Arnold Warning of No Settlement Brings Rush of Convention Dates

B & K Violated Monopoly Decree
By Overbuying, Says U. S. Master Owners Face Competition from Plan for 1,200 New Stage Runs

ASCAP'S Music Bill to Theatres
Now Running a Million a Year

Broadcasters' "Own ASCAP" Claims 2,500 More Songs, 292 Stations

U. S. Documentaries Propaganda, Senate Charges; Ends Production

American Distributors Agree to Adopt British Monetary Quota

Quebec Premier Promises End of 12-Year Theatre Ban on Children
HOT OFF THE WIRE!

Raves From Coast Preview!

"'20 Mule Team' A-1 Western. Done in the grand manner, with top-flight production, direction, performance and photography. Wallace Beery at his best, playing the type of role in which he is most popular and providing extremely good entertainment. As brilliantly executed western drama as the screen has seen. Historical authenticity and presenting the most vivid panorama of the arid majesties of Death Valley ever shown on the screen. Beery is in his element in the role of the mule skinner, giving an even better characterization than in 'Bad Man of Brimstone'."

—Hollywood Reporter

"A natural for Wallace Beery and will serve further to ingratiate him with an ever-increasing audience. The story, absorbing excitement and suspense, both romantic and melodramatic. One of the best gun-fights ever seen on the screen winds up for a happy ending. High level of gripping entertainment. A topnotch job all the way. Scenically the picture is remarkable."

—Daily Variety

"Death Valley has been overlooked too long by Hollywood in picking stories for Westerns. In '20 Mule Team' M-G-M will cash in strong on the picturesque history and strangeness of this locale. Story offers excellent role for Wallace Beery, one of the most colorful parts he has had."

—Harry Friedman, L. A. Examiner

"'20 Mule Team' roaring melodrama of Death Valley. A rip-roaring tale with its desert panoramas and its bad men, with a superabundance of action and a great fight-to-the-finish wind-up. Death Valley has seldom been delved into so effectively. All in all a hit."

—Edwin Schallert, L. A. Times
YOU'RE LOOKING AT A SHOWMAN WHO'S LOOKING AT SOMETHING SENSATIONAL!

It happened at the great WARNER STUDIO!..
...He Saw THE BIG

ALL THIS, AND HEAVEN TOO

Starring
BETTE DAVIS
CHARLES BOYER

with
Jeffrey Lynn • Barbara O'Neil
Virginia Weidler • Henry Daniell
Walter Hampden • Geo. Coulouris
An ANATOLE LITVAK Production

From the best-seller champion by Rachel Field

Starring
JOHN GARFIELD
ANNE SHIRLEY

with
Claude Rains • Roscoe Karns
Lee Patrick • Dennie Moore
Directed by VINCENT SHERMAN

From the beloved Pulitzer Prize Play by Maxwell Anderson

ALL COM
ON THE SHOWMANSHP FRONT WITH 20th CENTURY-FOX, MAY 4th, 1940—

PITTSBURGH ... The Smoky City seethes with excitement as the Alvin and Senator theatres get set for great two-day celebration at May 15th Eastern opening of LILLIAN RUSSELL... stars Alice Faye, Edward Arnold and trainloads of correspondents to be feted at brilliant $100-a-plate Diamond Jim Brady banquet! CLINTON, IOWA ... the whole town agog as Capitol and Rialto theatres here prepare to welcome Hollywood celebrities for gala May 15th Western Premiere of LILLIAN RUSSELL, in the town where she was born! BALTIMORE ... Impressive plans in progress for Dual World Premiere, at New and Center Theatres, of "MARYLAND", Darryl F. Zanuck's Technicolor successor to "Kentucky"!

EN ROUTE ... thousands of delivery trucks bring news of the $3,000.00 "Lillian Russell Contest" in 14 mass-circulation magazines ... and "LOOK" magazine's striking four-color, full page LILLIAN RUSSELL ad! NEW YORK ... gigantic LILLIAN RUSSELL co-op ad campaign hits the air-mail chutes ... on its way to excite newspaper readers in 127 key cities ... Kate Smith, The Gay Nineties Revue, Fred Waring, Kay Kyser, "Information Please", Lanny Ross ... ON THE AIR! "We, the People", pay tribute to LILLIAN RUSSELL!

FLASH! HOLLYWOOD, CALIF. Plans under way for important press preview of LILLIAN RUSSELL the night of May 15th! HERE, THERE AND EVERYWHERE ... overworked clipping bureaus snip and paste, tallying reams of space devoted to LILLIAN RUSSELL by America's press!
CUSTOMERS' RIGHTS

UNDER the title of "Who Wants Good Movies?" Mr. Arthur L. Mayer, of New York's Rialto, contributes to The Nation of April 20 an incisive bit of article which, by citation of cases, should indicate to that paper's following of "liberals" why "social content" is rarely to be had on the screen.

Quoting from Mr. Archibald MacLeish's observations about Hollywood product lacking "the fourth dimension of life", Mr. Mayer observes that this "has not seriously affected a producer like Louis B. Mayer of Loew's, Inc. . . . last year made close to $10,000,000. By concentrating on escapist themes he has paid consistent dividends to his stockholders and awe-inspiring stories to himself and fellow executives. Neither he nor his competitors will adopt a different policy unless box-office grosses convince them that their patrons demand pictures with social content."

What has happened to most of the "social content" pictures, including the apathy of the public at the box office and more impressively among the "socially minded" minorities, completes Mr. Mayer's case.

That Mr. Mayer got into print in The Nation with this telling is a fact of quite as much interest as its content. Maybe now he can be induced to deliver a kindred message to the New Republic.

One is tempted to supplement these observations about the box-office reaction with the observation that the multitudes who so emphatically desire that the screen theatre be a place of entertainment, amusement, escape, dreams and vicarious adventure have rights.

Enough of preaching, argument, agitation seem available elsewhere for the customers for "social content". It is precisely for the purpose of delivering a spell from the "social content" of their worried lives that the box-office customers seek the magic of the pictures. They are entitled to it because that is what they pay for.

WHO SAYS and WHY?

Out of certain expressions in print of the Independent Theatre Owners Association of New York there arises considerable discussion, east and west, of comparisons of Motion Picture Herald's presentation of the money-making stars of 1939 with other opinions. So we find Mr. Douglas W. Churchill saying in the New York Times:

"... The theatre men agreed with the Martin Quigley paper on five—Clark Gable, Bette Davis, Mickey Rooney, Tyrone Power and Spencer Tracy—but substituted the names of Myrna Loy, Ginger Rogers, Deanna Durbin, James Stewart and Jean Arthur for The Herald's selections of Shirley Temple, Alice Faye, Errol Flynn, James Cagney and Sonja Henie."

