Leave It To Me					
IT'S IN THE BLOOD	Jun	Teddington	WB-FN	FN	Gene Gerrard
IT'S NEVER TOO LATE TO MEND (NEVER TOO LATE TO MEND)	Jan	Shepperton	George King	MGM	David Macdonald
IT'S NOT CRICKET	Jan	Teddington	WB-FN	FN	Ralph Ince
JENNIFER HALE	Jun	Wembley	Fox	20th Cent-Fox	Bernard Mainwaring
* JERICHO	Mar	Pinewood	Buckingham	GFD	Thorn ton Freeland
JOHN HALIFAX GENTLEMAN	Dec	Shepperton	George King	MGM	George King
* JUST LIKE A WOMAN (SUNSET RACKET,)	Oct	AB, Elstree	ABPC	ABPC	Paul L Stein
* KATE PLUS TEN	Nov	Shepperton	Wainwright	GFD	Reginald Denham
* KEEP FIT	May	Ealing	ATP	ABPD	Anthony Kimmins
* KICKING THE MOON AROUND	Nov	Pinewood	Vogue	GFD	Walter Forde
* LANCASHIRE LUCK	Sep	Pinewood	B&D-Paramount	Paramount	Henry Cass
* LAST ADVENTURERS, THE	Apr	Shepperton	Conway	Sound City	Roy Kellino
LAST CHANCE, THE	Aug	Welwyn	Welwyn	Pathe	Thomas Bentley
LAST CURTAIN, THE	Jun	Pinewood	B&D-Paramount	Paramount	David Macdonald
LAST ROSE OF SUMMER, THE	May	Shepperton	Fitzpatrick	MGM	James A Fitzpatrick
* LEAVE IT TO ME (IT'S A FAIR COP)	Jun	Beaconsfield	British Lion-Tom Arnold	British Lion	Herbert Smith
* LET'S MAKE A NIGHT OF IT	Mar	BIP, Elstree	ABPC	ABPC	Graham Cutts
Lie Detector, The see Who Killed John Savage?					
* LILY OF LACUNA	Nov	Walton-on-Thames	Butcher's	Butcher's	Oswald Mitchell
* LITTLE MISS SOMEBODY	Aug	Walton-on-Thames	Mondover	Butcher's	Walter Tennyson
LIVE WIRE, THE (THREE MEN ON A HORSE/PLUNDER IN THE AIR)	Apr	Beaconsfield	Tudor	British Lion	Herbert Brenon
LONDONDERRY AIR, THE	Jun	Wembley	Fox	20th Cent-Fox	Alex Bryce
Love Insurance see Glamour Girl					
LUCKY JADE	Jan	Welwyn	Welwyn	Paramount	Walter Summers

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
MACUSHLA	Jul	Wembley	Fox	20th Cent-Fox	Alex Bryce
* MADEMOISELLE DOCTEUR	Jul	Worton Hall	Grafton-Trafalgar	United Artists	Edmond T Greville
* MAKE IT THREE	Nov	Twickenham	St Margaret's	MGM	David Macdonald
* MAN WHO MADE DIAMONDS, THE	Mar	Teddington	WB-FN	FN	Ralph Ince
Match Point see Darts and Trumps					
* MELODY AND ROMANCE	Feb	Beaconsfield	British Lion	British Lion	Maurice Elvey
MEMBER OF THE JURY	Feb	Wembley	Fox	Fox	Bernard Malnwarding
* MERELY MR. HAWKINS (HUSBANDS DON'T CARE)	Nov	Walton-on-Thames	George Smith	RKO	P Maclean Rogers
* MERRY COMES TO TOWN	Apr	Shepperton	Embassy	Sound City	George King
* MINSTREL BOY, THE	Jul	MP, Elstree	Dreadnought	Butcher's	Sidney Morgan
MISSING, BELIEVED MARRIED (MISSING FROM HOME)	Jul	Pinewood	B&D-Paramount	Paramount	John Paddy Carstairs
Missing From Home see Missing, Believed Married					
* MR. REEDER IN ROOM 13 (MR. REEDER SEES IT THROUGH)	Oct	Welwyn	British National	ABPC	Norman Lee
MR. Reeder Sees It Through see MR. Reeder in Room 13					
* MR. SATAN	Aug	Teddington	WB-FN	FN	Arthur Woods
MR. SMITH CARRIES ON (DEATH ADDS UP)	Jun	Pinewood	B&D-Paramount	Paramount	Lister Laurance
* MR. STRINGFELLOW SAYS NO	Jan	Shepperton	Incorporated Talking Films	NFPD	Randall Faye
* MURDER IN THE FAMILY	Oct	Wembley	Fox	20ch Cent-Fox	Albert Parker
MURDER TOMORROW	Dec	Cricklewood	Crusade	Paramount	Donovan Pedelty
MUSEUM MYSTERY (MUSEUM PEACE)	Feb	Pinewood	B&D-Paramount	Paramount	Clifford Gulliver
Museum Peace see Museum Mystery					
Music and Mystery see The Singing Cop					
* MUTINY OF THE ELSINORE	Jun	Welwyn	Argyle British	ABPC	Roy Lockwood
Never too Late to Mend see Its Never too Late to Mend					
* NIGHT RIDE	Apr	Pinewood	B&D-Paramount	Paramount	John Paddy Carstairs
* NON-STOP NEW YORK	Mar	Shepherd's Bush	Gaumont	GFD	Robert Stevenson
Norwich Victims see Dead Men Tell No Tales					Albert de Courville
* OH BOY! (OLD BOY)	Jun	AB, Elstree	ABPC	ABPC	Marcel Varnel
* OH, MR. PORTER!	Jun	Islington	Gainsborough	GFD	
Old Boy see Oh Boy!					
* OLD MOTHER RILEY	Jun	Cricklewood	Butcher's-Hope-Bell	Butcher's	Oswald Mitchell
OVERCOAT SAM			UK	MGM	Wallace Orton
* OVER SHE GOES	Jun	AB, Elstree	ABPC	ABPC	Graham Cutts
* OVER THE MOON	Oct	Denham	Denham-London	United Artists	William K Howard
* OWD BOB	Aug	Islington	Gainsborough	GFD	Robert Stevenson
PAID IN ERROR	Oct	Walton-on-Thames	George Smith	Columbia	P Maclean Rogers
* PARADISE FOR TWO (THE PLAYBOY)	Jul	London-Denham	Denham	United Artists	Thornton Freeland
PASSENGER TO LONDON (THE BLACK TRUNK)	Mar	Wembley	Fox	Fox	Lawrence Huntington
PEARLS BRING TEARS	Feb	Walton-on-Thames	CS Enterprises	Columbia	Manning Haynes
* PENNY POOL, THE	Apr	Highbury	Mancunian	Mancunian	George Black Jnr
PERFECT CRIME, THE (COPPER-PROOF)	Feb	Teddington	WB-FN	WB	Ralph Ince
Playboy, The see Paradise for Two					
Plunder in the Air see The Live Wire Press					
Button B see Twin Faces					
QUIET PLEASE	Aug	Teddington	WB-FN	FN	Roy William Neill
RACING ROMANCE		Walton-on-Thames	GS Enterprises	Radio	P Maclean Rogers
Radio Revue of 1937 see Let's Make a Night of It					
* RAT, THE	Jul	Denham	Imperator	Radio	Jack Raymond
REMEMBER WHEN	Jul	Shepperton	Embassy	British Lion	David Macdonald
RETURN OF A STRANGER	Mar	Shepperton	Premier-Stafford	Radio	W Victor Hanbury
Return of Sin Fan, The see Chinatown Nights					

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
* RETURN OF THE SCARLET PIMPERNEL, THE	Jun	Denham	London	United Artists	Hanns Schwarz
REVERSE BE MY LOT, THE	Feb	Rock, Elstree	Rock Prods	Columbia	Raymond Stress
* RHYTHM RACKETEER	Jan	Rock, Elstree	Rock Prods	BIED	James Seymour
Riviera see Dinner at the Ritz					
* ROSE OF TRALEE	Feb	Cricklewood	Butcher's	Butcher's	Oswald Mitchell
SAID O'REILLY TO MCNAB	Mar	Islington	Gainsborough	GFD	William Beaudine
* SAILING ALONG	Aug	Pinewood	Gaumont	GFD	Sonnie Hale
* SAM SMALL LEAVES TOWN	Jul	Highbury	British Screen Service	British Screen Service	Alfred Gouling
* SATURDAY NIGHT REVIEW	Jul	Welwyn	Welwyn	Pathe	Norman Lee
* SCHOONER GANG, THE	Aug	Cricklewood	New Garrick	Butcher's	WD Hackney
SCRUFFY	Sep	Cricklewood	Vulcan Pictures	BIEF	Randall Faye
* SECOND BEST BED	Oct	Shepperton	Capitol	GFD	Tom Walls
Secretary in Trouble see Who's Your Lady Friend?					
Sexton Blake and the Master Criminal see Sexton Blake and the Hooded Terror					
* SEXTON BLAKE AND THE HOODED TERROR (SEXTON BLAKE AND THE MASTER CRIMINAL)	Nov	Shepperton	George King	MGM	George King
Shakespeare Murders see The Claydon Mystery					
Shilling for Candles, A, see Young and Innocent					
SHIP'S CONCERT	Feb	Teddington	WB-FN	WB	Leslie Hiscott
SHOOTING STARS	Apr	Cricklewood	Viking	Viking	Eric Humphries
SILVER TOP	Dec	Shepperton	Triangle	Paramount	George King
* SIMPLY TERRIFIC	Nov	Teddington	WB-FN	WB	Roy William Neill
* SINGING COP, THE (MUSIC AMD MYSTERY)	Jun	Teddington/ Rock, Elstree	WB-FN	WB	Arthur Woods
* SKY'S THE LIMIT, THE	Jul	Pinewood	Jack Buchanan	GFD	Lee Garmes, Jack Buchanan
* SMASH AND GRAB	May	Pinewood	Jack Buchanan	GFD	Tim Whelan
SONG IN SOHO			Ace	Ace	RA Hopwood
* SONG OF THE FORGE	Mar	Cricklewood	Butcher's	Butcher's	Henry Edwards
Song Writers on Parade see Around the Town					
* SOUTH RIDING	Jun	Denham	London-Victor Saville	United Artists	Victor Seville
SPRING HANDICAP	Mar	AB, Elstree	ABPC	ABPC	Herbert Brenon
* SQUEAKER, THE	Apr	Denham/ Pinewood	Denham-London	United Artists	William K Howard
* STRANGE ADVENTURES OF MR. SMITH, THE		Walton-on-Thames	George Smith	Radio	P Maclean Rogers
* STRANGE BOARDERS	Nov	Pinewood	Gainsborough	GFD	Herbert Mason
* SUNSET IN VIENNA (VIENNA SUNSET)	Feb	Pinewood	Herbert Wilcox	GFD	Norman Walker
* SWEET DEVIL	Jul	Pinewood	Jack Buchanan	GFD	René Guissart
Sweet Racket see Just Like a Woman					
* TALKING FEET	May	Shepperton	UK	Sound City	John Baxter
TEA LEAVES IN THE WIND	Aug	(Sri Lanka)	Chesterfield	British Screen Service	Ward Wing
TELEVISION TALENT (TELEVISION TROUBLE)	Jun		Alexander Films	Ambassador	Robert Edmunds
Television Trouble see Television Talent					
* TERROR, THE	Oct	AB, Elstree	ABPC	ABPC	Richard Bird
* THANK EVANS	Sep	Teddington	WB-FN	FN	Roy William Neill
THERE WAS A YOUNG MAN (BONE OF CONTENTION)	May	Wembley	Fox	20th Cent-Fox	Albert Parker
This Irish Question see Blarney					
* THISTLEDOWN	Oct	Teddington	WB-FN	WB	Arthur Woods
Three Men on a Horse see The Live Wire					
* TICKET OF LEAVE MAN	Aug	Shepperton	George King	MGM	George King
* TRANSATLANTIC TROUBLE	May	Teddington	WB-PN	FN	William Beaudine
TWIN FACES (PRESS BUTTON B)	Jun	Highbury	Premier Sound Films	Paramount	Lawrence Huntington
UNDER A CLOUD	Jun	Shepperton	Triangle	Paramount	George King
UPTOWN REVUE			Ace	Ace	RA Hopwood
VARIETY HOUR (VARIETY STARS OF 1937)	Jan	Wembley	Fox	Fox	Redd Davis
Variety Stars of 1937 see Variety Hour					
Vengeance of Kali, The see The Dance of Death					

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
* VESSEL OF WRATH	Sep	AB, Elstree	Mayflower Pictures	ABPC	Erich Pommer
VICTORIA THE GREAT	Apr	Denham	Imperator	Radio	Herbert Wilcox
Vienna Sunset see Sunset in Vienna					
VILLIERS DIAMOND, THE (AGONY COLUMN)	Nov	Wembley	Fox	20th Cent-Fox	Bernard Mainwaring
* VIPER, THE	Oct	Teddington	WB-FN	FN	Roy William Neill
* WE'RE GOING TO BE RICH (HE WAS HER MAN)	Oct	Denham	20th Century	20th Cent-Fox	Monty Banks
WEST END FROLICS		Ace	Ace	Ace	RA Hopwood
WEST OF KERRY (ISLAND MAN)	May	Bushey	Irish National Film Corp	Butcher's	Patrick K Heale
* WHAT A MAN!	Sep	Beaconsfield	IFP-Phoenix	British Lion	Edmond T Greville
WHEN THE DEVIL WAS WELL	Feb	Walton-on-Thames	George Smith	Radio	P Maclean Rogers
WHEN THE POPPIES BLOOM AGAIN	Jul	Shepperton	George King	MGM	David Macdonald
WHO KILLED JOHN SAVAGE? (THE LIE DETECTOR)	Mar	Teddington	WB-FN	WB	Maurice Elvey
* WHO'S YOUR LADY FRIEND? (SECRETARY IN TROUBLE)	Jun	Ealing	Dorian	ABFD	Carol Reed
WHY PICK ON ME?		Walton-on-Thames	GS Enterprises	Radio	P Maclean Rogers
* WIFE OF GENERAL LING, THE	Jan	Shepperton	Premier-Stafford Prods	Radio	Ladislao Vajda
WINDMILL, THE	Jan	Teddington	WB-FN	FN	Arthur Woods
WINDMILL REVELS		Ace	Ace	Ace	RA Hopwood
WISE GUYS	Apr	Wembley	Fox	Fox	Harry Langdon
With the Tide see Against the Tide					
*YANK AT OXFORD, A	Sep	Denham	MGM	MGM	Jack Conway
* YOU LIVE AND LEARN (HAVE YOU COME FOR ME?)	Mar	Teddington	WB-FN	WB	Arthur Woods
YOUNG AND INNOCENT (A SHILLING FOR CANDLES/ THE GIRL WAS YOUNG)	Jun	Pinewood	Gaumont	GFD	Alfred Hitchcock
<u>Appendix</u>					
False Evidence			Crusade	Paramount	Donovan Pedelty
School for Husbands			Wainwright	GFD	Andre Marton



Title	Date	Studio	Production Co (s)	Distributor	Director(s)
Adventures of Mr, Penny, see Meet Mr, Penny					
* ALMOST A GENTLEMAN	Apr	Walton-on-Thames	Butcher's	Butcher's	Oswald Mitchell
* ALMOST A HONEYMOON	Jan	Welwyn	Welwyn	Pathe	Norman Lee
* ANYTHING TO DECLARE?	Sep	Walton-on-Thames	Rembrandt	Butcher's	Redd Davis
* ASK A POLICEMAN	Dec	Islington/Shepperton	Gainsborough	MGM	Marcel Varnel
Asking for Trouble see Me and My Pal					
BAD BOY	Feb	Cricklewood	Radius	Radius	Lawrence Huntington
* BEDTIME STORY	Feb	Cricklewood	Admiral	Grand National	Donovan Pedely
Bees and Honey see His Lordship Regrets					
BEYOND OUR HORIZON			GHW Prods	Unity	Norman Walker
* BLACK EYES	Nov	AB, Elstree	ABPC	ABPC	Herbert Brenon
* BLACK LIMELIGHT	Apr	AB, Elstree	ABPC	ABPC	Paul L Stein
* CALLING ALL CROOKS (SWINGING THE LEAD)	May	Cricklewood	Mancunian	Mancunian	George Black
Chez Louis see Romance a la Carte					
* CITADEL, THE	Jun	Denham	MGM	MGM	Victor Saville
* CLIMBING HIGH	Aug	Pinewood	Gaumont	MGM	Carol Reed
* COMING OF AGE			GS Enterprises	Columbia	Manning Haynes
* CONVICT 99	Feb	Islington	Gainsborough	GFD	Marcel Varnel
* CRACKERJACK	Jan	Pinewood	Gainsborough	GFD	Albert de Courville
* DANGEROUS MEDICINE	May	Teddington	WB-FN	FN	Arthur Woods
DEAD MEN ARE DANGEROUS	Sep	Welwyn	Welwyn	Pathe	Harold French
Deadwater see I Met a Murderer					
* EVERYTHING HAPPENS TO ME	Jun	Teddington	WB-FN	WB	Roy William Neill
FATHER O'NINE	Feb	Wembley	Fox	20th Cent-Fox	Roy Kellino
* FLYING FIFTY FIVE, THE	May	Welwyn	Admiral	RKO	Reginald Denham
* FOUR FEATHERS, THE	Jul	Denham	London	United Artists	Zoltan Korda
FULL SPEED AHEAD (JOB 1159)	Jan	Crtcklewood	Educational & General Services	GFD	John Hunt
* GANG'S ALL HERE, THE	Dec	Welwyn/AB, Elstree	ABPC	ABPC	Thornton Freeland
* GAUNT STRANGER, THE	Aug	Ealing	CAPAD	ABFD	Walter Forde
* GENTLEMAN'S GENTLEMAN, A	Sep	Teddington	WB-FN	WB	Roy William Neill
* GIRL MUST LIVE, A	Nov	Islington	Gainsborough	20th Cent-Fox	Carol Reed
* GOODBYE MR, CHIPS	Dec	Denham	MGM	MGM	Sam Wood
* GOOD OLD DAYS, THE	Nov	Teddington	WB-FN	FN	Roy William Neill
Happy Fugitive see You're the Doctor					
* HEY! HEY! U.S.A! (STICK 'EM UP)	May	Islington	Gainsborough	GFD	Marcel Varnel
* HIS LORDSHIP GOES TO PRESS	Aug	Walton-on-Thames	George Smith	RKO	P Maclean Rogers
* HIS LORDSHIP REGRETS (BEES AND HONEY)	May	Walt on-on-Thames	George Smith	RKO	P Maclean Rogers
* HOLD MY HAND	May	AB, Elstree	ABPC	ABPC	Thornton Freeland
* HOME FROM HOME	Nov	Beaconsfield	British Lion	British Lion	Herbert Smith
* IF I WERE BOSS	Jan	Walton-on-Thames	GS Enterprises	Columbia	P Maclean Rogers
If You Had a Million see The Second Mr, Bush					
* I MET A MURDERER (DEAD-WATER )	Mar	(shot entirely on location)	Gamma	Grand National	Roy Kellino
* INSPECTOR HORNLEIGH	Oct	Pinewood	20th Century	20th Cent-Fox	Eugene Forde
* IT'S IN THE AIR	Jun	Ealing	ATP-Eltham	ABFD	Anthony Kimmins
* I'VE GOT A HORSE	May	Beaconsfield	British Lion	British Lion	Herbert Smith
* JAMAICA INN	Dec	AB, Elstree	Mayflower Pictures	ABPC	Alfred Hitchcock
* JANE STEPS OUT (LOVER'S KNOT)	Jan	AB, Elstree	ABPC	ABPC	Paul L Stein
Job 1159 see Full Speed Ahead					
* KEEP SMILING (PICCADILLY CIRCUS)	May	Pinewood	20th Century	20th Cent-Fox	Monty Banks
* LADY VANISHES, THE (LOST LADY/THE WHEEL TURNS)	Mar	Islington	Gainsborough	MGM	Alfred Hitchcock
* LAMBETH WALK	Oct	Pinewood	CAPAD	MGM	Albert de Courville
* LASSIE FROM LANCASHIRE	Apr	Welwyn	British National	ABPC	John Paddy Carstairs
LAST BARRICADE, THE	Jan	Wembley	Fox	20th Cent-Fox	Alex Bryce
* LET'S BE FAMOUS	Nov	Ealing	ATP	ABFD	Walter Forde
* LIGHTNING CONDUCTOR	May	Pinewood	Pinebrook	GFD	Maurice Elvey
Lights Out Please see Save a Little Sunshine					
* LITTLE DOLLY DAYDREAM	Jan	Walton-on-Thames	Argyle	Butcher's	Oswald Mitchell
Lost Lady see The Lady Vanishes					

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
Lover's Knot see Jane Steps Out					
* LUCK OF THE NAVY	Aug	AB, Elstree	ABPC	ABPC	Norman Lee
MANY TANKS, MR, ATKINS	Jul	Teddington	WB-FN	FN	Roy William Neill
* MARGOLD	Jun	AB, Elstree	ABPC	ABPC	Thomas Bentley
* ME AND MY PAL (ASKING FOR TROUBLE)	Oct	Welwyn	Welwyn	Pathe	Thomas Bentley
* MEET MR, PENNY (ADVENTURES OF MR, PENNY)	Jan	Welwyn	British National	ABPC	David Macdonald
MEN WITHOUT HONOUR	Nov	Bushey	Smith-Newman	Equity British	Widgey R Newrnan
* MIKADO, THE	Jul	Pinewood	G&S Films	GFD	Victor Schertzinger
* MIND OF MR, READER, THE	Jan	Highbury	Jack Raymond	Grand National	Jack Raymond
* MOUNTAINS O' MOURNE	Mar	Walton-on-Thames	Rembrandt-Butcher's	Butcher's	Harry Hughes
* MURDER IN SOHO	Sep	AB, Elstree	ABPC	ABPC	Norman Lee
MY IRISH MOLLY	Sep	Welwyn	Argyle	ABPC	Alex Bryce
* NIGHT ALONE	Mar	Welwyn	Welwyn	Pathe	Thomas Bentley
* NIGHT JOURNEY	Nov	Walton-on-Thames	British National	Butcher's	Oswald Mitchell
* NO PARKING	Jan	Beaconsfield	Herbert Wilcox	British Lion	Jack Raymond
* NURSEMAID WHO DISAPPEARED, THE	Aug	Teddington	WB-FM	WB	Arthur Woods
Official Secret see Spies of the Air					
* OLD BONES OF THE RIVER	Jul	Islington/Shepperton	Gainsborough	GFD	Marcel Varnel
* OLD IRON	Apr	Shepperton	TW Prods	British Lion	Tom Walls
* OLD MOTHER RILEY IN PARIS	Jun	Walton-on-Thames	Butcher's	Butcher's	Oswald Mitchell
* OUTSIDER, THE	Sep	AB, Elstree	ABPC	ABPC	Paul L Stein
* PENNY PARADISE (PENNY WISE)	May	Ealing	ATP	ABFD	Carol Reed
Penny Wise see Penny Paradise					
Piccadilly Circus see Keep Smiling					
* PREMIERE	Jun	AB, Elstree	ABPC	ABPC	Walter Summers
* PRISON WITHOUT BARS	Jun	Denham	London	United Artists	Brian Desmond Hurst
* PYGMALION	Mar	Pinewood	Gabriel Pascal Prods	GFD	Anthony Asquith, Leslie Howard
* Q PLANES	Sep	Denham	Harefield	Columbia	Tim Whelan
QUEER CARGO	Apr	AB, Elstree	ABPC	ABPC	Harold Schuster
* RETURN OF CAROL DEANE, THE (THE RETURN OF CAROL SAWYER)	Apr	Teddington	WB-FN	WB	Arthur Woods
Return of Carol Sawyer, The see The Return of Carol Deane					
* RETURN OF THE FROG, THE	Aug	Beaconsfield	Imperator	British Lion	Maurice Elvey
* ROMANCE A LA CARTE (CHEZ LOUIS)	Feb	Walton-on-Thames	GS Enterprises	RKO	P Maclean Rogers
* ROYAL DIVORCE, A	Jun	Denham	Imperator	Paramount	Jack Raymond
* ST, MARTIN'S LANE W,C,2	Feb	AB, Elstree	Mayflower Picture Corp	ABPC	Tim Whelan
* SAVE A LITTLE SUNSHINE (LIGHTS OUT PLEASE)	Mar	Welwyn	Welwyn	Pathe	Norman Lee
* SECOND MR, BUSH, THE (IF YOU HAD A MILLION)	Jun	Welwyn	British National	Anglo-American	John Paddy Carstairs
SECOND THOUGHTS	Feb	Wembley	Fox	20th Cent-Fox	Albert Parker
* SISTER TO ASSIST 'ER, A	Feb	MP, Elstree	Assoc Independent Prods	Columbia	George Dewhurst, Widgey R Newman
* SIXTY GLORIOUS YEARS (VICTORIA AND ALBERT)	Jun	Denham	Imperator	RKO	Herbert Wilcox
* SO THIS IS LONDON	Oct	Pinewood	20th Century	20th Cent-Fox	Thornton Freeland
SPECIAL EDITION	Jan	Worton Hall	Redd Davis	Paramount	Redd Davis
* SPIES OF THE AIR (OFFICIAL SECRET)	Dec	Walton-on-Thames	British National	ABPC	David Macdonald
* SPOT OF BOTHER, A	Feb	Pinewood	Pinebrook	GFD	David Macdonald
* SPY IN BLACK, THE	Oct	Denham	Harefield	Columbia	Michael Powell
STAR OF THE CIRCUS	Jan	AB, Elstree	ABPC	ABPC	Albert de Courville
* STEPPING TOES	Feb	Shepperton	UK-Two Cities	BIED	John Baxter
Stick 'em up see Hey! Hey! U,S,A,!					
* STOLEN LIFE	Jun	Pinewood	Orion Prods	Paramount	Paul Czinner
Swinging the Lead see Calling All Crooks					
* TAKE OFF THAT HAT	Mar	Cricklewood	Viking Films	Viking Films	Eric Humphries
* THEY DRIVE BY NIGHT	Oct	Teddington	WB-FN	FN	Arthur Woods
13 MEN AND A GUN	Feb		Two Cities-Pisorno	BIED	Marlo Zampi
* THIS MAN IS NEWS	Apr	Pinewood	Pinebrook	Paramount	David Macdonald
TOO MANY HUSBANDS	Mar	Worton Hall	Liberty Films	Liberty Films	Ivar Campbell
* TROUBLE BREWING	Nov	Ealing	ATP	ABFD	Anthony Kimmins

Films in Production

1938

<b>Title</b>	<b>Date</b>	<b>Studio</b>	<b>Production Co (s)</b>	<b>Distributor</b>	<b>Director(s)</b>
Victoria and Albert see Sixty Glorious Years					
* WARE CASE, THE	Sep	Ealing/ Pinewood	CAPAD-Assoc Star	ABFD	Robert Stevenson
* WEDDINGS ARE WONDERFUL	Jul	Walton-on-Thames	Canterbury	RKO	P Maclean Rogers
Wheel Spins, The see The Lady Vanishes					
* WHO GOES NEXT	Jan	Wembley	Fox	20th Cent-Fox	Maurice Elvey
YELLOW SANDS	Apr	AB, Elstree	ABPC	ABPC	Herbert Brenon
* YES, MADAM?	Jun	AB, Elstree	ABPC	ABPC	Norman Lee
* YOU'RE THE DOCTOR (HAPPY FUGITIVE)	Aug	Worton Hall	New Georgian Prods	BIED	Roy Lockwood
<u>Appendix</u>					
Gables Mystery, The			Welwyn	MGM	Harry Hughes
* On Velvet			AIP	Columbia	Widgey R Newman
Sky Raiders, The			Sovereign	FN	Fraser Foulsham
Smugglers' Harvest			Cantaphone	Exclusive	John R Phipps
Uncle Nick			Hibernia Film	Hibernia Film	Thomas G Cooper

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
Alias the Bulldog see Bulldog Sees It Through					
*ALL AT SEA	May	Beaconsfield	British Lion	British Lion	Herbert Smith
Archer Plus Twenty see. Meet Maxwell Archer					
* ARSENAL STADIUM MYSTERY, THE	May	Denham/Highbury	G&S Films	GFD	Thorold Dickinson
*AT THE VILLA ROSE	Mar	AB, Elstree	ABPC	ABPC	Walter Summers
*BAND WAGGON	Aug	Islington/ Sheps Bush	Gainsborough	GFD	Marcel Varnel
Blackout see Contraband					
* BLIND FOLLY (MONEY FOR NOTHING)	Aug	Walton-on-Thames	George Smith	RKO	Reginald Denham
* BODY VANISHES, THE (THE MURDER ACTION)	May	Worton Hall	Venture Films	New Realm	Walter Tennyson
BRIGGS FAMILY, THE	Dec	Teddington	WB-FN	WB	Herbert Mason
* BULLDOG SEES IT THROUGH (ALIAS THE BULLDOG)	Nov	Welwyn	ABPC	ABPC	Harold Huth
Busman's Holiday see Busman's Honeymoon					
* BUSMAN'S HONEYMOON (BUSMAN'S HOLIDAY)	Nov	Denham	MGM	MGM	Arthur Woods
* CHARLEY'S (BIG-HEARTED) AUNT	Oct	Shepherd's Bush	Gainsborough	GFD	Walter Forde
* CHEER BOYS CHEER	May	Ealing	ATP	ABFD	Walter Forde
* CHINESE BUNGALOW, THE	Jun	Beaconsfield/ Shepperton	Pennant	British Lion	George King
* COME ON, GEORGE!	May	Ealing	ATP	ABFD	Anthony Kimmins
* CONFIDENTIAL LADY	May	Teddington	MB-FN	FN	Arthur Woods
*CONTRABAND (BLACKOUT)	Dec	Walton-on-Thames	British National	Anglo-American	Michael Powell
* CONVOY	Nov	Ealing	ATP	ABPD	Pen Tennyson
CRIMES AT THE DARK HOUSE (WOMAN IN WHITE)	Nov	MP, Elstree	Pennant	British Lion	George King
Cross Roads, The see Dead Man's Shoes					
* DARK EYES OF LONDON	Apr	Welwyn	Argyle	Pathe	Walter Summers
David Goliath see The Proud Valley					
* DEAD MAN'S SHOES (THE CROSS ROADS)	Mar	AB, Elstree	ABPC	ABPC	Thomas Bentley
DISCOVERIES	Jun	Highbury	Grand National	Grand National	Redd Davis
* DR. O'DOWD	Aug	Teddington	WB-FN	WB	Herbert Mason
DOWN OUR ALLEY	May	Highbury	British Screen Service	BSS	George A Cooper
Dressed to Kill see His Brother's Keeper					
* ENGLISHMAN'S HOME, AN	May	Denham	Aldwych Prods	United Artists	Albert de Courville
FACE AT THE WINDOW, THE	Feb	Beaconsfield	Pennant	British Lion	George King
Farewell to Yesterday see Return to Yesterday					
FLYING SQUAD, THE	May	AB, Elstree	ABPC	ABPC	Herbert Brenon
* FOUR JUST MEN. THE	Feb	Ealing	CAPAD	ABPC	Walter Forde
* FRENCH WITHOUT TEARS	May	Shepperton	Two Cities	Paramount	Anthony Asquith
* FROZEN LIMITS, TH	Jun	Islington	Gainsborough	GFD	Marcel Varnel
Gestapo see Night Train to Munich					
* GIRL WHO FORGOT, THE	Jul	Walton-on-Thames	Daniel Birt-Butcher's	Butcher's	Adrian Brunel
Goodness How Sad see Return to Yesterday					
* HELL'S CARGO (ON GUARD IN THE MEDITERRANEAN)	Jun	AB, Elstree	ABPC	ABPC	Harold Huth
*HIS BROTHER'S KEEPER (DRESSED TO KILL)	Jun	Teddington	WB-FN	FN	Roy William Neill
* HOOTS MON	Jun	Teddington	WB-FN	WB	Roy William Neill
HOUSE OF THE ARROW, THE	Jul	AB, Elstree	ABPC	ABPC	Harold French
Husband in Law see Law and Disorder					
* I KILLED THE COUNT	Feb	Highbury	Grafton	Grand National	Friedrich Zelnik
I'm Not Rich see Mistaken Identity					
INQUEST	Jul	Highbury	Charter	Grand National	Roy Boulting
* INSPECTOR HORNLEIGH ON HOLIDAY	May	Islington	20th Century	20th Cent-Fox	Walter Forde
It's No Use Crying see Miracles do Happen					
* JAILBIRDS	Oct	Walton-on-Thames	Butcher's	Butcher's	Oswald Mitchell
* JUST WILLIAM	Mar	Welwyn	ABPC	ABPC	Graham Cutts