"Hollywood has never been in accord with all of The Herald's selections, which is natural. Executives have added a disconcerting note by admitting, off the record, that some of those on the Quigley list have slipped, and they have been at a loss to know how the performers were included among the 'ten best'. The ITOA compilation probably is no more authoritative than The Herald's poll, but it is more to the industry's liking.

"By inference, the Theatre men list as the best prospects for the coming year, providing they are given thoughtful handling, such personalities as Vivien Leigh, David Niven, Laurence Olivier, Hedy Lamarr and Priscilla Lane."

The ITOA of NY and the unnamed Hollywood executives both, but divergently, will have reasons and purposes in their opinions, all applying to future operations.

The listing presented in Motion Picture Herald at year's end was a poll of the judgments of the showmen of all America as to the stars whose screen appearances had brought the largest returns to the box office in 1939. The inference that The Herald's annual poll presents a Herald opinion is misleading. It presents the judgment of the nation's showmen. Whether ITOA or Hollywood agrees or not affects no fact.

SEEMINGLY it is manifest that if the exhibitor is to yield to the pressures for extended runs something is going to have to be done about elasticity and cancellations in block product deals. It so chances that there are still only fifty-two weeks in the year. Something has to give.

SYMBOL OF"

OUR most abundantly satisfactory indignation of the week derives from the newly installed bas-relief on the adjacent Associated Press building. It is alleged to be the "symbol of news," being a casting in stainless steel. Maybe the symbolism is in the stainlessness of steel as opposed to bronze, a form of brass, the classic metal for heroics.

Anyway, this super-paperweight is a Japanese artist's concept in five heads and torsos. You just can't keep the torsos out. Whenever a sculptor has to set up "the symbol" of something, or "the spirit" of something, he goes immediately to the body. For example, just around the corner on the facade of the RCA building is a group in stone notable mainly for its genitalia, in a pose that would get a live hero in the same spot and pose six months at the workhouse. Can't one be a symbol of something with his pants on?

But it was the "symbol of news" we were being indignant about. Mr. Noguchi's prize-winning dream in steel shows the use of teletype, wirephoto, camera, telephone and, lastly, the fifth figure carries pad and pencil—"the trade-mark of all reporters," says the press copy.

"Pad and pencil" is the trade-mark of amateur reporters, maybe fresh out of schools of journalism, or of those of the trash contemporary school who appear to have learned their trade practices looking at stage and screen reporters branded with the note pad cliche. A good reporter pays so much heed to his story he needs no notes, and is withal aware that to spring the pad and pencil either alarms the news-giving victim or inspires him to mount a high bench and start to pontificate for publication.

A real reporter is not identifiable by type-form or conduct in public.

No sculptor would know, but a real "symbol" of some relevancy would be a crap game scene in the police station press room, with the desk sergeant in his shirt sleeves. Try that in stainless steel.

—Terry Ramsaye
This Week in the News

U. S. Film "Blitzkrieg"

FEDERAL EFFORTS to control the motion picture and oil industries were charged Wednesday by Representative Leland M. Ford, of California. Other phases of a concerted attack by the Administration against his state, he said, are efforts to destroy the California community property laws and discriminatory freight rates against West Coast shipments by water to the Panama Canal.

Attacking Harold L. Ickes, secretary of the Interior, in the Congressional Record, Representative Ford declared that Mr. Ickes attempts to impose fees on Hollywood producers for the production of motion pictures on the public lands were part of what the Congressman described as a "Federal blitzkrieg" against California.

Among the problems the state has had to face recently, he said, are "the threat of the Neely bill, which many people have been led to believe would bring moral censorship, but as a matter of fact contains nothing whatever pursuant to censorship." Mr. Ford added that "this matter of censorship has been entirely handled by the motion picture business, better than the handling of any other parallel conditions by any other business in the country. The Neely bill would destroy at least half of this industry in California and would throw some 30 or 40 thousands of people out of work in Los Angeles county alone."

"The second threat," he continued, "comes from a so-called second Neely bill, wherein the bureaucrats wish to provide that those who produce motion pictures and know the most about it cannot stage them for the public but must put them in other hands."

"Isn't quite possible that all this pressure is being brought against the moving picture business with the future idea in mind of coercing them to such an extent that it will have the effect of a real censorship? If this is true, Congress ought to remove and take out of circulation such heads of bureaus as this," concluded Representative Ford.

"Trademark" Films

FOLLOWING the practice of keeping a sharp eye on "free advertising," their "pet peevy," newspaper publishers have been giving attention to what they call "free advertising" in motion pictures. Colonel Frank Knox, publisher of the Chicago Daily News, as chairman of a special committee, prepared a Report on Motion Picture Productions for the American Newspaper Publishers' annual convention, in New York, 10 days ago. But the matter never reached the convention floor and, according to reports, was taken up instead with the headquarters of the Motion Picture Producers and Distributors of America.

An attack was to be made on motion pictures tied up, through their titles or otherwise, with nationally advertised trademarks or products. The newspaper publisher's position is that advertisers should not receive "free publicity" through the motion pictures. The whip in the hands of publishers to bring film companies into line is possible curtailment of publicity given motion pictures.

Colonel Knox said in Chicago, Tuesday, that his report was strictly confidential and no statement of any sort would be made on it.

In an advertisement to advertisers in the April issue of Fortune, J. Walter Thompson Agency solicits business for its advertising film department. The company stated that in the last 16 months it had produced 15 commercial pictures and had "opened up an approximately 5,000,000 theatrical circulation heretofore unavailable for commercial pictures," and had also developed a system of theatre classification and "produced the first fan mail in the history" of the advertising films.

It was also asserted that 70 per cent of all motion picture theatres, with a "circulation of 45 million," accept commercial films. The best available information in the industry is that less than 50 per cent of the country's 14,500 regularly operating theatres ever accept commercial pictures. And if every theatre which uses commercials were to use them every day at every show the maximum potential audience would be about 35 millions per week.

Hitler's Circuit

WITH THE NAZI "visit" in Denmark and most of Norway-extending Adolph Hitler's cinema circuit (Germany, Austria, Memel, Czechoslovakia, Poland)—and with Sweden practically isolated, distributors in New York are pessimistic of the motion picture outlook in the whole Scandinavian area. While theatres are operating in Denmark and Sweden and in parts of Norway, no new film can be shipped into any of these countries.