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
* LAUGH IT OFF	Nov	Walton-on-Thames	British National	Anglo-American	John Baxter
*LAW AND DISORDER (HUSBAND IN LAW)	Oct	Highbury	British Consolidated	RKO	David Macdonald
* LET GEORGE DO IT!	Nov	Ealing	ATP	ABFD	Marcel Varnel
* LION HAS WINGS, THE	Sep	Denham	London-Korda	United Artists	Michael Powell, Brian Desmond Hurst, Adrian Brunel
Live and Let Live see Spy for a Day					
LUCKY TO ME (YOU'RE LUCKY TO ME)	Jun	AB, Elstree	ABPC	ABPC	Thomas Bentley
Man From M.I.5 see Secret Journey					
* MEET MAXWELL ARCHER (ARCHER PLUS TWENTY)	Jun	Rock, Elstree	RKO	RKO	John Paddy Carstairs
MIDAS TOUCH, THE	Jul	Teddington	WB-PM	FN	David Macdonald
* MIDDLE WATCH, THE	Oct	Welwyn	ABPC	ABPC	Thomas Bentley
Midnight Mall see The Spirit					
MIRACLES DO HAPPEN (IT'S NO USE CRYING)	Jan	Worton Hall	GSEnterprises	New Realm	P Maclean Rogers
* MISSING PEOPLE, THE (MR REEDER COMES BACK)	Mar	Highbury	Jack Raymond	Grand National	Jack Raymond
MISTAKEN IDENTITY (I'M NOT RICH)		Worton Hall	Venture Films	New Realm	Walter Tennyson
Mr. Reeder Comes Back see Missing People					
Mr. Walker Wants to Know see What Would You Do Chums?					
MRS. PYM OF SCOTLAND YARD	Jul	Highbury	Hurley Prods	Grand National	Fred Elles
Money for Nothing see Blind Folly					
Murder Action, The see The Body Vanishes					
MURDER WILL OUT	Apr	Teddington	WB-FN	WB	Roy William Neill
* MUSIC HALL PARADE	Apr	Walton-on-Thames	Butcher's	Butcher's	Oswald Mitchell
Night of the Fire, The see On the Night of the Fire					
* NIGHT TRAIN TO MUNICH (GESTAPO)	Dec	Shepherd's Bush	20th Century	MGM	Carol Reed
* OLD MOTHER RILEY JOINS UP	Aug	MP, Elstree	British National	Anglo-American	P Maclean Rogers
*OLD MOTHER RILEY M.P.	Jun	Walton-on-Thames	Butcher *s	Butcher's	Oswald Mitchell
On Guard in the Mediterranean see Hell's Cargo					
* ON THE NIGHT OF THE FIRE (NIGHT OF THE FIRE)	May	Denham	G&S Films	GFD	Brian Desmond Hurst
Peace in our Time see The Silent Battle					
* POISON PEN	Mar	AB, Elstree	ABPC	ABPC	Paul L Stein
* PROUD VALLEY, THE (DAVID GOLIATH)	Aug	Ealing	CAPAD	ABFD	Pen Tennyson
RETURN TO YESTERDAY (FAREWELL TO YESTERDAY/GOODNESS HOW SAD)	Jul	Ealing	CAPAD	ABFD	Robert Stevenson
* SAINT IN LONDON, THE	Mar	AB, Elstree	RKO	RKO	John Paddy Carstairs
Sally Goes to Town see Shipyard Sally					
* SECRET JOURNEY (MAN FROM M.I.5)	Mar	MP, Elstree	British National	Anglo-American	John Baxter
SHADOWED EYES	Jun	Worton Hall	Savoy Film Prods	RKO	P Maclean Rogers
* SHE COULDN'T SAY NO	May	AB, Elstree	ABPC	ABPC	Graham Cutts
* SHIPYARD SALLY (SALLY GOES TO TOWN)	Apr	Islington	20th Century	20th Cent-Fox	Monty Banks
* SILENT BATTLE, THE (PEACE IN OUR TIME)	Feb	Denham	Pinebrook	Paramount	Herbert Mason
* SONS OF THE SEA	Jul	Rock, Elstree	British Consolidated	Grand National	Maurice Elvey
* SPIDER, THE (MIDNIGHT MAIL)	Apr	Wembley	Admiral Films	GFD	Maurice Elvey
* SPY FOR A DAY (LIVE AND LET LIVE)	Jul	Shepperton	Two Cities	Paramount	Mario Zampi
* STARS LOOK DOWN, THE	Jun	Shepperton/ Twickenham	Grafton	Grand National	Carol Reed
* SWORD OF HONOUR	Jan	Walton-on-Thames	Butcher's	Butcher's	Maurice Elvey
* TEN DAYS IN PARIS	Jun	Denham	Irving Asher Prods	Columbia	Tim Whelan
* THERE AIN'T NO JUSTICE	Jan	Ealing	CAPAD	ABFD	Pen Tennyson
* THEY CAME BY NIGHT	Jul	Islington	20th Century	20th Cent-Fox	Harry Lachnan

Title	Date	Studio	Production Co (s)	Distributor	Director(s)
* THIEF OF BAGHDAD, THE	Jun	Denham	London-Alexander Korda Prods	United Artists	Michael Powell, Ludwig Berger, Tim Whelan
* THIS MAN IN PARIS	Mar	Denham	Pinebrook	Paramount	David Macdonald
* TOO DANGEROUS TO LIVE	Jan	Teddington	WB-FN	FN	Anthony Hankey, Leslie Norman
* TRAITOR SPY	Aug	Welwyn	Rialto	Pathe	Walter Summers
* TROUBLE FOR TWO	Feb	Worton Hall	Venture Films	Anglo- American	Walter Tennyson
TRUNK CRIME	Feb	MP, Elstree	Charter	Anglo- American	Roy Boulting
TWO DAYS TO LIVE	Mar	Worton Hall	Venture	Anglo- American	Walter Tennyson
* WHAT WOULD YOU DO CHUMS?(MR. WALKER WANTS TO KNOW)	Jun	MP, Elstree	Grand National	Anglo- American	John Baxter
* WHERE'S THAT FIRE?	Feb	Islington	20ch Century	20th Cent-Fox	Marcel Varnel
WINDOW IN LONDON, A Woman in White see Crimes at the Dark House	Apr	Denham	G&S Films	GFD	Herbert Mason
* YOUNG MAN'S FANCY You're Lucky to Me see Lucky to Me	Feb	Ealing	CAPAD	ABFD	Robert Stevenson
<u>Appendix</u>					
* Rebel Son, The			Omnia	United Artists	Adrian Brunel
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What Men Live By			GB Instructional	Exclusive	Donald Taylor



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# Part 3: Statistics

During the Thirties there was very little by way of officially published statistics. Most of the statistics in this section come from trade sources; the American film trade. In particular, had a very well developed network for overseeing what was a large money maker for American industry. Discrepancies sometimes occur as occasionally it has been necessary to match information from different sources; it is clearly indicated on the charts themselves when this has occurred. Yet different sources can give different figures for the same circumstances; one compiler may have examined the situation at the beginning of the year and another at the end. In the main, discrepancies are small and it is still possible to get a proper overall picture of what was taking place.

A small number of US and European statistics have been included in this section. The US statistics indicate the size of the industry against which Britain was attempting to compete. The French and German statistics confirm British trends i.e. the needs of most markets were met by American and home produced films.

## Aspects of Popular Taste

In many ways it is as important to know what people were seeing or wanted to see as it is to know what films were being made. In addition to the surveys reproduced in this section the fan magazine, *Picturegoer*, had a yearly poll in which its readers nominated their favourite stars in their favourite role. Also, during the second half of the Thirties the *Film Daily Yearbook* listed the most popular stars in Britain and the most popular British stars.

A certain amount of caution has to be exercised when making use of the information provided by these polls and surveys. For instance, comparatively few British films are listed in the *Kine Weekly* box office analysis of the most popular films of the year. Yet many British films went out as supporting features and reports in the trade press would indicate that a good support could considerably enhance the popularity of the American main feature; so it can be argued that British films were more popular than the surveys would indicate. The people who went to the effort of filling in the *Korda Questionnaire* probably would have been film fans. So although it would be quite valid to use the information if discussing the habits of regular filmgoers, the findings may not be applicable to the population as a whole.

The best surveys, summaries of which have been re-printed here, were organised by Sydney Bernstein and based on his Granada cinemas. These

were luxurious cinemas and some historians have suggested that the audiences would include a higher percentage of the middle class than reflected in the population overall and consequently the kind of preferences expressed would reflect middle class taste rather than that of the cinemagoing public in general. Nevertheless, they provide the only instance of serious market research covering British cinema during this period and cover a wide range of enquiries. Also, there is quite a strong overlap between the popularity of stars and directors as indicated by the Bernstein surveys and the most popular films listed in the *Kine Weekly* box office hits. Unfortunately, as is the case today, there is very little hard information on box office takings.

## Films Released in the UK

FILMS RELEASED IN THE UK										
Subject Breakdown of British Films Shown in the UK - Number of Films										
	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939
Biography						2	1	2	2	
Burlesque									2	1
Comedy	21	25	28	42	22	32	37	18	19	14
Comedy Drama	5	10	11	16	11	9	17	26	26	8
Costume	1	2		5	10	14	12	5	2	1
Documentary	7	5	9	11	7	11	6	12	4	5
Drama	25	22	22	22	17	16	16	15	18	14
Extravaganza					6	2	2	4	7	3
Fantasy		1		1	1	1	2			1
Farce	15	12	11	19	11	18	15	16	7	6
Gangster Drama							1	13	7	3
Melodrama	29	17	26	38	41	30	48	40	22	31
Murder Mystery	5	18	12	6	14	14	6	9	11	10
Musicals		9	11	24	14	13	22	9	7	1
Opera							2			
Operetta		1		1						1
Political										
Propaganda										1
Reissue	7		1	2	1		2		17	12
Religion										
Revue	4		1		2	4	13	13	4	4
Romance	3	12	15	6	1	2	3	14	8	2
Romantic Comedy					4	4	4	10	6	3
Romantic Comedy Drama					4	4	2			
Romantic Drama					12	11	7			
Ruritania				1	6					
Sex	9	5	2	1						
Sex										
Sex Comedy					3	2			3	1
Sex Drama					2			1		
Tragedy	1						1	1		
Travelogue	1		4	1	5		2	3	1	1
War	7	1								
<b>Total</b>	<b>140</b>	<b>140</b>	<b>153</b>	<b>196</b>	<b>194</b>	<b>189</b>	<b>221</b>	<b>211</b>	<b>173</b>	<b>123</b>

## Films Released in the UK

Subject Breakdown of British Films Shown in the UK - in Percentages										
	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939
	%	%	%	%	%	%	%	%	%	%
Biography						1.1	0.5	0.9	1.2	
Burlesque									1.2	0.8
Comedy	14.8	18.0	18.3	21.4	11.3	16.9	16.7	8.5	11.0	11.4
Comedy Drama	3.5	7.2	7.2	8.2	5.7	4.8	7.7	12.3	15.0	6.5
Costume	0.7	1.4		2.6	5.2	7.4	5.4	2.4	1.2	0.8
Documentary	0.7	3.6	5.9	5.6	3.6	5.8	2.7	5.7	2.3	4.1
Drama	17.6	15.8	14.4	11.2	8.8	8.5	7.2	7.1	10.4	11.4
Extravaganza						1.1	0.9	1.9	4.0	2.4
Fantasy		0.7		0.5	0.5	0.5	0.5			0.8
Farce	10.6	8.6	7.2	9.7	5.7	9.5	6.9	7.6	4.0	4.9
Gangster Drama							0.5	6.2	4.0	2.4
Melodrama	20.4	12.2		19.4	21.1	15.9	21.7	19	12.7	25.2
Murder Mystery	3.5	12.9	7.8	3.1	7.2	7.4	2.7	4.3	6.4	8.1
Musicals		6.5	7.2	12.2	7.2	6.9	9.9	4.3	4.0	0.8
Opera							0.9			
Operetta		0.7		0.5						
Political										
Propaganda										0.8
Reissue	4.9		0.6	1.0	0.5		0.9		9.8	9.8
Religion									2.3	3.3
Revue	2.8		0.6		1	2.1	1.4	6.2	4.2	1.6
Romance	2.1	8.6	9.8	3.1	0.5	1.1	1.8	6.6	3.5	2.4
Romantic Comedy					2.1	2.1	0.9	4.7		
Romantic Comedy Drama					2.1	2.1				
Romantic Drama					6.2	5.8	3.2			
Ruritania				0.5	3.1					
Sex	6.3	3.6	1.3	0.5						
Sex					1.5	1.1				
Sex Comedy					1.0				1.7	0.8
Sex Drama								0.5		
Tragedy	0.7						0.5	0.5		
Travelogue	0.7		2.6	0.5	2.6		0.9	1.4	0.5	0.8
War	4.9	0.2								
Western	-									

## Films Released in the UK

Subject Breakdown of All Films (incl. British) Trade Shown - Number of Films										
	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939
Biography						4	2	2	2	4
Burlesque									3	1
Comedy	73	69	55	66	56	64	66	60	50	36
Comedy Drama	54	43	45	56	54	50	63	75	91	56
Costume	13	5	4	8	19	44	21	12	7	2
Documentary	15	6	22	20	13	17	9	13	4	7
Drama	160	144	130	136	105	111	92	51	73	80
Extravaganza				1	15	4	6	13	13	7
Fantasy	3	4	3	8	3	3	5	4	2	5
Farse	26	24	12	28	12	21	22	26	21	14
Gangster Drama						17	13	63	49	41
Melodrama	170	98	130	161	125	119	191	176	122	167
Murder Mystery	14	32	34	34	46	50	36	48	41	23
Musicals	35	17	21	42	45	49	57	32	40	8
Opera							2			
Operetta		1		2		1	3			1
Political										2
Propaganda										1
Reissue	7	13	2	5	2	4	4	1	37	23
Religion							1	1		
Revue		1	1		6	7	13	13	4	4
Romance	31	68	70	20	8	8	11	48	19	15
Romantic Comedy					14	14	24	47	34	13
Romantic Comedy Drama					16	11	10			
Romantic Drama					53		30			
Ruritania				3	8					
Sex	44	29	31	35						
Sex Comedy					11	5		3	3	2
Sex Drama					22	5	1	3	3	7
Tragedy	2			5		2	3	2	3	6
Travelogue	2	6	10	4	6	3	4	3	4	2
War		5	1							
Western	70	82	69	51	41	51	74	95	85	66
Total	719	647	640	685	680	664	763	791	710	593

## Films Released in the UK

Subject Breakdown of All Films (incl. British) Trade Shown - in Percentages										
	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939
	%	%	%	%	%	%	%	%	%	%
Biography						0.6	0.3	0.3	0.2	0.6
Burlesque									0.4	0.3
Comedy	9.8	10.9	8.6	9.6	8.2	9.1	8.7	7.6	7.0	6.1
Comedy Drama	7.2	6.6	7.0	8.2	7.9	7.1	8.3	9.5	12.8	9.4
Costume	1.7	0.8	0.6	1.2	2.8	6.2	2.8	1.5	1	0.3
Documentary	2.0	0.9	3.4	2.9	1.9	2.4	1.2	1.6	0.6	1.2
Drama	21.4	22.3	20.3	24.2	15.4	15.7	12.0	6.4	10.3	13.5
Extravaganza				0.1	0.6	0.6	0.8	1.6	1.8	1.2
Fantasy	0.4	0.6	0.5	1.2	0.4	0.4	0.7	0.5	0.3	0.8
Farse	3.5	3.7	1.9	4.1	1.8	3.0	2.9	3.3	2.9	0.7
Gangster Drama						2.4	1.7	8.0	6.9	16.9
Melodrama	22.8	15.1	20.3	23.5	18.4	16.9	25.0	22.2	17.1	2.8
Murder Mystery	1.9	4.9	5.3	5.0	6.8	7.1	4.7	6.1	5.8	3.9
Musicals	4.7	2.6	3.3	6.1	6.6	6.9	7.5	4.0	5.6	1.3
Opera							0.3			
Operetta		0.2		0.3		0.1	0.4			0.2
Political										0.3
Propaganda										0.2
Reissue	0.9	2.0	0.3	0.7	0.3	0.6	0.5	0.1	5.2	3.9
Religion							0.1	0.1		
Revue	1.2	0.2	0.2		0.8	1.0	1.7	1.6	0.6	0.6
Romance	4.1	10.5	10.9	2.9	1.2	1.1	1.4	6.1	2.7	2.5
Romantic Comedy					2.1	2.0	3.3	5.9	4.8	2.2
Romantic Comedy Drama					2.4	1.6	1.3			
Romantic Drama					7.8		3.9			
Ruritania				0.4	1.2					
Sex	5.9	4.5	4.7	5.1						
Sex Comedy					1.6	0.7		0.3	0.4	0.3
Sex Drama					3.2	0.7	0.1	0.3	0.4	1.2
Tragedy	0.3			0.7		0.3	0.4	0.2	0.4	1.0
Travelogue	0.3	0.9	1.6	0.6	0.9	0.4	0.5	0.3	0.6	0.3
War		0.8	0.2							
Western	9.4	12.7	10.8	7.4	6.0	7.2	9.7	12.0	11.9	11.1

Source: New Year Issue of The Cinema



### Films Released in the UK

Films Released in the UK According to Country of Origin													
	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939
Australia	1			2	8	3	5	5	4	6	2		
Austria	2								2	5	7	6	
Canada							1	1	1	7	2		
Czechoslovakia								1	2	1	1	1	1
Denmark	4									1			
France	34			22	10	7	8	16	10	16	13	32	29
Germany	71			49	16	18	14	7	7	16	8		
Greece						1							
Holland									1	1			
Hungary									1				
India				6	5	2	1			3			
Ireland								1					
Italy	3			2	2	1				1	2		4
New Zealand											1		
Poland	1										1		
Reissue	8												
South Africa									1			1	2
Spain									1				
Sweden	3			2	1	1	1						
Switzerland								1	2	1			
UK	40			142	139	153	196	194	189	221	211	173	123
USA	723	558	495	519	470	449	456	454	478	492	539	494	428
Total	892	778	663	747	647	641	685	680	706	763	792	712	593
US and UK Releases as a Percentage of Total Releases													
	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939
	%	%	%	%	%	%	%	%	%	%	%	%	%
USA	81	72	74	70	73	70	67	67	68	65	68	69	72
UK	4			19	21	24	29	28	27	29	27	24	21

Source: The Cinema's Annual Survey - appearing in New Year issue

## Films Released in the UK

Films Registered for Theatrical Release in the UK						
<b>Long (over 3,000 ft)</b>						
<b>British</b>			<b>Foreign</b>			<b>Total</b>
Year	No.	Footage	No.	Footage	No.	Footage
1928	91	647,893	605	3,660,037	694	4,307,930
1929	83	558,217	525	3,436,040	608	3,994,257
1930	132	862,090	564	3,693,154	696	4,555,244
1931	145	888,431	502	3,223,651	647	4,112,082
1932	156	1,049	459	2,926,630	615	3,975,794
1933	189	1,202,197	476	3,037,557	665	4,239,754
1934	190	1,185,668	480	3,113,871	670	4,299,539
1935	198	1,277,857	503	3,304,086	698	4,581,943
1936	222	1,428,281	530	3,453,473	752	4,881,754
1937	225	1,420,452	571	3,742,736	796	5,163,188
1938-39	103	697,742	535	3,488,822	638	4,186,564
<b>Short</b>						
<b>British</b>			<b>Foreign</b>			<b>Total</b>
	No.	Footage	No.	Footage	No.	Footage
1928	111	141,061	818	1,269,045	929	1,410,106
1929	200	149,562	962	1,303,495	1,162	1,453,057
1930	98	113,104	987	1,197,674	1,085	1,310,778
1931	49	50,066	977	1,150,779	1,026	1,200,845
1932	86	99,631	720	854,183	806	953,814
1933	64	70,647	621	735,938	685	806,585
1934	87	98,173	690	890,996	777	989,169
1935	145	165,166	611	786,452	756	951,618
1936	196	213,253	612	784,943	1,142	785,156
1937	211	223,376	562	680,051	773	903,427
1938-39	275	335,437	776	891,840	1,051	1,227,277
Note: Up to 1937 the year ended on 31st December. 1938-39, year ended on 31st March						
Source: Department of Trade						

## Films Released in the UK

Comparison of British Films Registered with Minimum Quota Requirement								
	<b>Year Ending 31 March</b>	<b>1929</b>	<b>1930</b>	<b>1931</b>	<b>1932</b>	<b>1933</b>	<b>1934</b>	<b>1935</b>
1	Quota (%)	7.5	10	10	12.5	15	17.5	17.5
2	Foreign Shorts Registered (in 000ft)	922	1204	1160	1071	893	769	891
3	British Shorts Required for Quota (in 000ft)	75	134	129	153	158	161	189
4	British Shorts Registered (in 000ft)	185	150	88	73	76	72	128
5	Deficiency in Column 4 (in 000ft)			41	80	82	89	61
6	Foreign Long Films Registered (in 000ft)	3,400	3,331	3,649	3,962	3,057	3,115	3,116
7	British Long Films Required for Quota (in 000ft)	276	370	405	566	540	661	661
8	Min. Length of British Films Required for Quota - Column 5 plus 7 (in 000ft)	276	370	446	646	622	750	722
9	British Long Films Registered (in 000ft)	909	624	803	931	974	1,203	1,186
10	Excess of British Long Films Registered to Quota Requirements (%)	230	70	80	44	57	60	64
Source: Paper given by Simon Rowson to the Royal Statistical Society on 17 December 1935								

## The Distribution of British Films

Leading Distributors of British Films in the UK								
Company	1927	1929	1932	1934	1935	1936	1937	1939
				6	11	13	18	7
ABFD								
ABPC								
Ace			1		1			1
APD			1	2	3	8		
Anglo-American								6
British Lion			2	4	6		8	4
Butcher's			2	5	7	10	5	5
columbia				11	6	13	4	3
Equity			3	2	2			2
First National			8	9	6	9	9	4
FN-Pathe	2							
Fox	2	4	12	11	13			
Gaumont (inc. W&F and Ideal)	18	18	29	23	29	21		
GFD					3	17	30	8
Grand National								9
MGM		1	9	18	14	15	14	3
New Era	3							
Paramount	3	4	12	17	13	17	19	4
Pathe	1	2	7	11	3	6	6	4
PDC		2	1	2	2			
RKO-Radio			10	14	16	17	15	5
Sterling			3					
20th Century Fox						12	13	5
Twickenham					5	9		
United Artists		2	9	8	8	9	21	3
Universal		3	11	13	19			
Wardour	3	13	22	19	15	14		
Warners		2	12	11	6	8	10	3
WP	2							
Notes: In 1927 MGM films were distributed by JMG. Pathe and Wardour were merged into ABPC in 1937								
Source:								
1927, 1939 Kine Year Book								
1929 - The British Film Industry by Political and Economic Planning, 1952								
1932, 1934, 1935 - The Moyne Report								
1936, 1937 - Film Daily Yearbook								

## The Distribution of British Films

The Footage of British Films Registered by British Distributors Operating in Britain compared with the Quota Liability					
	1933-34			1934-35	
	Registered Length	Quota Liability	Registered Length	Quota Liability	
	in 0000ft		in 0000ft		
<b>British Companies</b>					
ABFD	67	10	43	51	
APD	16	3.5	23	7	
British Lion	39	11	42	12	
Butcher's	26	16	45	8	
Gaumont	206	44	210	47	
Pathe	33	32	39	38	
Wardour	109	18	120	31	
<b>Foreign Controlled Renters</b>					
Columbia	37	37	68	68	
First National	46	45	49	49	
Fox	66	65	69	69	
MGM	98	98	89	89	
Paramount	108	108	98	97	
RKO-Radio	89	88	89	88	
United Artists	90	59	52	27	
Universal			113	113	
Warners	50	49	47	47	
Source: The Moyne Report					

## British Cinema Statistics

British Circuits										
Year	Number of circuits with 10 cinemas and under		Number of circuits with 11-20 cinemas		Number of circuits with 21-100 cinemas		Number of circuits with over 100 cinemas		Total	
	a	b	a	b	a	b	a	b	a	b
1927	127	595	10	146	3	121			140	862
1928	147	676	12	182	5	187			164	1045
1929	149	659	9	117	5	196	1	187	164	1159
1930	150	663	12	159	5	234	1	192	168	1248
1931	157	686	14	169	4	190	2	318	177	1363
1932	138	637	13	176	4	208	2	361	157	1382
1933	135	628	13	157	5	246	2	383	155	1414
1934	140	678	12	146	7	325	2	349	161	1498
1935	142	682	15	203	7	252	3	463	167	1600
1936	146	652	20	271	5	240	4	677	175	1840
1937	141	638	25	326	6	237	5	902	177	2103
1938	144	697	24	324	8	316	5	915	181	2252
1939	146	703	25	341	10	395	4	934	185	2373
Note: The total number of cinemas controlled by each circuit is given in column b										
Source: Kine Year Book										



## British Cinema Statistics

The Ten Leading Circuits with Number of Cinemas Controlled by Each Circuit													
	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939
Associated British Cinemas, London			29	49	118	160	182	147	164	247	296	314	300
Bacon's Pictures, London				14	31	19	18	14					
Bedford Cinemas, London	14	15											
Bernstein Theatres, Londno									21			34	35
Bicolor Picture Theatres, London	17												
Broadhead Theatres, Manchester	16	16											
Cinema Services, Birmingham								26					
EG Clayton, Sheffield	13		13		12								
County Cinemas, Manchester					13	13	24	30	34	43	52	55	49
Eagle Picturedrome			14	14									
JF Emery, Manchester	14				15	39	35						
Gaumont British, London		21	187	192	200	201	201	202	197	199	197	182	182
EJ Hinge, Manchester										23	27		
AB King, Glasgow	18	19	22	23	25	33	37	42	44	44	48	62	74
AG Mathews, Glasgow					16	16							
HD Moorhouse, Manchester		28	28	27	38	36	52	56	54	53	54	54	55
New Century Pictures, Leeds	19	18											
Nottingham Pictures, Notts		19											
Odeon, Birmingham									36	77	113	159	192
Ormiston, Motherwell	22	24	17	14									
PCT, London	75	88	92	96	96	100	98	100	102	103	118	123	111
Regent Circuit								38	29				
Scottish Cinemas and Variety Theatres, Glasgow	24	26	25	39									
Shipman & King, London							13			20	30	36	40
Union Cinemas, London						18	20	33	34	128	177	137	141
UPT, London			14	17									
	232	274	441	485	564	635	680	688	715	937	1112	1156	1179

Notes: PT came under the controld of Gaumont in 1929. John Maxwell who controlled ABC also acquiredd a controlling interest in the Union Circuit in 1938. The Odeon Group and County Cinemas amalgamated in 1937.

Source: Kine Year Book

## British Cinema Statistics

Number of Cinemas Changing Hands	
1927	154
1928	112
1929	232
1930	149
1931	167
1932	275
1933	448
1934	308
1935	458
1936	507
1937	613
1938	363
Source: KRS Annual Report	

## British Cinema Statistics

Comparative Cinema Statistics for Great Britain and USA in 1935		
	<b>UK</b>	<b>USA</b>
Population (in millions)	45	127
Average Weekly Admissions (in millions)	19.5	75
Average Admission Price (exclusive of tax)	8.5d	19
Average Annual Admissions per Head of Population	21.5	28
Box Office Receipts (in £m)	34.25	140
Seating (in millions)	3.9	10
Average Seats per Cinema	900	700
Population per Seat	12	13
Population per Cinema	10,500	8,800
<small>Source: "Study of the Motion Picture Industry of the United States" - published by the Industries Studies section of the National Recovery Administration in Washington, given in Today's Cinema 22 June 1936</small>		

## British Cinema Statistics

Western Electric Statistics for UK Cinemas with Sound Equipment									
	1931		1933		1934		1935		1936
		Silent		Silent		Silent		Silent	
England			3,385	128	3,535	5	3,611	1	3,712
Scotland			494	72	501	1	520	1	528
Ireland			209	31	231		243		254
Wales			326	27	347		340		342
<b>UK Total</b>	<b>5,006</b>	<b>1,313</b>	<b>4,414</b>	<b>258</b>	<b>4,614</b>	<b>6</b>	<b>4,714</b>	<b>2</b>	<b>4,836</b>
UK Cinemas with Western Electric Equipment	1,666		1,750		1,930				
Note: The figures in brackets give the number of silent cinemas									
Source: Western Electric Surveys									

## British Cinema Statistics

Number of Cinemas	5,300
Seating Capacity	4,600,000
Average Admission Price	10.2p
Weekly Admissions	23,000,000
Gross Annual Receipts	£50,000,000
Source: Film Daily Yearbook	

## British Cinema Statistics

Cinema Statistics				
	<b>Admissions in millions (m)</b>	<b>Gross Takings in £m</b>	<b>Entertainment Duty in £m</b>	<b>Average Admission Price</b>
1934	903	38.8	6.4	10.3
1935	907	38.7	5.8	10.2
1936	917	38.6	5.2	10.1
1937	946	39.9	5.4	10.1
1938	987	41.5	5.5	10.1
1939	990	41.7	5.6	10.1
Source: Film industry Statistical Digest, published by Public Relations Department, British Film Producers Association, April 1954				
see also European Cinema Statistics table...				



## British Cinema Statistics

Number of Cinemas in Great Britain Classified by Number of Seats (end of 1934)				
Size of Cinema in Seats	Cinemas		Aggregate Seats	
	No.	%	No.	%
500 or less	901	20.9	371	9.6
501-600	470	10.9	268	6.9
601-400	460	10.7	307	7.9
701-800	460	10.7	352	9.1
801-900	399	9.3	352	9.1
901-1,000	395	9.2	381	9.8
1,000-1,500	764	17.7	939	24.3
1,501-2,000	307	7.1	537	13.9
2,000 and upwards	149	3.5	365	9.4
<b>Total</b>	<b>4305</b>	<b>100.0</b>	<b>3872</b>	<b>100.0</b>
Source: Paper delivered by Simon Rowson to the Royal Statistical Society, Dec 17th 1935				

## British Cinema Statistics

Distribution of Cinemas at the End of 1934 in Relation to the Population								
	Population (in 000)		Cinemas		Total Population		Population over 14	
	Total	Over 14	No. of Houses	No. Seats (in 000)	Per House (in 000)	Per Seat	Per House (in 000)	Per Seat
London	6,363	4,989	401	462	15.9	14	12.4	10.9
Home Counties	4,166	3,279	343	295	12.1	14	9.6	11.2
Eastern Counties	3,173	2,406	277	171	13.9	19	10.6	14
West of England	4,047	3,240	369	268	10.9	15	8.8	13
Midlands	6,133	4,597	585	501	10.5	12	8.1	9.6
Yorkshire and District	5,041	3,794	534	475	9.4	11	7.1	8
Lancashire	6,187	4,746	699	684	8.8	9	6.8	7
North of England	2,571	1,844	304	262	8.5	10	6.1	7.2
North Wales	532	406	62	42	8.6	13	6.6	10.7
South Wales	2,061	1,499	259	201	8.0	10	5.8	7.6
Scotland	4,843	3,538	522	511	9.3	9	6.8	6.9
Total	45,117	34,338	4,355	3,872	10.5	12	8.0	8.9
Note: Population based on 1931 census.								
Source: Paper delivered by Simon Rowson to the Royal Statistical Society on Dec 17th, 1935.								

## British Studios

British Studios	(F - the annual "in production" charts indicate feature production in progress at some time during the year in the studio)												
	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939
Ace										2(F)	2(F)	2	2
Amalgamated, Elstree											2	5	5
B&D, Elstree				(F)	(F)	(F)	3(F)	3(F)	3(F)	3(F)			
Beaconsfield		(F)	(F)	1(F)	1(F)	1(F)	1(F)	1(F)	1(F)	1(F)	1(F)	1(F)	1(F)
BIP	(F)	(F)	(F)	(F)	(F)	(F)	9(F)	9(F)	9(F)	9(F)	9(F)	9(F)	9(F)
Blatter, Elstree			(F)		(F)	(F)			(F)	2(F)	2(F)	4	4(F)
Bushey	1	(F)				(F)	2	(F)	(F)		1	1(F)	1
Cricklewood	(F)	(F)	(F)	(F)	(F)	(F)	1(F)	2(F)	2(F)	3(F)	3(F)	3(F)	
Denham										7(F)	7(F)	7(F)	7(F)
Ealing					(F)	(F)	1(F)	1(F)	3(F)	3(F)	3(F)	3(F)	3(F)
Hammersmith								2(F)	2(F)	2(F)	(F)	2	2
Highbury										2(F)	2(F)	2(F)	2(F)
Islington	2(F)	2(F)	2(F)	2(F)	2(F)	2(F)	2(F)	2(F)	2(F)	2(F)	2(F)	2(F)	2(F)
Marylebone									(F)	2	2	2	2
Pinewood										5(F)	5(F)	5(F)	5
Shepherd's Bush	(F)	(F)	(F)	(F)	(F)	(F)	5(F)	5(F)	5(F)		6(F)	5	5(F)
Shepperton						1(F)	2(F)	2(F)	2(F)	6(F)	6(F)	6(F)	6(F)
Southall		(F)	(F)							(F)	2		1
Teddington					2(F)	2(F)	2(F)	2(F)	2(F)	2	3(F)	3(F)	
Twickenham	1(F)	(F)	(F)	(F)	(F)	(F)	1(F)	1(F)	2(F)	1(F)	1(F)	1	1(F)
Walton-on-Thames	(F)	(F)	(F)	1(F)	(F)	(F)	1(F)	1(F)	1(F)	1(F)	1(F)	2(F)	2(F)
Welwyn		(F)	1(F)	2(F)	(F)	(F)	3(F)	3(F)	3(F)	4(F)	3(F)	3(F)	3(F)
Wembley			(F)	(F)	(F)	(F)	1(F)	1(F)	(F)	2(F)	2(F)	2(F)	2
Whitehall		(F)	(F)						2(F)	2(F)	2(F)	2(F)	2(F)
Worton Hall	2(F)	(F)	(F)	(F)	(F)	(F)	2(F)	2(F)	3(F)	3(F)	3(F)	3(F)	3(F)
Total							36	37	42	63	73	75	73

## British Studios

Studio Floor Space in Ft.Sq.	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939
Ace										3,900	3,900	3,900	3,900
Amalgamated, Elstree											130,000	130,000	130,000
B&D, Elstree							20,860	20,860	20,860	20,860			
Beaconsfield	7,200			6,325	6,325	6,325	6,325	6,325	6,325	6,325	6,325	6,325	6,325
BIP, Elstree							63,000	63,000	63,000	63,000	63,000	63,000	63,000
Blatter, Elstree												44,675	44,675
Bushey	800						5,000				2,300	2,300	2,300
Cricklewood							8,100	13,124	13,125	20,125	20,125	20,125	
Denham										120,000	120,000	120,000	120,000
Ealing							12,000	12,000	23,885	23,885	23,885	23,885	23,885
Hammersmith								19,200	19,200			12,360	12,360
Highbury										8,500	8,500	8,500	8,500
Islington								12,000	12,000	12,000	12,000	12,000	12,000
Marylebone										3,600	3,600	3,600	3,600
Pinewood										72,710	72,710	72,710	72,710
Shepherd's Bush	11,000			12,000			95,000	95,000	95,000	90,000	90,000	87,600	87,600
Shepperton							11,500	11,500	11,500	67,000	67,000	67,000	67,000
Southall									6,900	6,900	7,100	7,100	7,100
Teddington				8,250	8,250	8,250	8,250	8,250	8,250	8,250	21,750	21,750	21,750
Twickenham	14,250						8,400	8,400	18,800	11,800	11,800	11,800	11,800
Walton-on-Thames				5,000			7,000	7,000	7,000	7,000	7,000	17,200	17,200
Wembley							9,000	9,000		12,252	12,252	12,252	12,252
Welwyn							7,650	8,350	14,336	16,624	16,000	16,000	16,000
Whitehall				12,250						10,000	9,600	13,025	13,025
Worton Hall	12,000						7,575	7,575	21,430	21,430	21,430	21,430	21,430
Total							269,660	301,584	341,611	602,261	730,277	798,537	778,412
Source: Kine Weekly New Year Issue/Kine Year Book													
Note: it is difficult to find information on studio floor space and the number of stages for the late Twenties. Studios in the early period tended to be more makeshift - any large building would suffice and because there was no problem about sound proofing it was quite common for more than one production to be underway on a given stage. Given the shortage of data from 1927-32, no totals have been made of the number of studio floors or the amount of square footage for these years. Even with the period 1933-39 there are some gaps and anyone making use of the totals should take this into account.													