The Swedish market for American films, which is more valuable than the combined territories of Denmark, Norway and Finland, still is producing a little revenue. Under an agreement made by the Film Board of Trade at Stockholm, only a limited amount of money can now be exported from Sweden, and even this is on a temporary basis and may be stopped at any time.

A considerable supply of film is on hand in all the Scandinavian countries.

Chance Games

ANY OWNERS of New Jersey's 430-odd theatres who believe that "bank night" is not a lottery because it allows non-ticket buying persons to register and stand in the lobby as eligibles for "bank night" cash, are mistaken, Judge William A. Smith decided last Saturday in State supreme court, Trenton.

The decision arose from an old, but still unique situation. The A. and G. Amusement Company, of Paterson, was billed for $1,140 on a "bank night" contract, claimed by William F. Whiffen, of Affiliated Enterprises, owner of the "bank night" copyright. A. and G. refused to pay on the grounds that any contract covering lottery operation was invalid.

Frank L. Cost, of the Shore theatre, in Cleveland's suburb of Euclid, wants his "bank night" playing exhibitor colleagues to know of a new wrinkle in "bank night" dishonesty. He caught one of the judges, a volunteer from the audience, "palming" a ticket as he appeared to pick the winning number from the drum, a duplicate of the "palmed" ticket being held by a confederate in the audience who tried to collect the $767.

Caution on Advertising

CLOSER scrutiny of motion picture advertising and photographic publicity by the Advertising Advisory Council is indicated for the future as a result of a conference of advertising and publicity directors of the distributors at the headquarters of the Hays organization in New York Wednesday. The Council, formed in 1933, administers the Motion Picture Advertising Code, voluntarily adopted in 1930 by Hays member companies.

Wednesday's conference concerned recent specific examples of advertising and some photographic material which were regarded in some quarters as not in conformity with the Advertising Code. Specific advertisements mentioned were on M-G-M's "Strange Cargo," Paramount's "French Without Tears," and Columbia's "21 Days Together."

All the material cited, it was established, had been approved by the Council in New York. The approvals may have been either on the "too liberal" or the "careless" side, it was said. Each of the company advertising directors, all of whom belong to the Council, is directly responsible for his company's advertising; the Council is responsible for interpretation of the Code. It was said that it was not the purpose of the conference necessarily to censor so much as to caution film advertising directors against the danger of establishing a trend which would evoke criticism of the industry.
**Foreign "Grapes"**

SOME of the criticism of “The Grapes of Wrath” centered on the point that the film treated with a small percentage of the population in a manner which tended to persuade patrons that conditions were general, particularly that the picture would create an erroneous impression abroad. Twentieth Century-Fox has added a word to prints for use in Arab countries.

The preface states that in the United States there is “a limited area called ‘the Dust Bowl’” and “this is the story of one farmer’s family.”

**FM A-Growing**

**INDEX**

THURMAN ARNOLD’S warning that there will be no consent decree in Government's anti-trust suit brings rush of sales convention dates Page 12

THEATRE OWNERS face competition from project calling for 1,200 new stage runs Page 14

BALABAN & KATZ circuit violated monopoly clause of consent decree, U.S. master in chancery finds Page 21

SCHAEPER, WOBBER and independent exhibitors testify in pre-trial examinations in "key" anti-trust case Page 21

COMPETITION of own radio arises on NBC television’s first birthday Page 23

NEW DEAL films are propaganda, Senators charge, and appropriation for Federal Film Service is voted down 36 to 24 Page 24

BROADCASTERS’ "own ASCAP" claims 2,500 more songs and 292 stations; Exhibitors’ payments to Composers’ Society are running a million a year Page 27

PARAMOUNT nets $2,757,944 Page 29

"REBECCA" run reveals exhibitor opinion is divided on effect of extended showings on subsequent runs Page 35

W. G. H. FINCH, inventor of facsimile system, says medium will be a new aid to publicity Page 52

U. S. DISTRIBUTORS agree to new mone­ tary film quota in Britain; Howl over "Wind" in Britain drowns war news in Commons Page 57

**DEPARTMENTS**

Editorial Page 7

This Week in Pictures Page 10

The Hollywood Scene Page 49

Managers’ Round Table Page 69

Release Chart Page 77

Asides and Interludes Page 53

Showmen’s Reviews Page 56

In the Courts Page 62

Obituaries Page 62

In the Newsreels Page 46

What the Picture Did for Me Page 64

In the Cutting Room Page 46

Short Product on Broadway Page 60

**A Medal for Cohan**

THE PRESIDENT on Wednesday decorated his double. On the lapel of George Michael Cohan, 62-year-old comedian of the stage, Mr. Roosevelt pinned a gold medal, and accepted a replica by Cohan for his "patrician services" of 23 years ago in writing the U. S. A.'s "theme song" of World War 1: "Over There."

Emulating the White House office the President asked Mr. Cohan, "How's my double?" He was referring to the Cohan portrayal of the Chief Executive role in "I'd Rather Be Right"—a Broadway stage satire.

The stage knows George M. Cohan for the 85 plays he has written, and the many he has appeared in during the 54 years he has spent in its wings. He started at nine in "Daniel Boone" at Haverstraw, N. Y. The motion picture knows him for the several of his plays it has produced, "Seven Keys to Baldpate," Famous Players-Lasky, 1925; "Ellmer the Great," First National; "Gambling," RKO, 1935; "Seven Keys to Baldpate," RKO, 1935; "Seven Keys to Baldpate," Warner Bros., 1934; "Seven Keys to Baldpate," 20th Century-Fox, 1936; "Home Towners," Warner Brothers, 1936. Mr. Cohan has made but two appearances in motion pictures, "The Phantom President" and "Gambling."

**Unemployment Law**

STATE LAW, rather than Federal, will determine whether screen and radio performers are eligible for unemployment compensation when "resting," according to officials of the U. S. Social Security Board in Washington.

The question of the actors' eligibility was raised following reports that a number of baseball players had demanded, and in some cases obtained, unemployment compensation although they received adequate salaries during the playing season.

In the cases where baseball players got compensation, it was explained by the Board, that work was considered only when called for payment of salary only during the playing months. Where players might be under a yearly contract, calling for salary payments throughout the entire 12 months, it is doubtful that they would be eligible.

The question was formally raised by Senator Charles Tobery (Rep., N. H.), who asked Federal Security Administrator Paul V. McNiel for an explanation.