## British Studios

### Studios Opened After 1927

Beaconsfield - April 1928  
Whitehall, Elstree - October 1928  
Welwyn - November 1928  
Blattner, Elstree - 1928  
B&D, Elstree - September 1929  
Blattner, Elstree - 1929  
Wembley - September 1930  
Teddington - July 1931  
Ealing - December 1931  
Shepperton - May 1932  
Hammersmith - February 1934  
Denham - May 1936  
Highbury - May 1936  
Pinewood - September 1936  
Amalgamated, Elstree - building started in 1936 but never operational

## British Studios

Sound Equipment in British Studios		
	<b>1932</b>	<b>1937</b>
Amalgamated	not opened	Western Electric
ATP, Ealing	RCA	RCA
Beaconsfield		RCA
B&D, Elstree	Western Electric	not open
BIP/AB, Elstree		Ambiphone*
Blattner/Rock, Elstree		Visatone*/RCA
Cricklewood	Visatone	Visatone
Denham	not opened	Western Electric
Highbury	not opened	RCA
Islington	RCA	British Acoustic*
Pinewood	Western Electric	Western Electric
Riverside, Hammersmith	not opened	British Acoustic*
Shepherd's Bush	British Acoustic*	British Acoustic*
Sound City	Visatone*	Visatone*/RCA
Teddington	Western Electric	Western Electric
Walton-on-Thames	RCA	RCA
Welwyn		Ambiphone*
Wembley	ASFI*	ASFI*/Visatone*
Whitehall, Elstree		RCA
Worton Hall	Western Electric	Western Electric
Source: Kine Weekly New Year Issue/Kine Year Book		

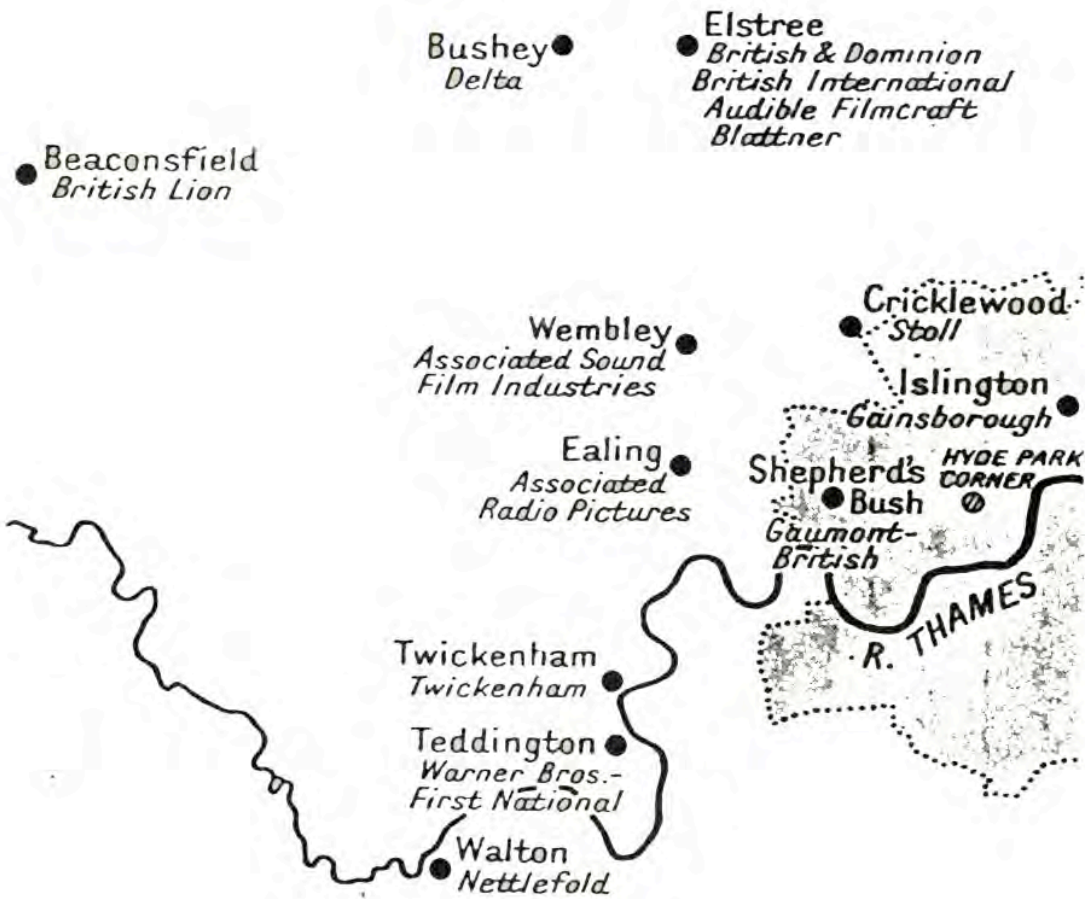


## British Feature Production

Source Material of UK and UK Features												
<u>Source Material of US Features</u>												
		1934	1935	1936	1937	1938	1939					
Original Screen Stories	No.		244	391	391	316	329					
	%	40.0	47.0	67.8	64.3	58.0	56.3					
Stage Plays	No.		41	38	39	30	34					
	%	12.5	8.0	7.0	6.4	5.5	5.8					
Novels	No.		142	92	102	140	127					
	%	24.0	26.4	16.8	16.8	25.7	21.7					
Biographies	No.		3	2	12	2	17					
	%	2.5	6.0	0.3	2.0	3.0	2.8					
Short Stories	No.		37	39	46	54	59					
	%	11.0	7.0	7.1	7.6	10.0	10.6					
Source Unknown	No.		28		11		10					
	%		6.4		1.8		1.6					
Miscellaneous	No.		24	5	7	3	8					
	%	10.0	4.6	0.9	1.1	0.5	1.2					
Totals	No.		519	547	608	545	584					
Source: Film Facts, published by the Motion Picture Producers and Distributors Association of America, 1942												
<u>Source Material of UK Features</u>												
		1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939
Original Screen Stories	No.	28	38	47	68	98	82	83	110	118	84	41
	%	32	38	35	45	54	45	45	50	55	53	42
Stage Plays	No.	25	38	64	53	53	66	50	54	35	30	18
	%	29	38	48	35	29	36	27	25	17	19	18
Novels/Short Stories	No.	25	12	15	25	26	27	46	42	43	29	34
	%	229	12	11	17	14	15	25	19	20	18	35
Others	No.	8	11	8	4	4	8	6	13	15	15	5
	%	9	11	6	3	2	4	3	6	7	9	5
Total	No.											
		86	99	134	150	181	183	185	219	211	158	98
Source: Based on an analysis of films released in the UK												

# British Studios

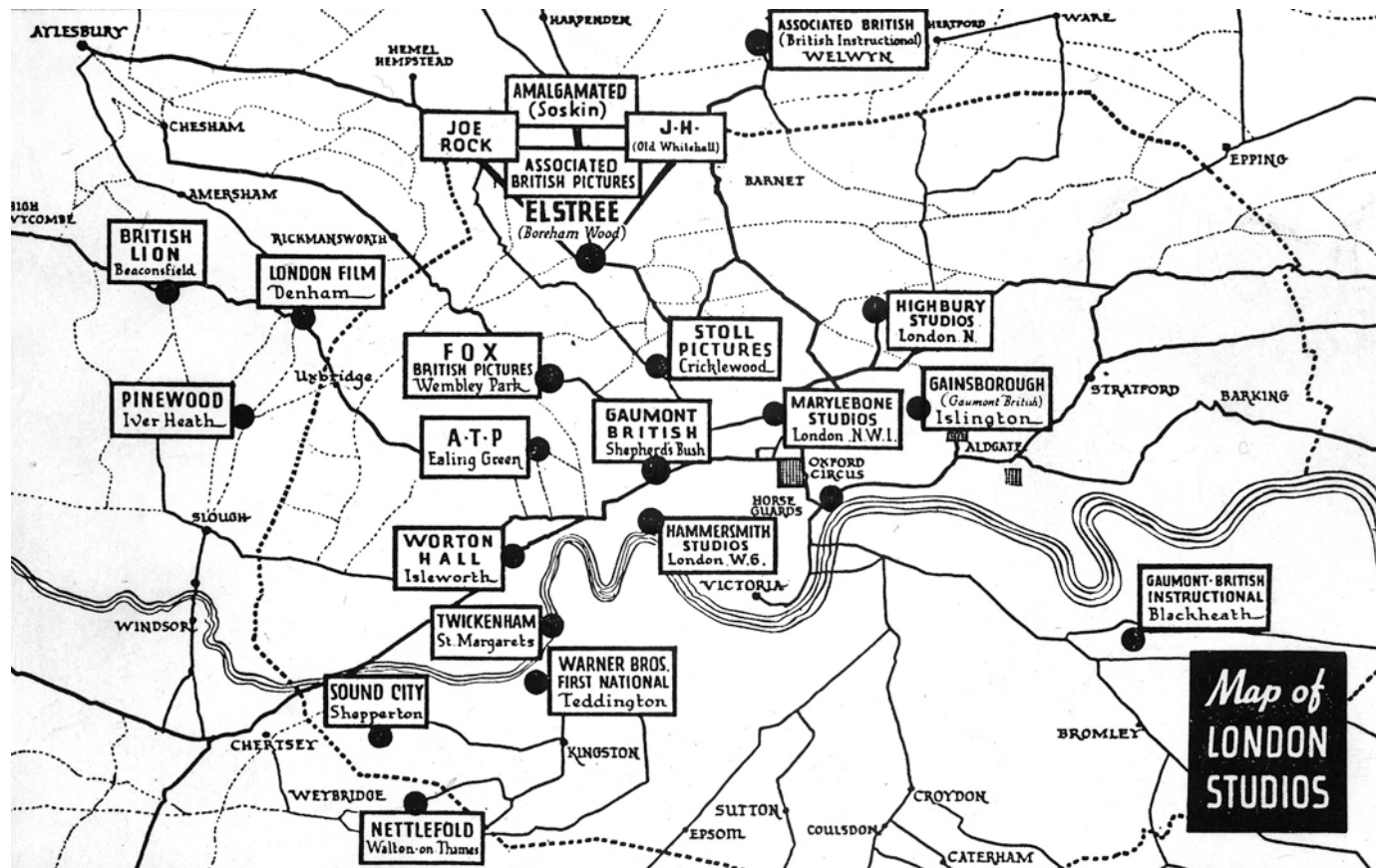
## British Film Studios in 1932



Source: The World Encyclopedia, 1933

# British Studios

## British Film Studios in 1938



Source: Motion Picture Almanac 1937 - 28

## British Feature Production

Leading Production Companies													
	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939
ABPC											8 (1)	14 (3)	11 (2)
Argyle					2 (@)		1	1	2	1	1	2 (1)	1
ATP				1	4 (1)	5 (2)	3	4	5	4	2	4	4 (2)
B&D	3	6	5 (1)	5 (1)		9 (1)	13 (2)	9 (1)	2	2	3	10 (6)	
B&D-Paramount						1	7 (4)	19 (12)	14 (9)	10 (4)	10 (6)		
Barter and Baxter								1	4 (2)				
BIF	2 (2)	6	2	1		1							
BIP	8	15 (3)	19 (5)	27 (7)	36 (13)	19 (2)	22 (9)	20 (7)	12 (1)	9 (4)			
British Filmcraft		4											
British Lion		7	1	3 (1)	1	3 (1)	12 (9)	10 (6)	6 (4)	6 (3)	3 (1)	2	1
British National									2		2	2	4
British Screen Prods		4	2 (1)	1	1								
Butcher's				1				1	4	2	4	3	5
CAPAD												3	5 (1)
Capitol (incl. Cecil and Trafalgar and Buckingham)									5	6	2		
City Film Corp								1	5 (1)	2 (1)			
Columbia							1						
Criterion									1	3			
Crusade									1	2 (1)	3 (2)		
Film Manufacturing Co.	3	1											
First National		2											
Fogwell				2 (1)	3 (2)	1	2						
Fox						2 (2)	1	9 (7)	12 (9)	10 (4)	18 (4)	3 (1)	
Gainsborough	7	8 (1)	8 (1)	8 (5)	11 (1)	12	7	7 (1)	7 (1)	8 (1)	6	7	3
Gaumont	8	8	3 (1)	7 (1)	3	7	10 (4)	15 (1)	10	13	4	1	
Harefield												2	
Imperator											2	3	
JH Prods										5 (1)			
King, George				2 (2)	4 (3)			1	1 (1)	2 (2)	6 (4)		
London						6	2	3	5	8	9	2	2
MGM											1	2	1
Neo Art	2		1	1									
Nettlefold	3 (2)	3 (1)	2 (1)	1									

## British Feature Production

	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939
New Era	2	2			2 (1)								
Paramount					7 (1)	4 (1)							
Parkinson, HB		3 (3)	1									3	2
Pinebrook													
QTS	2	1											
Real Art					2 (2)	10 (6)	14 (10)	18 (10)	2 (1)				
RKO													2
Rock									2	5	2		
Smith, George					2 (2)	1	6 (4)	3 (1)	5 (2)	9 (6)	11 (6)		1
Sound City						5 (4)	8 (4)	7 (3)					
Stafford, John							2	2 (1)	3 (1)	4 (1)	3 (1)		
Starcraft				4 (3)									
Stoll	3 (3)				1								
Strand		3	2										
Triumph												4 (1)	5
20th Century Fox				6 (1)	10 (2)	6 (1)	4	7	12 (5)	5 (1)			
Twickenham			1									2 (1)	2
Two Cities										3	3 (2)	2 (1)	3 (1)
UK Prods													4 (1)
Venture													
Warner Brothers				1									
WB-FN					2 (1)	14 (13)	19 (16)	17 (4)	13 (5)	13 (6)	20 (9)	8 (1)	7 (3)
Welsh-Pearson-Elder	1	5 (1)		1									
Welwyn										3 (1)	4 (1)	5 (1)	
Whiting, Edward G.			1	2 (1)		2	1 (1)						
Wilcox, Herbert									2 (1)	6 (1)	5	4	
Whitehall		2											
Source: The Annual "In Production" charts (The figure in brackets gives how many of the total films made were less than 70 minutes.)													
Notes: Any instance of an American producing films in Britain has been included in the above table.													
Some producers had more than one company eg. Herbert Wilcox was associated with British and Dominions, Emperor and Herbert Wilcox Productions.													
In 1937 BIP became ABPC													
<b>Number of Features Made in Britain</b>													
	<b>1927</b>	<b>1928</b>	<b>1929</b>	<b>1930</b>	<b>1931</b>	<b>1932</b>	<b>1933</b>	<b>1934</b>	<b>1935</b>	<b>1936</b>	<b>1937</b>	<b>1938</b>	<b>1939</b>
Over 70 minutes	53	88	39	64	72	97	80	102	118	152	107	86	66
40-69 minutes	13	17	23	28	58	46	81	80	60	64	78	18	20
Total	66	105	62	92	130	143	161	182	178	216	185	86	86
Appendix	-	1	1	8	4	1	12	10	7	9	2	5	3

## British Film Companies and Investment

New Companies Connected with the Film Industry Registered in the UK						
Year	Production	Renting	Exhibition	Misc.	Total	
1927	26	17	143	29	215	
1928	37	16	94	25		
1929	59	3	150	58	270	
1930	36	4	176	48		
1931	55	5	174	49	283	
1932	46	7	212	38	303	
1933	64	6	222	57	349	
1934	86	10	251	68	415	
1935	108	13	226	64	411	
1936*	87	7	196	47	337	
* 10 months only						
Source: Money Behind the Screen by Klingender and Legg						
New Companies						
		<b>1936</b>	<b>1937</b>	<b>1938</b>		
Production Companies		94				
Distribution Companies		-				
Finance Companies		2				
Studios		5				
Laboratories		1				
Recording Studios						
Colour Companies						
Newsreel Companies						
Capital Involved						
Source: Kine Weekly, 12 January 1939						



## British Film Companies and Investment

New Companies Registered						
	Public Companies		Private Companies		Total	
1930	6	£226,000	196	£871,800	179	£1,079,800
1931	5	£150,000	196	£822,500	201	£972,600
1932					224	£1,344,509
1933					253	£2,258,290
1934	11	£638,100	248	£1,257,335	259	£1,895,435
1935	12	£664,500	326	£3,012,940	338	£3,677,440
1936	10		384		394	£10,921,565
1937	9	£649,100	302	£1,432,618	320	£1,081,718
1938	6	£153,000	243	£1,709,035	249	£1,862,035
1939					175	£712,810
Source: Jordan and Son, Company Registration Agents						

## British Film Companies and Investment

Capital Invested in the UK Film Industry in 1939		
<b>Studios</b>		<b>£</b>
Amalgamated, Pinewood and Denham		2,364,810
20 other studios		3,620,416
9 Laboratories		730,000
	Total	6,715,226
88 production companies with a capital of		1,760,000
98 renting companies with a capital of		985,600
43 sound producing and recording companies with a capital of		960,500
	Total	3,706,100
Films produced in 1938		
4 supers costing		950,000
94 other productions		1,833,500
	Total	2,783,500
Cinemas - approximately 5,000		
50 supers		5,000,000
4,850		72,750,000
Companies serving cinemas		
425 equipment companies		4,120,000
323 allied industries		2,100,000
52 transport companies		100,000
	Total	6,320,000
Source: Kine Weekly, 12 January 1939		

## British Film Companies and Investment

Approximate Statistics for British Film Production during the Years 1928 and 1935-36					
	1928			1935-36	
	No. of Stages	Total area in square feet		No. of Stages	Total area in square feet
Number of Stages and Sizes	19	105,211		70	795,557
	<b>£</b>			<b>£</b>	
Value of Studio and Equipment	£555,000			£4,414,500	
Annual Salaries and Wages (exclusive of artists)	£197,250			£2,197,000	
	<b>No.</b>	<b>£</b>		<b>No.</b>	<b>£</b>
Number of Feature Films Produced and their Production Cost	91	£489,600		225	£5,344,500
Source: Evidence to the Moyne Report, 12 May 1936					

## Summary of the Result of the Import Duties Act Inquiry for 1937 for Surveying the British Production Industry

The number of returns received was 134 and the results were believed to be fully comprehensive of the industry in the UK. The Board of Trade was assisted in the inquiry by the co-operation of all firms in the industry and all the details required were furnished with reasonable accuracy and promptitude.