"Under the definition of the term 'unemployment' in most state laws, an answer to the question whether a person is unemployed in any week depends not on whether he is under a contract of employment, but whether, for the period in question, he is rendering services or earning wages," he answered.

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COPYRIGHT HEAD. Edward A. Sargoy, above, associated with the late Gabriel L. Hess in the representation of distributors in copyright matters since 1930, will assume Mr. Hess' duties in the supervision of the Copyright Protection Bureau and the direction of prosecution in cases arising out of unauthorized prosecutions.

GOOD WILL VISIT. Madeleine S. White, center above, secretary to W. Ray Johnston, Monogram president, on a Caribbean cruise visits W. F. G. and J. C. J. Mensing in Willemstadt, Curacao. Monogram franchise holders in the Netherlands West Indies. In the background is W. Krijt, assistant to the Mensing Brothers.

CHARLES BOYER, right, in New York on vacation and to meet his mother, here on a visit from France, chats with Eve Curie at Fete's Monte Carlo.

AT ELLIS ISLAND, left. Officers of patriotic and civic organizations, service men and the trade press were ferried by coast guard cutter to the Ellis Island immigration station in New York harbor last Friday to preview a two-reel MGM short subject in color, "The Flag Speaks." At the luncheon, courtesy of the Department of Immigration, are Silas F. Seadler, Arthur DeBra, Mrs. James F. Lorram.

ANNUAL DINNER. At the meeting and banquet of the Metropolitan Motion Picture Council are; Mrs. Alonzo Klaw, vice-chairman and member of the Schools Motion Picture Committee; Dr. Frederic M. Thrasher, technical director; James Shelley Hamilton (back to camera), National Review Board, and Fanning Hearon, chairman.

LOUIS A. McNABB, left, is director of the Electronics Division of the Bell & Howell laboratories in Chicago, newly established to study problems of sound phenomena.

MAE MURRAY, above, new director of publicity and advertising for General Film Distributors in London.

WEDDING IN TOKYO. above. Joe C. Goltz, United Artists general manager in Japan, with his recent bride, the former Susanne Frenkel.
WILLIAM McCREEARY, below right, operator of three Paramount theatres in Hibbing, Minn., poses with Frank Fay on the set of Paramount's "I Want a Divorce."


JACK KIRCH, right, president of Allied Theatres of Illinois, is preparing plans, as convention chairman, for the annual three-day meeting of National Allied States Association to be held June 19th to 21st at the Morrison hotel, Chicago.

LEE L. GOLDBERG, right, president of Big Feature Rights Corporation controlling independent exchanges in Indianapolis, Cincinnati and Cleveland, will celebrate his 25th year in the industry next month. He began his career in Louisville with B. F. Keith.

ALFRED D. KVOOL, general manager of the Warner-Saxe Theatres, is honored, above, on his 25th anniversary in exhibition by managers and assistants of the circuit at a luncheon in Milwaukee. Standing at the speakers table are Gene Arnsten, Garfield; Joe Rosenfield, Modjeska; E. W. Van Norman, Uptown; Mr. Kvool; E. P. Vollendorf, booker; C. Bosch, Granada, and L. Howard, Princess. The guest of honor was given a 16 mm. motion picture camera.

ERNEST W. PEALL, above, British exhibitor who after more than 30 years of active membership in the Cinematograph Exhibitors Association has retired. He was one of the first General Council members and launched the trade's initial attack on high rentals.


EXECUTIVES of the Fox West Coast circuit, left, are guests of Gary Cooper on the Paramount set of Cecil B. DeMille's "North West Mounted Police." Left to right: Joseph Strother, Milwaukee, Fox-Wisconsin booker; R. J. Garland, Southern Colorado district manager; Gary Cooper, and Raymond Davis, Colorado and Wyoming.
RUSH CONVENTION DATES AFTER NO-CONSENT DECREED WARNING

MGM Decides on Four Regionals, the First Starting Monday; United Artists To Have Two; Paramount’s Meeting National

Following the declaration by Thurman Arnold, assistant United States attorney general, a week ago before a U.S. Senate committee that consent-decree talks are "futile" in the Government's "key" New York antitrust suit, (Motion Picture Herald, April 27th, page 14), large companies came forward this week with announcements of their 1940 sales conventions, dates which had been withheld in order to determine the possible effects of any such decree sales policies and procedure, the basic subjects of discussion at all sales conventions.

Metro-Goldwyn-Mayer announced four regional meetings for this season, instead of a national meeting, as heretofore; to be held May 6th and 7th, at the St. Francis hotel, San Francisco; May 13th and 14th, Drake hotel, Chicago; May 17th and 18th, Astor hotel, New York; May 20th and 21st, Shoreham hotel, Washington. United Artists set May 13th to 15th, in New York, and May 17th to 19th, at Chicago. Paramount will hold a national meeting, May 24-26th, at the Ambassador hotel, Los Angeles.

Only Columbia and Warner remain undecided on time and place of their 1940 conventions. RKO had previously announced May 27th to 30th, New York; Universal, May 11th to 13th, in Atlantic City and May 18th to 20th, in Chicago. Republic had tentatively set June and three meetings in New York, Chicago and Denver or San Francisco. Monogram and Twentieth Century-Fox have already held their meetings, the former on April 21st and 22nd, at Dallas, and Fox, on April 12th to 14th, in Chicago.

Selling Policies Remain Unchanged

Sales policies of the major companies for 1940-41 contemplate no change in customary procedure. While negotiations for an out-of-court settlement of the Government’s New York anti-trust suit were being conducted there was a possibility that new selling policies and trade practices would have to be adopted.

Facing the possibility sweeping revisions in selling policies which might mean a completely new procedure several of the major company sales executives withheld setting plans for their conventions until later than the usual time. With the apparent collapse of consent decree discussions, several days ago, sales managers realized that there would be no upheaval in selling practices through a consent decree or other form of settlement of the trust suit.

Most of the companies will hold their annual conventions in time to have them out of the way before June 3rd when trial of the Government suit is scheduled to begin. However even though the trial is concluded this year it will have no effect on sales policies because the suit would be appealed to the higher courts, if the case goes up to the Supreme Court there is little chance that a final decision would be reached to affect even the 1941-42 sales season.

MGM To Have Four Regional Meetings

William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, announced before his departure for California on Monday that the company would hold four smaller conventions instead of one national meeting. The meetings of the sales force will be held at the following places: May 6th-7th, St. Francis hotel, San Francisco; May 13th-14th, Drake hotel, Chicago; May 17th-18th, Astor hotel, New York and May 20th-21st, Shoreham hotel, Washington.