	Unit	1937
Value of Gross Output	£0	7,163
Cost of materials, fuel and electricity used	£0	899
Amount paid for work given out		323
Amount paid for hire of studios, equipment and services	£0	1,064
Net output		4,877
Average number of persons employed		7,785
Net output per person employed	£	626
Work done in the year		£0
On films produced wholly within the year		3,652
On films completed in the year of return but not wholly produced in that year		790
On films begun during or before the year of return but not completed by the end of that year		1,267
Total		5,709
Receipts for hire of studios, equipment and services		1,337
Receipts for other work		117
Total		7,163

### Films Produced Wholly Within the Year of Return of Kind of Film

	Number	Length (Ft)	£000
Entertainment films other than cartoons:			
Exceeding 3,000ft	143	905.4	3,118
Not exceeding 3,000 ft	150	160.4	38
Cartoons	4	3.3	5
Newsreels	577	606.5	296
Other current events	132	59.5	4
Educational	85	81.8	36
Advertising	14,626	597.8	99
Other kinds including sound track recorded separately	420	632.6	55
Substandard films	28	11.1	1
<b>Total</b>			<b>3,652</b>

### Kind of Work

	#0
Receipts for hire of studios, equipment and services	
As studio owners	1,110
As tenants of studio owners	68
Receipts for hire of equipment and services not included above	159
Receipts for other work	113
<b>Total</b>	<b>1,450</b>

Source: Today's Cinema 12th January 1939

Films Certified by the British Board of Film Censors							
<b>1927</b>				<b>1928</b>			
				U	A		
						Silent	923
unable to trace			Total	1,578	330	Auditory	721
							280
							182
			Exception taken to 345 films. 8 films totally rejected. Source: Kine Weekly 22/5/1929			Exception taken to 300 films. 7 films totally rejected. Source: Kine Weekly 19/5/1930	
<b>1930</b>				<b>1931</b>			
	U	A		U	A		
<b>Short Dramas and Comedies</b>			<b>Short Dramas and Comedies</b>			<b>Short Dramas and Comedies</b>	
Silent	236	1	Silent	69	1	Silent	
Auditory	843	19	Auditory	838	51	Auditory	
<b>Feature Films</b>			<b>Feature Films</b>			<b>Feature Films</b>	
Silent	182	128	Silent	44	18	Silent	
Auditory	308	238	Auditory	254	317	Auditory	
<b>Interest Films</b>			<b>Interest Films</b>			<b>Interest Films</b>	
Silent	165	-	Silent	36	-	Silent	
Auditory	155	-	Auditory	322	1	Auditory	
						Exception taken to 382 films	
12 films rejected			34 films totally rejected			22 films totally rejected	
Source: Kine Weekly 18/3/1931			Source: Kine Weekly 18/2/1932			Source: Kine Weekly 9/3/1933	
<b>1933</b>			<b>1934</b>			<b>1935</b>	
	U	A				U	A
<b>Short Dramas and Comedies</b>						<b>Cartoons, Documentaries &amp; Shorts</b>	
Silent	-	-				1,382	2
Auditory	672	38					
<b>Feature Films</b>			unable to trace			<b>Feature Films</b>	
Silent	1	-				368	348
Auditory	253	420					
<b>Interest Films</b>							
Silent	7	-					
Auditory	321	1					
						Exception taken to 360 films	
Exception taken to 504 films						No total rejections	
23 films totally rejected						Source: Kine Weekly 24/6/1937	
Source: Kine Weekly 16/8/1934							

1936				1937			
	U	A	H		U	A	H
<b>Cartoons, Documentaries &amp; Shorts</b>	1,632	31	-	<b>Short Dramas and Comedies</b>			
				Silent	-	-	-
				Auditory	378	19	-
<b>Feature Films</b>	368	383	2	<b>Feature Films</b>			
				Silent	1	-	-
Exception taken to 391 films				Auditory	478	439	1
8 films totally rejected				<b>Interest Films</b>			
Source: Kine Weekly 24/6/1937				Silent	5	-	-
				Auditory	975	8	
				9 films totally rejected			
				Source: Today's Cinema 22/2/1939			
1938				1939			
	U	A	H		U	A	H
<b>Short Dramas and Comedies</b>				<b>Short Dramas and Comedies</b>			
Silent	-	-	-	Silent	-	-	-
Auditory	519	28	-	Auditory	307	28	
<b>Feature Films</b>				<b>Feature Films</b>			
Silent	2	-	-	Silent	1	-	-
Auditory	429	258	-	Auditory	268	312	11
<b>Interest Films</b>				<b>Interest Films</b>			
Silent	30	-	-	Silent	7	-	-
Auditory	1,051	7	-	Auditory	807	10	-
4 films totally rejected				Exception taken to 229 films			
Source: Today's Cinema 22/2/1939				3 films totally rejected			
				Source: Kine Weekly 18/4/1940			



USA

US Production					
			Estimated Number of People Employed in US Film Industry		
	Prod. Costs	Approx. Hollywood Payroll	In Production	In Distribution	In Theatres
1931-32	185,000,000	76,500,000	27,000	9,000	240,000
1932-33	135,000,000	76,500,000	30,000	10,000	250,000
1933-34	110,000,000	72,000,000	28,000	8,000	234,000
1935-36	125,000,000	78,000,000	28,000	8,000	236,500
1936-37	135,000,000	85,800,000	28,000	12,500	241,000
1937-38	135,000,000	86,000,000	28,000	12,500	241,000
1938-39	165,000,000	129,000,000	28,500	12,500	241,000
1939-40	165,000,000	133,000,000	28,500	12,500	241,000
Source: Film Daily Yearbook/Motion Picture Almanac					

## USA

Films Released in the USA			
Year	USA	Foreign	Total
1927	678	65	743
1928	641	193	834
1929	562	145	707
1930	509	86	595
1931	501	121	622
1932	489	196	685
1933	507	137	644
1934	480	182	662
1935	525	241	766
1936	522	213	735
1937	538	240	778
1938	455	314	769
1939	483	278	761
Source: Motion Picture Association of America			

## USA

Films Imported into the USA									
Year	UK	France	Germany	Italy	Spain	Mexico	USSR	Others	Total
1928	37	31	83	6	-	-	16	20	193
1929	28	19	46	4	1	-	22	25	145
1931	21	15	54	9	1	-	14	8	122
1932	28	20	106	8	-	2	18	14	196
1933	26	20	61	7	3	5	21	14	157
1934	44	15	57	3	-	14	19	29	181
1935	41	23	90	8	-	17	19	43	241
1936	40	17	74	24	3	28	16	33	235
1937	50	23	67	17	9	5	15	54	240
1938	39	28	77	16	14	15	16	65	270
1939	44	36	85	16	4	21	13	53	272
Source: Film Daily Yearbook									

USA

US Cinema Statistics						
	Average Weekly Attendance in 000,000	Average Seat Price in Cents	Box Office Receipts in \$000,000		Year	Cost of New Theatres Constructed in \$000
1927	57		526			
1928	65				1928	161,930
1929	95		720		1929	163,559
1930	110		732		1930	97,580
1931	75		719		1931	45,000
1932	60		527		1932	17,500
1933	60	23	482		1933	13,500
1934	70	23	518		1934-Apr 1935	20,000
1935	75	24	556		1935-36	21,500
1936	88	25	626		1936-37	46,275
1937	85	23	676		1937-38	38,300
1938	85	23	663		1939-39	38,300
1939	85	23	659		1939-40	36,000
Source: Film Daily Yearbook/Motion Picture Almanac						

USA

Number of Cinemas				
	Total	Open	Closed	Wired
1931	13,128			
1932	18,715	14,126	4,589	13,880
1933	18,533			14,405
1934	16,885	12,574	4,311	14,381
1935	15,273	13,386	1,887	13,386
1936	15,858	14,161	1,697	
1937	18,192	16,055	2,137	
1938	18,182	16,251	1,931	
1939	19,829	15,701	2,128	

Source: Film Daily Yearbook

Number of Cinemas							
	Total		In Operation		Closed		Wired Theatres
	Theatres	Seats	Theatres	Seats	Theatres	Seats	
1930							9,350
1931							13,780
1932	20,100	10,767,411	14,750		5,350		13,998
1933	19,311		13,416		5,895		
1934	18,371	11,028,950	13,736		4,635		
1935	18,263	11,132,595	14,552	9,717,537	3,711	1,413,058	
1936	18,505	11,308,041	15,378	10,098,920	3,130	1,209,121	
1937	18,818	11,470,899	16,258	10,440,632	2,560	1,030,267	
1938	17,541	10,924,484	16,251	9,855,325	1,290	1,069,159	
1939	17,829	10,823,740	15,701	9,996,830	2,128	826,910	

Source: US Department of Commerce

## France

Films Released in France												
Country	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938
France	82	94	52	94	139	157	158	126	115	116	111	122
USA	368	313	211	237	220	208	230	220	248	231	230	239
Germany	91	112	130	111	60	99	113	45	60	41	31	26
Italy	10	7	3	2	8	4	17	4	10	3	5	5
Britain	8	23	23	16	8	7	34	29	19	32	29	21
Others	21	22	18	18	18	21	20	12	14	25	18	13
Total	580	571	437	478	453	496	572	436	466	448	424	426
Source: La Cinematographe Francaise												

## Germany

Films Released in Germany										
Country	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936
Germany	243	221		151	148	139	133	123	92	111
USA	190	205		97	80	62	43	53	41	36
France	28	23				21			16	11
Austria	18	20							17	17
Others	45	36		57	53	15	29	29	25	11
Total	524	505		305	281	237	205	205	191	186
Source:										
1927,1928 - Film Daily										
1930 - Bioscope										
1931,1932,1933 - German Censor										
1934,1935,1936 - Berlin First Runs										



World Cinema Statistics														
	Europe		USA		Latin America		Far East		Canada		Africa/Nr East		Total	
	*		*		*		*		*		*		*	
1927	19,773		20,500		1,932		3,962		N/A		559		51,056	
1928	21,642		20,500		3,598		3,629		1,019		715		51,103	
1929	27,338		20,500		3,753		3,885		1,100		785		57,341	
1930		5,401	22,731	12,500				905					62,365	19,984
1931													64,000	28,617
1932	29,316	11,217	20,000	13,500	3,435	1,379	4,925	1,529	1,100	705	775	287	61,551	28,617
1933	30,623	17,822	19,042	14,000	5,546	1,830	4,922	2,147	1,100	777	691	391		
1934	29,693	20,933	19,000	15,000	5,270	2,208	4,639	2,539	1,100	700	645	432	60,347	41,822
1935	39,547		15,273		5,002		4,718		841		689		66,070	
1936	60,150	27,956	15,858	15,858	5,044	3,338	5,185	3,712	883	883	667	480	87,879	52,319
1937	66,876	29,207	18,192	18,192	5,292	4,068	5,244	4,387	1,042	1,042	676	610	97,628	57,628
1938	59,187	34,819	18,182	18,182	5,174	4,355	5,834	4,869	1,121	1,121	813	763	90,334	64,112
1939	63,043	37,578	16,228	16,228	5,239	4,571	6,201	5,796	1,224	1,224	881	856	92,816	66,253

Source: Film Daily Yearbook/Motion Picture Almanac - except 1931 - Bioscope 7 May 1931, and 1932 - Kine Weekly, 3 March 1932

Notes: The number of cinemas fitted with sound equipment is given in columns with asterisk

Number of Cinemas for Leading European Countries												
Country	1927	1928	1929	1930	1932	1933	1934	1935	1936	1937	1938	1939
Austria	580	500	723	736 (20)	745 (300)	850 (435)	850 (570)	850	779 (706)	765 ((692)	779 (706)	-
Belgium	800	700	797	700 (15)	740 (180)	750 (250)	650 (400)	750	790 (725)	800 (740)	1,000 (800)	1,100
Bulgaria	48	116	131	not listed	138 (35)	145 (109)	145 (400)	128	94 (89)	94 (89)	100 (97)	111
Czechoslovakia	680	720	1,068	1,200 (100)	2,000 (350)	1,900 (640)	2,024 (818)	1,955	1,833 (1,343)	1,833 (1,343)	1,847 (1,608)	1,305
Denmark	350	300	270	270 (20)	300 (200)	300 (220)	350 (303)	340	344 (312)	352 (352)	358 (348)	370
Finland	120	235	239	not listed	200 (97)	220 (111)	220 (120)	232	242 (214)	220 (210)	265 (265)	285
France	2,947	3,354	3,994	3,113 (120)	3,250 (1,200)	3,300 (1,450)	3,900 (2,550)	4,000	4,000 (3,300)	4,100 (3,900)	4,500 (3,700)	4,600
Germany	3,878	4,293	5,150	5,266 (195)	5,200 (2,000)	5,071 (3,700)	5,100 (4,000)	5,100	4,782 (4,780)	5,273 (5,271)	5,395 (5,395)	6,500
Greece	138	138	224	224 (2)	150 (50)	100 (70)	100 (100)	122	153 (140)	142 (112)	150 (145)	170
Hungary	365	427	450	495 (10)	520 (181)	505 (198)	633 (267)	380	400 (362)	410 (385)	420 (420)	524
Italy	2,200	2,000	2,025	2,405 (40)	2,500 (484)	2,500 (1,000)	2,500 (1,079)	3,794	4,221 (2,724)	4,800 (2,800)	4,900 (3,600)	4,069
Netherlands	264	228	157	236 (50)	245 (201)	253 (233)	255 (240)	308	305 (291)	305 (297)	297 (297)	333
Norway	252	252	212	212 (2)	245 (76)	235 (107)	220 (175)	241	225 (205)	240 (240)	250 (250)	247
Poland	383	428	508	750 (50)	900 (100)	900 (110)	795 (353)	728	498 (467)	693 (657)	741 (703)	769
Portugal	120	120	140	130 (-)	405 (36)	400 (88)	250 (107))	250	210 (170)	210 (180)	210 (185)	215
Roumania	304	450	357	357	400 (135)	400 (165)	350 (350)	380	301 (298)	350 (350)	325 (293)	372
Russia	800	450	2,131	1,360	1,800	3,200 (3,000)	9,987	9,987	29,691 (3,000)	34,990	26,000 (6,337)	30,000
Spain	1,500	1,500	2,062	2,074 (295)	2,600 (380)	2,600 (500)	2,600 (1,500)	3,252	3,340 (1,600)	3,500 (1,600)	3,500 (1,600)	3,500
Sweden	1,000	1,016	1,385	1,182 (15)	1,100 (750)	1,100 (750)	1,100 (1,500)	843	1,581 (1,581)	1,641 (1,631)	1,783 (1,783)	1,907
Switzerland	150	130	298	302 (15)	325 (140)	325 (200)	310 (302)	320	340 (330)	334 (328)	354 (354)	354
UK	3,500	3,760	4,366	4,426 (750)	4,850 (4,100)	4,950 (4,228)	4,672 (4,414)	4,897	5,070 (4,712)	4,950 (4,950)	5,000 (5,000)	5,300
Yugoslavia	121	273	430	397	370 (107)	300 (100)	338 (184)	319	336 (246)	318 (263)	349 (301)	383
Note: the number in brackets gives the number of sound cinemas												
The number of cinemas listed for the USSR, which account for the big increase between 1935 and 1936, should be treated with caution as many were village halls.												
Source: Film Daily Yearbook/Motion Picture Almanac												

European Cinema Statistics for 1937						
Country	No. of Cinemas	Seating Capacity	Population (m)	Cinemas per inhabitant	Seat per cinema	Average no. of Seats per cinema
Austria	762	234,580	6.74	8,800	29	308
Belgium	798	527,000	8.16	10,200	16	660
Czechoslovakia	1,847	593,312	14.73	8,000	25	321
Denmark	352	91,000	3.57	13,000	39	258
Finland	220	61,000	3.7	16,800	60	277
France	3,900	2,100,000	41.86	10,700	20	538
Germany	5,271	1,950,000	66.55	12,600	39	369
Greece	150	65,000	6.2	41,300	94	433
Holland	320	153,000	8.06	25,200	53	478
Hungary	410	170,000	8.68	21,200	51	414
Ireland	190	110,000	3	15,800	27	578
Italy	5,235	1,600,000	41.6	8,000	26	305
Luxembourg	25	12,000	0.3	12,000	25	480
Norway	275	70,000	2.81	10,200	40	254
Poland	693	200,000	32.16	46,400	160	288
Portugal	350	215,000	6.83	19,500	32	614
Spain (pre Civil War)	2,500	1,025,000	22.94	9,200	22	410
Sweden	1,783	350,000	6.19	3,500	18	196
Switzerland	322	125,000	4.08	12,700	33	388
UK	5,018	3,200,000	46.2	9,200	15	637
Yugoslavia	318	92,905	13.93	53,800	150	292
Europe (appox)	33,000	12,800,000	416.75	12,600	33	388
USA	18,192	10,440,632	128	7,000	12	574
Notes:						
Sweden had a large number of halls open only 3 times a week.						
The Italian figures included 1,400 halls owned by the Fascist party serving their purposes only.						
US figures include 2,000 darkened halls.						
Source: Statistics Compiled for the Annual Congress of the International Film Chamber held in Paris and published in Kine Weekly on 26 August 1937.						