Edward M. Saunders, western division manager, will attend the first two meetings and T. J. Connors, eastern and southern division manager will attend the meetings held in New York and Washington.

Howard Dietz, advertising and publicity director, and Edwin Aaron, Mr. Rodgers’ assistant, also left for the Coast Monday.

James A. FitzPatrick, producer of "Travel-talks" for MGM signed this week a new five-year contract. He will make one feature a year in addition to his regular schedule of 12 shorts. The first feature will be made in Hawaii and is tentatively titled “Captain Cook.” Hugo Butler is working on the script. Nine short subjects for next season have already been filmed.

Mr. FitzPatrick also plans to produce a series of seven short subjects based on famous hymns with the support of 500 churchmen of all denominations. Stars are scheduled to sign in the series. Distribution has not been arranged yet.

F. J. Mannix, studio manager and Irving Asher, production executive, are en route from California to England to survey condition in Great Britain to consider the advisability of expansion of production activity there. At present “Busman’s Honeymoon,” starring Robert Montgomery is being made by MGM in England.

Two Conventions For United Artists

Murray Silverstone, chief of world-wide United Artists operations, has announced that the company will hold a meeting of the Eastern and Canadian sales forces in New...
ADDITIONAL SALES GATHERINGS SET

York on May 13th, 14th and 15th and a meeting of the Western staff in Chicago on May 17th, 18th and 19th. Mr. L. L. Gold, vice-president and Eastern general sales manager and L. J. Schlaifer, vice-president and Western general sales manager, will preside over the convention in their territory.

Mr. Silverstone also said that the company planned no changes in its sales policy. United Artists will conduct an intensive drive in foreign markets regardless of whether or not money embargoes prevent the export of revenues, according to Mr. Silverstone. This policy was approved at a meeting of the board of directors held last Thursday. No sales activity is planned in German controlled territories or in Italy.

Arthur W. Kelly, head of the foreign department, will leave for Europe within a few weeks to conduct an international sales meeting in London. Sales representatives from as far away as India and Australia will attend the meeting. The company plans to maintain its sales throughout the war in so far as possible.

Mr. Silverstone also reported that the board approved plans for a new publicity and exploitation organization to conduct pre-selling campaigns in the field. The organization is to begin operations about June 1st and Lynn Farnol and Monroe Greenthal are selecting the personnel.

The new pre-selling organization is to begin campaigns on pictures from the time the story is purchased and carry on right through production and distribution. Handling of “Got With the Wind” by Selznick International is to be the model. Mr. Selznick made specific suggestions for operating methods for the new field bureau. The main office will be in Hollywood and 15 field workers will handle the publicity.

The meeting was also attended by Mary Pickford, her board representative, Herbert Maas, Charles Schwartz, Dennis F. O'Brien, Edward C. Raftery, Emanuel Silverstone, James Mulvey, Clarence Ericson, Arthur Kelly, Lowell Calvert and F. H. Bardt of the Bank of America, representing the estate of Douglas Fairbanks.

Alexander Korda has postponed indefinitely his return to London. This week he conferred with Mr. Silverstone on the West Coast. He may come to New York after the meeting.

Louis Hyman, executive of Sol Lesser Productions, arrived from the West Coast Tuesday for sales conferences with United Artists executives. The Lesser films are released by United Artists.

Paramount Meeting

In Los Angeles

Neil Agnew, vice-president in charge of distribution for Paramount, announced that the annual sales meeting would be held in Los Angeles on May 24th, 25th and 26th at the Ambassador hotel. The meeting will be attended by district and branch managers. One Hundred Per Cent Club salesmen and home office and studio executives. At the convention a detailed announcement of the number of productions on the 1940-41 schedule will be made and highlights from these pictures will be described.

Stuart Griffis, chairman of the Paramount executive committee, has left for the Coast on what he described as a “routine” conference with studio officials. Mr. Griffis may remain on the Coast to attend the annual convention.

George Arthur, for the past four years a producer at Paramount and previously in other executive positions there, has resigned effective May 31st when his two current productions “A Date with Destiny” and “I Want a Divorce” will be completed.

Republic Plans

Three June Meetings

Republic is planning three regional sales meetings in June, the first to be early in June in New York and the two others following in Chicago, and either Denver or San Francisco. Franchise holders and branch managers will attend the meetings. James R. Grainger, president, is completing arrangements. He will leave about May 10th on a three-week tour of the exchanges, returning to New York just before the New York meeting. H. J. Yates, president of Consolidated Film Industries, plans to go to the Coast some time this month to check on production.

The company reported that during the month of March Republic Studios reached an all-time high in production activities with six films in work, three of which were top-budget pictures. In April four features, two westerns and a serial were shot. The features include “Doctors Don’t Tell,” starring John Wayne, Sigrid Gurie and Charles Coburn; “Wagons Westward,” with Chester Morris, Buck Jones, Anita Louise, Om Namson and Gwinn “Big Boy” Williams.

TWO REGIONAL MEETINGS SET BY FP CANADIAN

Famous Players Canadian Corporation will hold two regional meetings instead of the one national conference held last year in Ontario. The first session will be from July 30th to August 1st at Jasper in Western Canada. The Western district managers, L. I. Beare and E. A. Zorn, will be in charge.

The meeting for managers in the eastern part of the country will be held in the Toronto district and will also be for three days, opening tentatively on August 12th. Arrangements will be supervised by district managers, Jack Arthur and M. Stein of Toronto and R. S. Roddick and L. Graburn for the Maritimes. The home office group, headed by N. L. Nathanson, president, and J. J. Fitzgibbons, will attend both conferences and outline plans and policies for the new season.

Negotiations between the American Guild of Variety Artists and major circuits on contracts for stage show talent have broken down, it was learned this week. The international board of the guild was expected to meet to determine the union’s future course of action. A dispute over the five per cent booking fee was said to be the principal point of disension.

Last Friday the union signed a contract with Billy Rose covering three shows, the Aquacade and the Barbarian Coast restaurant at the New York World’s Fair and the Aquacade at the San Francisco Fair. An agreement on terms was reached earlier in the week.

The Philadelphia chapter of the guild has reached an unofficial working agreement with the Philadelphia musicians union, the actual signing of a mutual assistance pact depending on local autonomy being given to the guild. The musicians union has advised its members not to rehearse any act unless they can produce an AGVA card and AGVA has listed as “unfair” all amusement places considered “unfair” by the musicians.

Further the guild has notified all agents that contracts must now contain a “pay or play” clause, allowing cancellations only for “an act of God.” Local 27, of the American Federal of Labor, also has agreed to cooperate with the guild in the enforcement of the “pay or play” clause, threatening to withdraw its members where an act has been discharged in violation of the clause.

EXTRAS OPPOSE AUTONOMY

The Screen Actors Guild governing body for extras went on record last week as opposing the autonomy plan for its group which has been recommended by the guild’s board. The extras’ council requested that the guild reopen negotiations with the producers for a new code and wage scales for extras. Negotiations on a requested increase of 15 per cent for extras were halted recently when minority groups demanded autonomy.

DETROIT CHARTER GRANTED

The Theatre Managers and Assistant Managers Local in Detroit has been granted a federal local charter by the American Federation of Labor in Detroit. Roy Miller, formerly manager of the Broadway-Capitol, was elected president and acting business agent.

OHIO FLOODS RECEDE

Theatres in Ohio towns, which were forced to close or operate on limited schedules because of Spring floods, are reopening. Particularly affected were theatres in Marietta and Pomeroy. The Ohio River and its tributaries are receding, allowing normal business activity in many business areas which had been flooded.
EXHIBITORS FACE NEW COMPETITION IN MOVE TO SET 1,200 STAGE RUNS

American National Theatre and Academy, Dormant Since It Was Chartered by Congress, Bestirs Itself

A drive is on in the legitimate theatre to obtain support for a “People’s Theatre” which would plan and produce a series of low-price stage plays in hundreds of cities and towns which do not have any professional stage presentations. This is the newest threat of competition to motion pictures from the stage, which has been foisted for at least many years.

The plan for a “People’s Theatre,” which is being proposed to some 1,200 Little Theatre groups, college and school dramatic societies and similar organizations, is from the American National Theatre and Academy. This group is headed by Robert E. Sherwood, president; J. Howard Reber of Philadelphia, vice-president; and Brooks Atkinson of the New York Times, secretary.

Chartered, Then Forgotten

The American National Theatre and Academy is a group which has the unique distinction of having been chartered by Congress in 1935 for “the presentation of theatrical productions of the highest type . . . stimulation of public interest and the further development of the study of drama.” In the five years since it was organized the American National Theatre had been inactive. The “People’s Theatre” plan was reported in the daily press as something new, for the parent organization was forgotten.

From the time of President Roosevelt’s first inauguration in March, 1933, efforts were made to charter an American national theatre. The project reflected basically the purposes of drama organizations, including those in motion picture affairs; Leopold Stokowski, John Hay Whitney and John W. Davis. The bill setting up a National Theatre and Academy unanimously passed in the House early in July of 1935. Under the law the organization “shall be non-profit” and the purposes included: “theatrical productions of the highest type,” “furthering the production of the best plays, interpreted by the best actors at a minimum cost”; “sponsoring, encouraging and developing the art and technique of the theatre through a school within the National Academy” . . . “be non-political, non-sectarian.”

Seeks National Basis

The present proposal for setting up a “National People’s Theatre” is an effort to accomplish some of the purposes defined by Congress five years ago. The plan submitted by Mr. Sherwood and Mr. Atkinson carries this introduction: “In fulfillment of its obligations under the charter granted by Congress, the American National Theatre and Academy will operate a theatre on a national basis, with local units (or “chapters”) in the greatest possible number of communities throughout the country.”

The “plan” further stated, “It is our purpose to organize a producing company—to be known, perhaps, as the National People’s Theatre— whose primary ambition is leading American managers, actors, playwrights, scene designers.” The production plans provided for a number of plays each season, beginning with five.

According to the proposal, a typical group of plays would include one Shakespearian production, perhaps like the Mercury Theatre’s ‘Julius Caesar’ (in modern dress); another classic revival from the works of Ibsen, Chekov and Shaw; and one or more current Broadway plays and revivals from comparatively recent work of American playwrights. The writers named were Maxwell Anderson, Philip Barry, S. N. Behrman, Marc Connelly, Rachel Crothers, Russel Crouse, Owen Davis, Paul Green, Moshe Isaacson, Hellman, Sidney Howard, George S. Kaufman, George Kelly, Sidney Kingsley, Howard Lindsay, Clifford Odets, Eugene O’Neill, Paul Osborn, Elmer Rice, William Saroyan, Robert E. Sherwood and Thornton Wilder.

Would Tour U.S.

The series of plays would tour the country “to the greatest possible extent, particularly in communities which, under present circumstances, never see good professional productions of the best plays. The price performance is to be given in each of the towns, except in communities where the demand supports additional performances. The plays of the “National People’s Theatre” would be shown all through the fall and winter and each community would have its play every two or three weeks.”

The production details are to be of the best quality: “the casting, direction, scene designing to be done exactly as though for first class Broadway productions.” However, the price scale would be kept down to a maximum of $1.50 and where facilities permit the scale might go down to 25 cents. The statement said: “there can be no atmosphere of snobbery, either social or intellectual.”

It is understood the financial details of the “People’s Theatre” idea were carefully worked out and that the project could earn “substantial profits” which would be used to expand the movement. The first season is to start the first season are to be raised in the theatre itself and from public spirited friends of the theatre.

The basic question Mr. Sherwood and Mr. Atkinson asked the leaders of the 1,200 dramatic societies throughout the country was, “Do you believe that in your community there exists sufficient interest in the theatre to provide support for this plan?”

Reaction Called Favorable

The reaction of college, school and other amateur dramatic groups to the proposed plan has been “almost universally” favorable, according to Mr. Sherwood. Some theatre managers have received so far indicate that communities which do not have a legitimate theatre are anxious to back the “People’s Theatre,” it was said. The letters also are giving information on the facilities available in the particular community, including data on the number of seats, possible top admission scale and the tastes of the local group.

About 300 replies have been received. About the time the American National Theatre and Academy was given a charter in 1935 the WPA, through the Federal Theatre Project, began its activities, which for a time were conducted on a very wide scale, and an attempt was made to establish a Government “people’s theatre.” Both the idea of a Federal Theatre Project and the plays presented were criticized.

The June Congress is expected to appropriate money to continue the WPA theatre activities and ordered the abandonment of the project.

No decision has been made so far concerning the exact date on which the “People’s Theatre” of the American National Theatre and Academy would begin producing plays.

Central Theatre Control Urged by John Golden

That the theatre may “recover its health as a public institution,” John Golden on Monday urged all the “chaotic elements working in the theatre” to form a central board of control.