# The Bernstein Questionnaires

Every couple of years Sidney Bernstein organised a survey of filmgoers tastes and preferences; this was based on questionnaire filled out by patrons of his Granada cinemas.

## Most Popular Male Star

1927	1928	1932	1934	1937
1. Ronald Coleman*	1. Ronald Coleman	1. Ronald Coleman*	1. Geoge Arliss*	1. Gary Cooper
2. Adolphe Menjou	2. Richard Dix	2. Clive Brook*	2. Clark Gable	2. Clark Gable
3. Ivor Novello*	3. Douglas Fairbanks Snr	3. George Arliss*	3. Wallace Beery	3. Charles Laughton*
4. Harold Lloyd	4. Adolphe Menjou	4. Robert Montgomery	4. Clive Brook*	4. Robert Taylor
Ramon Novarro	5. Syd Chaplin*	5. Maurice Chevalier	5. Robert Montgomery	5. Ronald Coleman*
6. Matheson Lang*	6. Charles Chaplin*	6. John Boles	6. Ronald Coleman	6. William Powell
7. Milton Stills		7. Ralph Lynn*	7. Jack Hulbert*	7. Franchot tone
John Barrymore		8. Tom Walls*	8. Lionel Barrymore	8. George Arliss*
Reginald Denny"		9. William Powell	9. Charles Laughton*	9. Frederic March
10. Douglas Fairbanks Snr		10. Wallace Berry	10. Tom Walls*	10. Robert Donat*
<b>Other British Stars Mentioned</b>			14. Herbert Marshall	11. Leslie Howard
			15. Leslie Howard	14. Herbert Marshall
			17. Jack Buchanan	24. Jack Hulbert
			22. Ralph Lyon	28. Jack Buchanan
			50. Gordon Harker	29. Will Hay
				33. Tom Walls
				35. Cedric Hardwicke
				36. Clive Brook
				46. Basil Rathbone
				48. Gordon Harker
				49. Ralph Lynn

## Most Popular Female Stars

1927	1928	1932	1934	1937
1. Betty Balfour	1. Betty Balfour	1. Norma Shearer	1. Norma Shearer	1. Norma Shearer
2. Constance Talmadge	Delores Del Rio	2. Constance Bennett	2. Marie Dressler	2. Myrna Loy
3. Laura La Plante	3. Clara Bow	3. Maria Dressler	3. Greta Garbo	3. Greta Garbo
4. Norma Talmadge	4. Esther Ralston	4. Ruth Chatterton	4. Kay Francis	4. Ginger Rogers
5. Mary Pickford	5. Vilma Banky	5. Janet Gaynor	5. Marlene Dietrich	5. Claudette Colbert
6. Pola Negri	6. Florence Vidor	6. Greta Garbo	6. Katheine Hepburn	6. Shirley Temple
7. Gloria Swanson	7. Mary Pickford	7. Jeanette McDonald	7. Gracie Fields*	7. Jessie Matthews
8. Lola Moran		8. Joan Crawford	8. Janet Gaynor	8. Kay Francis
9. Caroline Griffiths		9. Ann Harding	9. Joan Crawford	9. Merle Oberon*
		10. Marlene Dietrich	10. Claudette Colbert	10. Loretta Young
<b>Other British Stars Mentioned</b>			12. Cicley Coutneidge	13. Gracie Fields
			13. Diana Wynard	28. Anna Neagle
			14. Jessie Matthews	31. Cicley Courtneidge
			26. Elissa Landi	34. Nova Pilbeam
			35. Elizabeth Allen	
			43. Anna Neagle	
			47. Victoria Hopper	

## Favourite Film Directors

### 1927

(Male Voters)

1. Rex Ingram
2. D.W. Griffith
3. Cecil B. De Mille
4. Maurice Elvey
5. Alfred Hitchcock\*

(Female Voters)

1. Cecil B. De Mille
2. Maurice Elvey
3. Rex Ingram
4. Graham Cutts\*
5. D.W. Griffith

### 1932

1. Ernest Lubitsch
2. Tom Walls\*
3. Lewis Milestone
4. Alfred Hitchcock\*

### 1934

1. Alexander Korda\*
2. Tom Walls\*
3. Ernest Lubitsch
4. Victor Saville\*
5. Cecil B. De Mille
6. Josef Von Sternberg
7. George Cukor
8. Frank Capra
9. Frank Lloyd
10. Basil Dean\*(

### 1937

1. Frank Capra
2. Alexander Korda\*
3. W.S. Van Dyke
4. Alfred Hitchcock
5. Frank Lloyd
6. Cecil B. De Mille
7. Tom Walls\*
8. Ernest Lubitsch
9. Herbert Wilcox\*
10. Mervyn Leroy

## Other British Directors Mentioned

11. Walter Forde
17. Alfred Hitchcock
18. Jack Buchanan
19. Herbert Wilcox
10. Jack Raymond

12. Victor Saville

\* indicates British nationality

## Frequency of Visits to the Cinema

	1927 %	1934 %	1937 %
Twice a week	47.5	42.7	44.8
Once a week	33.5	37.4	30.4
Three times a week	14.75	11.8	15.6
Less than once a week	4.5	5.1	4.2
More than three times a week	2.5	3	5

## Programme Preferences

	1934 %	1937 %
For two big pictures	84.5	79.5
For one big picture with short film	15.5	20.5

## Types of Shorts Preferred - Preference Broken Down into Age Group - 1937 (Question not included in earlier surveys)

Under 21	21-40	40--60	Over 60
1. Cartoons	1. Cartoons	1. Travel	1. Travel
2. Sport	2. Travel	2. Cartoons	2. Cartoons
3. Musical	3. Musical	3. Musical	3. Musical
4. Travel	4. Sport	4. Sport	4. Animal Life
5. Animal Life	5. Industry	5. Animal Life	5. Industry
6. Science	6. Animal Life	6. Industry	6. Science
7. Industry	7. Science	7. Science	7. Science

## Type of Features Preferred - Preference Broken Down into Age Group

### 1934

Under 21	21-40	40--60	Over 60
1. Thriller-Adventure	1. Society Drama	1. Society Drama	1. Society Drama
2. Musical Comedy	2. Musical Comedy	2. Musical Comedy	2. Musical Comedy
3. Love Romance/Comedy	3. Thriller-Adventure	3. Love Romance/ Thrille	3. Comedy
5. Society Drama	4. Love Romance/Comedy	5. Comedy	4. Love-Romance
6. War	6. Travel	6. Travel	5. Historical
7. Travel	7. War	7. War	6. Thriller-Adventure
			7. War

### 1937

1. Thriller- Adventure	1. Thriller-Adventure	1. Society Drama	1. Society Drama
2. Musical Comedy	2. Society Drama	2. Musical Comedy	2. Musical Comedy
3. Comedy	3. Musical Comedy	3. Thriller Adventure	3. Comedy
4. Society Drama	4. Love-Romance	4. Love-Romance	4. Love-Romance
5. Love-Romance	5. Comedy	5. Comedy	5. Historical
6. Historical	6. Historical	6. Historical	6. Thriller Adventure
7. War	7. War	7. War	7. War

## State in Order of Preference the things which attract you to cinemas

### 1927

1. Picture
2. Star
3. Orchestra
4. Story
5. Varieties
6. Courtesy of Staff and Services
7. Price of admission
8. Director
9. Publicity material issued

## Suggestions for the Improvement of Cinema Entertainment

### 1927

1. Expressions of dislike of "suggestiveness", "sex-stuff", and "vamps" (mainly from women)
2. Requests that cast lists of feature films should be hung up in the cinema lobby
3. More orchstral selections and interlude
4. Expressions of dislike of variety acts (mainly from women)
5. Requests for the exhibitions of time sheets.

### 1934

1. Cast lists to be shown at the end as well as at the beginning
2. Fewer newsreels
3. More newsreels
4. No babies or children to be allowed in the theatre during the evening performance

### 1937

1. Cast lists to be shown at the end as well as at the beginning
2. Bigger and better ashtrays
3. No smoking
4. All patrons should remove their hats, especially men
5. Quicker releases
6. Contrasts in subjects in one programme, especially the elimination of two films in one orogramme featuring the same star
7. Seats and magazines for queues
8. All seating should be staggered
9. More knee room
10. Double seats for courting couples
11. Seats with moveable arms
12. Moving stairs so that patrons need not have to climb to reach their seats in the circle
13. A rigid ban on the consumption of peanuts
14. Patrons' cars should be washed and polished free whilst in a cinema's car park
15. On cold days, free soup should be distributed
16. Newspapers should devote their weekly film news to the general releases, not the West End programmes

## Attitude to Sound Films

### 1929: Would you welcome the advent of talking pictures?

	For %	Against %
Men	50	50
Women	30	70

### 1932: Would you welcome the return of silent pictures

	For %	Against %
	47	53

## Kine Weekly Box Office Winners

From 1937, the trade paper 'Kine Weekly' carried in its New Year issue a survey of the most popular box office films. No information was provided on box office takings. The first survey was in the form of a general article but in subsequent years there appeared a monthly breakdown of box office winners with films listed in order of their success. An asterisk indicates a British film.

### 1936 (appearing in Kine Weekly on 14 January 1937)

Biggest Money Maker:	Mr. Deeds Comes to Town
Runner Up:	Mutiny
Most Popular British Film:	The Ghost Goes West
Most Popular and Consistent Star	Shirley Temple

### Other Box Office Successes

Rose Marie; Captain January; The Little Rebel; A Tale of Two Cities; Follow the Fleet; First a Girl\*  
Modern Times, Under Two Flags; It's Love Again\*; Secret Agent\*; Queen of Hearts\*; Come Out of  
The Panty\*; Boys Will Be Boys\*; China Seas; Broadway Melody of 1936; She Married Her Boss;  
Ourselves Alone; Living Dangerously; I Give My Heart\*; Dark Angel.

### 1937 (appearing in Kine Weekly on 13 January 1938)

Biggest Money Maker:	Lost Horizon
Most Successful Output:	MGM
Most Popular and Consistent Star	Shirley Temple
Winning British Stars:	Gracie Fields, George Formby



### Other Box Office Successes

January	San Francisco; Windbag the Sailor*; Anthony Adverse; Showboat
February	Georgeous Hussy; Sabotage*; My Man Godfrey; Dodsworth; Charlie Chan at the Race Track; His Lordship*
March	The Great Ziegfeld; Romeo and Juliet; Dimples; Keep Your Seats Please*; Craig's Wife; Ramona
April	Libelled Lady; Good Morning Boys*; Dishonour Bright; The General Died at Dawn; Love on the Run; The Great Barrier*; Theodora Goes Wild
May	Three Smart Girls; Come and Get It; Cain and Mabel; Banjo on My Knee
June	The Plainsman; Charlie Chan at the Opera; Love From a Stranger*
July	Jungle Princess; Espionage*; Feather in Your Nest*; Black Legion; The Magnificent Brute
August	Wings on the Morning*; Stowaway; One in a Million; Dark Journey*; Man in Possession
September	After the Thin Man; Camille; King's Solomon's Mines*; Elephant Boy*; A Day at the Races; Lloyds of London; On the Avenue; Shall We Dance: The Charge of the Light Brigade
October	Lost Horizon; The Frog*; They Gave Him a Gun; Seventh Heaven; Maytime
November	Night Must Fall; I Met Him in Paris; Charlie Chan at the Olympics; His Affair; Saratoga; Storm in a Teacup*; Under the Red Robe*
December	Victoria the Great*; Wee Willie Winkie; Tarzan and the Green Goddess; Captain Courageous

1938 (appearing in Kine Weekly on 12 January 1939)

Biggest Money Maker:	Snow White and the Seven Dwarfs
Runner Up:	A Yank at Oxford*; Captains Courageous
Most Popular and Consistent Star	Shirley Temple
Most Successful Output:	MGM
Winning British Stars:	Gracie Fields, George Formby

### Other Box Office Successes

January	A Star is Born; The Good Earth; Oh, Mr Porter*; Knight Without Armour*; Kid Galahad; Big City; Way Out West
February	Firefly; Keep Fit*; Souls at Sea; Stella Dallas; Dr Syn*; The Squeaker
March	The Prisoner of Zenda; A Hundred Men and a Girl; Ali Baba Goes to Town; Stage Door; Leave it to Me*; The Rat*; Non-Stop New York*
April	Marie Walweska; Dead End; The Awful Truth; Heidi; The Return of the Scarlet Pimpernel*; Angel
May	Wells Fargo; The Last Gangster; Dead Men Tell No Tales*; Submarine D1; Man Proof; Alcatraz Island
June	Bad Men of Brimstone; Damsels in Distress; You're a Sweetheart; Tarzan's Revenge; Mademoiselle Docteur*
July	I See Ice*; The Buccaneer; Boy of the Streets
August	Rebecca of Sunnybrook Farm; The Housemaster*; Vessel of Warth*; South Riding*; Owd Bob*; A Slight Case of Murder; Mannequin; The Baroness and the Butler
September	Snow White and the Seven Dwarfs; A Yank at Oxford*; The Hurricane; Mad About Music; Test Pilot; Convict 99*; Tovarich; Bluebeard's Eighth Wife; The Girl of the Golden West
October	The Drum*; Alf's Button Afloat*; In Old Chicago; Three Comrades; Joy of Living; The Terror*
November	The Crowd Roars; Blockade; The Adventures of Marco Polo; The Boy from Bernardo's; There's Always a Woman; Vivacious Lady
December	Sixty Glorious Years*; Little Miss Broadway; Hey! Hey!; U.S.A!*; Three Men and a Girl; Spawn of the North; Love Finds Andy Hardy; Crime School; This Man is News*; Sing You Sinners

1939 (appearing in Kine Weekly on 11 January 1940)

Biggest Money Maker: The Citadel\*  
Most Popular and Consistent Star: Deanna Durban  
Most Successful Output: MGM  
Winning British Stars: Gracie Fields, George Formby  
Biggest All-Time Turn Up: Pygmalion\*

**Other Box Office Successes**

January Pygmalion\*; The Adventures of Robin Hood\*; That Certain Age; The Amazing Doctor Clitterhouse; Too Hot to Handle; Alexander's Ragtime Band; The Lady Vanishes\*; St. Martin's Lane

February It's in the Air; Boy's Town; Marie Antoinette; Stablemates; Yellow Sands\*; Carefree; If I were King; I am the Law

March The Citadel\*; You Can't Take it with You; Keep Smiling; Thanks for the Memory; Old Bones of the River\*; Suez; Submarine Patrol; Racket Busters; Men with Wings; Young in Heart; Four Daughters; The Return of the Frog\*

April The Dawn Patrol; Out West With the hardies; The Great Waltz; The Cowboy and the Lady; Kentucky; Stolen Life\*; Just Around the Corner

May Stand Up and Fight; Sweethearts; The Ware Case\*; Young Dr. Kildare; Angels With Dirty Faces; Four's a Crowd; Trade Winds; Service de Luxe

June Topper Takes a Tip; the Sisters; they Made Me a Criminal; Honolulu; Storm over Bangal  
July Trouble Brewing\*; The Adventures of Huckleberry Finn; Wings of the Navy; Tailspin; Fast and Loose

August Love Affair; Oklahoma Kid; Captain Fury; Q Planes\*; Sergeant Madden; the Little Princess; East Side of Heaven; Jesse James; The Outsider\*; Ask a Policeman\*

September The Four Feathers\*; Idiot's Delight; Ice Follies; Made for Each Other; The Hound of the Baskervilles; The Face at the Window\*

October Gunga Din; Three Smart Girls Grow Up; The Hardy's Ride High; The Story of Irene and Vernon Castle; Dark Victory; Beau Geste; Stagecoach; Jamaica Inn\*; The Mikado\*

November The Lion Has Wings\*; Goodbye Mr Chips\*; Shipyard Sally; Confessions of a Nazi Spy; DodgetCity; Union Pacific; Nurse Edith Cavell\*; Wuthering Heights; Calling Dr. Kildare; It's a Wonderful World; Only Angels Have Wings; The Four Just Men

December Tarzan Finds a Son; Andy Hardy Gets Spring Fever; Man of Conquest; Under Pup; Stanley & Livingstone; This Man in Paris\*; Man About Town; The Sun Never Sets; Spies of the Air\*; Five Came Back

## The Korda Questionnaires

In 1935, a national poll was organised by Alexander Korda; it appeared in the Daily Mail and its findings were based on the first 10,000 replies received by the paper.

### Breakdown of Frequency of Cinema Visits

Daily	153
4 times a week	113
3 times a week	819
2 times a week	2,760
once a week	3,792
once every ten days	260
once a fortnight	814
once a month	416
occasionally	824
no replies	394
	<b>10,000</b>

### Occupational Analysis

	%
Business and Clerical	22.4
Home duties	16.7
Professional	15.0
Industrial	9.4
School/University	6.6
Business employers and executive	4.9
Retired and independent	4.4
Shop Assistants	4.0
Arts and Crafts	3.9
State/Municipal employees	3.5
Independent Shopkeepers	3.4
Transport Workers	1.7
Army, Navy, Airforce	1.7
Agricultural Workers	1.2
Unemployed	0.8

### Age of Filmgoers

		%
Under 15	139	1.4
15-21	1,733	17.3
22-45	5,989	59.9
46-60	1,461	14.6
Over 61	403	4.0
Not given	275	2.7
Total	10,000	

# Appendices

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## AVAILABILITY OF BRITISH FILMS PRODUCED BETWEEN 1927 AND 1939

The table on the following page lists those films which are available for hire. If the distribution company is underlined the film is available on video - otherwise, it is in 16mm distribution.

The table\* shows clearly that only a minute percentage of the films made during the period are in non-commercial distribution. Fortunately, the opportunity to view British Thirties films can be supplemented by films which are not generally available but which the television companies have for transmission; the obvious disadvantage with such films is that there is no means of knowing what is likely to come up or when.

Although it is always possible to write to the television companies requesting that they show a particular film or season of films, there is no point in asking to borrow a print of a film which you have seen on television as under no circumstances will it be loaned out. Also unless a film is programmed as part of a major series, the decision to schedule it will not be taken much in advance of its transmission. Nevertheless, it is worth keeping an eye open to see what films are being screened on television - in particular, Channel Four regularly screens British films of the period.

The BFI's National Film Archive has a large number of British films in its collection. As is the case with television companies, the Archive does not loan out copies of films; however, there are viewing facilities at 81 Dean St. Archive prints are available for study and bona fide research.\*\*

Prospective viewers may be expected to provide some evidence of their project's validity e.g. a letter from their supervisor. Additionally, arrangements to see a film will only be made if it is not available from other sources, i.e. not in 16mm or video distribution, and if the Archive has a viewing copy (in general the Archive has viewing prints for only about 20% of its holdings). A *Catalogue of Viewing Copies 1986* can be purchased from BFI Publications for £7.50 (plus £0.75 postage). The Archive has fairly limited viewing facilities and these are much in demand; generally, a minimum of six weeks notice is needed but it is advisable to contact the Viewing Officer as soon as possible. The charge made (in 1986) is £7.50 an hour of film - £2.50 for students - plus VAT for screenings on an editing table in a viewing cubicle; there is only room for two people at a time. Screenings in a small viewing theatre can be arranged at an increased charge.

In addition to feature films made during the period, it is possible that useful supplementary study material has been made available on film

or video e.g. documentaries on aspects of British and American social history or the arts generally, compilation newsreels, etc. Some of these can be checked in the *British National Film and Video Catalogue*. This is a quarterly journal with an annual cumulation; it covers all films and videos given a non-theatrical release in Britain and incorporates a subject index. Published by the British Film Institute, most public and academic reference libraries are subscribers.

\* The table on the following two pages contains now out-of-date information. For details of titles currently available from BFI Film Bookings please see [here](#).

\*\* Current (2009) information about the BFI's Research Viewing Service can be found [here](#)

### THIRTIES FEATURES IN 16MM/VIDEO DISTRIBUTION

ACTION FOR SLANDER	1937	Wastso	Tim Whelan
BAND WAGGON, THE	1939	Harris	Marcel Varnel
BATTLE OF THE CORONEL AND FALKLAND ISLANDS, THE	1927	BFI	Walter Summers
BLACKMAIL	1929	Harris	Alfred Hitchcock
BOYS WILL BE BOYS	1935	Rank	
CATHERINE THE GREAT	1933	Harris	William Beaudine
CHEER, BOYS, CHEER	1939	London	Paul Czinner
CHU-CHIN-CHOW	1934	Harris	Walter Forde
CLAIRVOYANT, THE	1935	Harris	Walter Forde
CONVICT 99	1935	Rank	Maurice Elvey
COTTAGE ON DARTMOOR, A	1938	Harris	Marcel Varnel
DARK JOURNEY	1929	BFI	Anthony Asquith
DIVORCE OF LADY X, THE	1936	Harris	Victor Saville
DRUM, THE	1937	London	Tim Whelan
ELEPHANT BOY	1937	London	Zoltan Korda
ELSTREE CALLING	1936	London	Zoltan Korda, Robert Flaherty
FIRST MRS. TRASER, THE	1930	Harris	Adrian Brunel
FLYING SCOTSMAN, THE	1932	Harris	Sinclair Hill
GOODBYE MR. CHIPS	1929	Harris	Castleton Knight
IRON DUKE. THE	1938	Harris	Sam Woods
I SEE ICE	1934	Harris	Victor Saville
IT'S IN THE AIR	1937	Harris	Anthony Kimmins
JAMAICA INN	1938	Harris	Anthony Kimmins
KEEP FIT	1938	Blue Dolphin	Alfred Hitchcock
LADY VANISHES. THE	1937	Harris	Anthony Kimmins
LET GEORGE DO IT!	1938	Harris	Alfred Hitchcock
LILY OF KILLARNEY	1939	Harris	Marcel Varnel
LION HAS WINGS, THE	1933	TCM	Maurice Elvey
LOVE, LIFE AND LAUGHTER	1939	London	Michael Powell, Brian Desmond Hurst, Adrian Brunel
MAN OF ARAN	1933	Harris	Maurice Elvey
MAN WHO COULD WORK MIRACLES, THE	1932	Harris	Robert Flaherty
MIDSHIPMAN EASY	1935	London	Lothar Mendes
MOULIN ROUGE	1935	Harris	Carol Reed
MUSIC HALL	1927	BFI	EA Dupont
NO LIMIT	1934	BFI	John Baxter
OH, MR. PORTER!	1935	Harris	Monty Banks
OVER THE MOON	1937	Harris	Marcel Varnel
PRIVATE LIFE OF DON JUAN, THE	1937	Harris	Thornton Freeland
PRIVATE LIFE OF HENRY VIII, THE	1934	Harris	Alexander Korda
Q PLANES	1933	London	Alexander Korda
QUEEN OF HEARTS	1938	London	Tin Whelan
RADIO PARADE OF 1935	1935	London	Monty Banks
RED ENSIGN	1934	Harris	Arthur Woods
REMBRANDT	1933	Harris	Michael Powell
RICH AND STRANGE	1936	BFI	Alexander Korda
RING, THE	1931	London	Alfred Hitchcock
ROME EXPRESS	1927	Harris	Alfred Hitchcock
SABOTAGE	1932	Harris	Walter Forde
SAINT IN LONDON, THE	1936	Rank	Alfred Hitchcock
ST. MARTIN'S LANE	1939	Rank	John Paddy Carstairs
SALLY IN OUR ALLEY	1938	Harris	Tlic Whelan
SANDERS OF THE RIVER	1931	Harris	Maurice Elvey
SAY IT WITH FLOWERS	1933	Harris	Zoltan Korda
SECRET AGENT, THE	1933	London	John Baxter
SOUTH RIDING	1935	BFI	Alfred Hitchcock
SQUEAKER, THE	1937	Rank	Victor Saville
STARS LOOK DOWN, THE	1937	Harris	William K Howard
STORM IN A TEA CUP	1939	London	Carol Reed
TELL ENGLAND	1936	BFI	Victor Saville
THINGS TO COME	1930	Harris	Anthony Asquith
39 STEPS, THE	1935	BFI	Alexander Korda
TROUBLE BREWING	1933	London	Alfred Hitchcock
VICTORIA THE GREAT	1938	Rank	Anthony Kimmins
WEDDING REHEARSAL	1937	Harris	Herbert Wilcox
WINDBAG THE SAILOR	1932	Thorn-EMI	Alexander Korda
YOUNG AND INNOCENT	1936	London	William Beaudine
	1937	Harris	Alfred Hitchcock



Addressee

Blue Dolphin Film Distributors. 15-17 Old Compton St. London W1 Tel 01 437 1517

BFI Film and Video Library, 81 Dean St., London W1 Tel 01 734 6451.

Harris Films, Glenbuck Home, Glenbuck Rd., Surbiton, Surrey. Tel 01 399 0022.

London Films, c/o Anthony Morris, 6 Goodwln's Court, London WC2. Tel 0590 74993.

Rank Audio Viaual (Video). PO Box 70, Great West Rd., Brentford. Middx. Tel 01 568 9222

TCM/Twentieth Century Movies, 120 Queen Margaret Drive, Glasgow. Tel 041 946 1121

Thorn-EMI Video, Thorn-EMI House. Upper St. Martin's Lane. London WC2. Tel 01 836 2444

Watso Film Library, 168 Holbrook Lane, Coventry Tel 0203 84735

## GENERAL RESEARCH GUIDELINES

One of the aims of this booklet is to encourage an interest in British cinema and with this in mind it is hoped that some useful information has been provided in the previous pages. However, for those who wish to pursue and extend such an interest, particularly those who do not have easy access to national collections, some pointers to additional resources are provided below.

The British Film Institute's Library Services undoubtedly houses the most comprehensive coverage of film material in Britain. Although the BFI was formed in 1933, its coverage of pre-Second World War material is scanty and researchers should not expect the same kind of in-depth coverage as would be available if they were dealing with contemporary cinema. Not only was the library staff much smaller at that time, but also film criticism was not widely accepted as a serious endeavour and there were few outlets for critical writing. It is usually possible to find basic cast/credit information and trade paper reviews of specific films but not extended analyses.

The Thirties was the age of the star and contemporary, almost exclusively fan, magazines reflected this bias; consequently, it is rare to come across any detailed interviews with directors, producers, writers, etc. The BFI does hold some special collections which contain material dealing with the period e.g. the Basil Dean and the Sydney Carroll Collections but not only are these small in number, they are also, with a few exceptions, small in size. Not all special collections are stored on central premises and special arrangements have to be made in advance to bring up to London those collections housed outside the department. Library Services produce a number of leaflets which would be helpful for anyone planning to use the department.

The major central sources, apart from the BFI, are as follows: the Public Records Office has any Government records relating to the film industry; Companies House has material relating to the history of film companies; the British Library holds books and journals which could be used to supplement the BFI collection e.g. novels on which films were based, pre-1935 issues of the trade paper *The Cinema*, non-film journals which may have carried occasional general articles on the film industry e.g. economics and arts publications. As is the case today, American companies were an important source of finance for film production in Britain. These tended to maintain systematic records and it is worth approaching the parent companies to see if these have been kept; several American majors have donated their records to US academic institutions.

Unfortunately, as yet no organisation has initiated an oral history project covering British cinema history and culture which might help compensate for the sizeable gaps in the range of documentation available. Given the present dearth of archived written material, anyone doing a specialised project covering the period must be prepared to do some oral history work of their own. Sadly, a large number of individuals, such as studio heads, directors, writers, British cinema entrepreneurs, whom it would be interesting to have on record have already died and as time passes the opportunities to capture memories of the early days of filmmaking become irretrievably lost.

There are quite a few regional film archives such as the North Western Archive in Manchester and the Scottish Film Archive in Glasgow. A full listing of these is given in *A Researcher's Guide to British Film and TV Collections* edited by Elisabeth Oliver. If you are unable to trace a copy of the booklet, your local reference librarian or the film officer for your Regional Arts Association should be able to tell you if there is a local film archive in your area.

It would be difficult to attempt any large scale project concerned with production without access to central sources. However, there is a great deal of scope in what is the largely uncharted territory of exhibition and distribution which, for instance, would cover local release patterns and audience reception and such work can only be undertaken from a local base.

The first step for anyone planning a local research project should be to establish what local research facilities exist and the starting point for this is the local history centre; nearly all boroughs have a local archive which is usually based within the central reference library. Explain to the librarian exactly what the project involves and he/she should be able to give advice about any special collections held by the archive.

Central reference libraries should carry back issues of at least one national newspaper and it is worth asking whether the library possesses the subject index for the *The Times*. It may also have subscribed to a film magazine; both *Sight and Sound* and *Monthly Film Bulletin* were being published by the mid-thirties and both are available on microfilm. Back issues of local newspapers with particular reference to the entertainment pages should provide a valuable source of information. These would list what films were being shown and where; also there would be related features. The Thirties was a time of great showmanship and many stunts

were organised to attract publicity; the opening of a new cinema would have been an important event and undoubtedly reports of these would appear in the local press.

The local history archive may also hold a photographic collection. The librarian should be able to point you in the direction of any local history society or group which may have members able to advise on what other local facilities are available and how to use them. It would be worth consulting local rate books, licensing records and planning records.

It should be possible to build up patterns of cinema openings and distribution patterns from the above sources. What type of new cinemas were being built? Today cinema-going is concentrated on city centres - was that the case in the Thirties? Were cinemas built in districts where there was a need or where an existing cinema had proved popular and it was believed a new cinema could take advantage of an established audience? Which were the first-run houses and which second-run? How were British films being released? Were they just supports for American features or did cinemas screen double bills of British films? What sort of films were being shown? A majority of cinemagoers in the Eighties are under 20; was this the case in the Thirties? If not, did the difference in audience composition result in a different kind of film being produced? How active was the local watch committee and did a significant amount of local censorship occur?

You could try approaching cinema managers to see if they have back records for their cinemas or if any present employees were working in cinemas in the Thirties. It is possible to start local oral history projects by interviewing relatives and neighbours of an appropriate age and asking them about their memories of cinemagoing in the period: what attracted them to the cinema, which films do they remember and why, who were their favourite stars, how often they did they go to the cinema, how do they feel the entertainment provided by the cinema then compares with that now provided by television? etc. Local radio and papers could be used to publicise the project.

This kind of original research can be very time consuming and it is probably best approached as a group project with each member of the group limiting themselves to a small area of research e.g. a typical geographical-social homogeneous district or severely restricting the time span covered by the project say to two sample years, one each side of the decade.

## ABBREVIATIONS

ABFD	Associated British Film Distributors
ABPC	Associated British Picture Corporation
ACT	Association of Cine-Technicians
AF	Audible Filmcraft
AIP	Associated Independent Producers
APD	Associated Producers and Distributors
ARP	Associated Radio Pictures
ASFI	Associated Sound Film Industries
ATP	Associated Talking Pictures
B&D	British and Dominions Film Corporation
BBFC	British Board of Film Censors
BIED	British Independent Exhibitors' (Distributors) Co.
BIF	British Instructional Films
BFI	British Film Institute
BIP	British International Pictures
BL	British Lion Film Corporation
BSFP	British Sound Film Productions
BSS	British Screen Service
BTP	British Talking Pictures
CAFAD	Co-operative Association of Producers and Distributors
CEA	Cinematograph Exhibitors' Association of Great Britain and Ireland
CIR	Committee of Imperial Defence
FBI	Federation of British Industries
FBO	Film Booking Offices
FIGOS	Film Industries Co-operative Society
FN	First National
GB	Gaumont British Picture Corporation
GFD	General Film Distributors
IFF	Independent Film Producers
JMG	Jury -Metro-Goldwyn
KRS	Kinematograph Renters' Society of Great Britain and Ireland
LCC	London County Council
MGM	Metro-GoIdwyn-Mayer
MPPDA	Motion Picture Producers and Distributors of America
NATKE	National Association of Theatrical and Kine Employees
NPFD	National Provincial Film Distributors
PCT	Provincial Cinematograph Theatres
PDC	Producers Distributing Corporation
PRS	Performing Rights Society
RKO	Radio-Kelth-Orpheum
SC	Sound City Films
UA	United Artists
UFA	Unlversun Film Aktiengesellschaft
W&F	Woolf and Freedman Film Service
W&P	Williams & Pritchard Films
WB	Warner Brothers