Mr. Golden, who spoke before 600 members and guests of the Commedia Matinee Club at its thirteenth annual spring festival luncheon at the Hotel Astor, New York, said:

“Mr. Golden, long a manager, cited his reasons for the plight of that “fabulous invalid,” the theatre, and placed some of the blame on his colleagues.

“On the managers’ group, unlike all of the other groups in the theatre, has never been in a position where it could, without a certain amount of self-maiming,” he continued. “Until some way to correct this weakness can be found, the managers, I’m sure, will never form a group that may be depended upon to work, either harmoniously among themselves or in complete cooperation with the others.”

“I can see but one practical solution to the problem of preserving and advancing the status of the theatre, improving its conditions, spreading its popularity and cultural and educational influence, and that is by the formation of a control board, representing each of the creative and executive branches of the drama.

“The control board should be made up of a number of highly respected persons, . . . . of sane, ethical views and fair, unbiased interest. It should not be a board which must entertain our own court, our own judge and jury, our own punitive and governing body, our own censor, created by the self and for the self. It should be, rather, a practical, permanent potential protector of our house against outside attacks and inside differences and confusions.

“Let the control board have a sound code of ethics interpreted by competent men and women steeped in the lore of the theatre. Let us cut out the theater’s short-lived fadings and jacks of every group. Let us bring into line the managers. Let us settle the disputes of all parties by arbitration and reason in a fair and true court composed of those who know the difficulties and the attacks against our dear institution.”
Gentlemen!
We give you
the toast
of the century!
The magic name . . .
The glamorous life . . .
The headlined loves . . .
The unforgettable songs . . .
The fabulous era . . .

of the woman whose beauty had the world and its most famous men at her feet!
The magic name...
The glamorous life...
The headlined loves...
The unforgettable songs...
The fabulous era...

of the woman whose beauty had the world and its most famous men at her feet!
Darryl F. Zanuck’s
PRODUCTION OF

LILLIAN RUSSELL

with

ALICE FAYE • DON AMECHÈ • HENRY FONDA
as Lillian Russell as Edward Solomon as Alexander Moore

EDWARD ARNOLD • WARREN WILLIAM • LEO CARRILLO
as Diamond Jim Brady as the Famous J. L. as Tony Pastor

HELEN WESTLEY • DOROTHY PETERSON • ERNEST TRUEX
NIGEL BRUCE • CLAUDE ALLISTER • LYNN BARI • WEBER & FIELDS • EDDIE FOY, JR. • UNA O’CONNOR • JOSEPH CAWTHORN

Directed by IRVING CUMMINGS • Associate Producer Gene Markey
Screen Play by William Anthony McGuire • Dances staged by Seymour Felix
A 20th Century-Fox Picture

Alice Faye sings Lillian Russell’s unforgettable songs, including . . .

"After the Ball is Over"
"Raise You Are My Pastie"
"The Band Played On"
("Strawberry blond")
"My Evening Star"

Two new hits you’ll remember as long . . .

"Adored One" by Alfred Newman and Mack Gordon
...
"Blue Love Bird" by Gus Kahn and Bronislau Kaper.

Spectacularly backed by 20th showmanship!

AN UNPRECEDENTED DOUBLE WORLD PREMIERE MAY 15th

...and released May 24th so that you may profit!

May 4, 1940
B & K VIOLATED MONOPOLY DECREES BY OVERBUYING, MASTERS FINDING

Counsel for Paramount and Circuit Plan to Show Contracts Were Based on "Essential Film Supply"

A master's report in Chicago last Monday rendered the first Federal anti-monopoly finding of the current wave of regulatory attention to the motion picture when Balaban & Katz, exhibitors, and Paramount Pictures, Inc., as parent company, were found guilty of violation of a consent degree of April 6, 1932.

The finding of Edgar Eldridge, as special masters at chancery, was based on motion pictures, in Federal court, on May 21, 1932, and the contention that the record shows that the contracts were for "an essential film supply" will be the burden of the exception that will be made within the twenty-day period ending May 21.

The issue, in consequence, before the court will be on fact.

The trial and ending in the consent decree of 1932 was by the United States against the B. & K. theatre group and all the major film companies except Columbia Pictures.

Other Distributors "Not Guilty"

The master's report, after 16 months of hearings, is in the action filed by the Government December 15, 1938, charging violations of the decree against B. & K. and all of the major distributors except Columbia Pictures. The charges against all the major, except Paramount as parent and partner of B. & K., resulted in findings of not guilty.

The charges involved the whole gamut, "combination and conspiracy in restraint of trade, monopolization of interstate trade and commerce in the distribution and exhibition of motion pictures," along with violation of the Sherman act.

Acquitted on Coercion

The liability of all defendants jointly was confined to Paragraphs VII to IX and XI, in the consent decree. These paragraphs pertain to restraint of trade, establishment of clearance systems and coercion. None of the defendants was found guilty of these charges. During the trial the Government said RKO-Radio and Universal had not violated the decree. The Government also at the end of the hearing substantially withdrew the issue of conspiracy. When this was done the defense rested. The charge of coercion also was not pressed by the Government.

The suit against Balaban & Katz usually bought about 80 per cent of all major company product, but did not exhibit all the products. Said counsel for the defendants for the consent decree, enjoined the defendant and their officers from entering into or performing any contracts, or agreements, franchises or licenses with any one or more of the defendant distributors for the exhibition of motion pictures in the Chicago area, the purpose of which would unreasonably lessen competition or interfere with the distribution of the defendants or any two or more of them, or effect a combination in unreasonable restraint of interstate trade and commerce or create a monopoly of interstate trade and commerce in motion pictures.

It was on this matter that the exhibitor defendants were found guilty by the Master.

All violations of the decree were after Nov. 9, 1935. Any violations prior to that were not punishable, the court ruled. The theatres involved, all of which are in the Loop area, are the Chicago, United Artists, Roosevelt, State-Lake, Apollo and Garrick. All are operated by B. & K. The RKO-Palace, the Woods, Oriental, Evergreen, Regal and other tickers are operated by independent exhibitors.

Hearing Date to Be Set

The defense now has 30 days, or until May 21, to file exceptions to the report of the Master-in-Chancery. These exceptions will be filed in written form, following which Federal Judge Woodward will set a date for a hearing when oral argument can be given.

If this report is approved by Judge Woodward it will have considerable bearing on the Government's suit in New York, observers in Chicago believe. A pending suit of Chicago independent exhibitors against B. & K. and the major companies will also be affected if such approval is given, attorneys state. This last mentioned suit has been lying dormant for many months pending the outcome of the Government cases.

Delay Educational Hearing

The Educational Pictures Corporation creditors' hearing was postponed, in New York, from Tuesday to May 14th. However, on Wednesday an application to vacate the designation of James A. Davidson, as trustee, was heard by a Federal judge.

Bar Relatives

Extras related to Central Casting Bureau employees in Hollywood will receive no work except in an emergency, under a ruling of Howard Philbrick, Bureau general manager.

INDIANA ALLIED OPPOSES DECREES

Through a statement by its executive secretary, Don Rossetter, the Associated Theatre Owners of Indiana, an affiliate of the National Allied States Association, last week publicly opposed the Department of Commerce bases for a probable consent decree settlement of the Government's "key" New York anti-trust action against the major companies.

Mr. Rossetter said that the association "seriously objects to the proposed system of selling, although it is in favor of some sort of arbitration; but not that outlined in the Department of Commerce proposals."

Pre-trial Examinations in New York Continue with Schaefer, Wobber Testimony; Distributors Question Independents

Prosecution by the United States Government, of its anti-trust suit against the large companies in the New York "key" case, resolved this week into the comparative quiet of the hearing of affidavits, from the organized industry and from independent exhibitors, after the "fireworks" of last week, during which assistant United States Attorney General Thurman Wesley Arnold, hearing the Department of Justice's anti-trust division, crushed hopes of an out-of-court settlement by a slashing attack upon the industry's present setup.

Mr. Arnold, who a week ago had called the industry a dictatorship in testimony before a Senate judiciary subcommittee, said the defendants had been allowed to discuss settlement by consent decree, when such a decree would render them a "complete surrender," which would imply absolute divestiture of exhibition from distribution, that is, of distributor companies from their affiliated theatres.

Move for Inspection

On Tuesday the Government told the majors it would ask for a court order on May 7th allowing them to inspect records of the defendants, covering the licensing of films to 69 independent and Warner theatres in the Philadelphia area. Government attorneys said that the majors had already been served with subpoenas to present the same records on June 3rd when the trial is scheduled to open.

In an affidavit Seymour Krieger, special assigned attorney general in charge of the Philadelphia area, said the records, consisting of licensing contracts, deed sheets, office communications and feature cut-off records, are evidence which the Government intends to use to prove the alleged unfair trade practices imposed on Philadelphia exhibitors and discrimination extended to the Warner theatres in that territory. It was explained the Government applied to inspect the records in order to prepare for the trial.

The motion requests not only the records on negotiations and performance of contracts, but also of similar records relating to a refusal by any defendant to license or negotiate the licensing of films to any of the 69 theatres listed.

Eleven independent exhibitors are named who were allegedly affected by discriminatory practices. The largest operator listed was Columbia-Stamp, who operates theatres in the Philadelphia area, the Forum, Frankford, Nixon, Roosevelt, Tower, Rivoli and Great Northern. The notice of motion stated that the first five theatres named have been acquired by Warners.

The other exhibitors and their theatres named were William Goldman, Band Box in Philadelphia; HWA in New York and Hippodrome, Strand and Victor in Pottstown and Warners' Terminal, formerly owned by Mr. Goldman; David Milgrim the Bluebird, Howard, Rialto, Temple and Walton in Philadelphia and the Garden in West Chester; Harry Fried, the Suburban in Ardmore, Seville in Bryn Mawr, Allen Wayne in Wayne; Allen

(Continued on following page)
INDEPENDENT EXHIBITORS TESTIFY

(Continued from preceding page)

M. Benn, the Belmont and Benson in Philadelphia; Herbert Elliott, the Fern Rock in Philadelphia; John Leish and West Allegheny in Philadelphia and the Yeaton in Yeadon and David Shapiro, the Admiral in Philadelphia.

Twelve other theatres later acquired by Warners are the Bridgeley in Philadelphia, formerly owned by Charles Segall, and the Lorraine in Lansdowne, formerly owned by Henry Friedman.

The Government’s motion also named 46 Warners theatres and one Loew’s house.

The Government will depend primarily on the records and contracts to prove the alleged discrimination in favor of Warners by a comparison of licensing terms, according to Mr. Krieger.

The application will be heard by Federal Judge Henry W. Goddard on Tuesday, May 7th.

Schafer Testifies

In the pre-trial examinations of the major companies and defendants, which have been proceeding for several months, George J. Schafer, president of RKO, testified on Monday that he opposed long term franchises; outlined his sales policies of Paramount and United Artists, and RKO, three companies with which he had been associated; and denied that the distribution department of either RKO or Paramount exchanges information on rentals with its theatre department.

In the pre-trial testimony of prospective Government witnesses, questioning of whom has been proceeding for about two weeks, James C. Forgione, a New Jersey independent exhibitor, told defense attorneys last Wednesday, that independent circuits offered greater connection to the independent theatre than the affiliated circuits; and Anthony Bannon, former New Jersey theatre operator, named by the Government as a witness to theatre conditions in Newark, admitted, under defense attorneys’ questioning, that his knowledge of distribution in that area was only “general,” inasmuch as he had severed his connections there in 1933.

Schafer Dislikes Long Contracts

George J. Schafer, president of RKO, called long term franchises “a one-way street” in a pre-trial examination by Special United States Attorney Forgie, Mr. Wright on Monday, in New York Federal Court.

They are that, he declared, because the exhibitor will play all pictures from a company, then only if the deal is profitable to him.

He denied the interference, by Mr. Wright, that assurance of continued film sales to distributors depended upon an interest in theatres, or long term contracts. What mattered, he asserted, was the “quality of your pictures.”

“Then, if your ability to sell them, are your best assurances,” he asserted.

Mr. Schafer was questioned on Paramount acquisition of theatres, inasmuch as he had been sales manager of that company. He justified the acquisition, by Paramount, of theatres in Boston; also, its disposal of theatres in Philadelphia. On the former, he remarked that it was forced upon Paramount by the merger of Metro and Loew’s. On the latter, he noted that the sale of Paramount’s three Philadelphia theatres was ordered by the trustees, because the theatres had proved unprofitable.

Theatre also questioned other policies of RKO, United Artists, and Paramount. The RKO president had been employed at various times by United Artists and Paramount.

In defense of advantages of theatre ownership, by distributors, Mr. Schafer emphasized that his present company would not subsidize an unprofitable theatre. The company does not have a rigid policy; individual instances of theatre earning capacity govern it, he said.

Because of “the jealousy between different producers,” United Artists does not block-book, Mr. Schafer noted. He added, also, that the company gained its greatest revenue from the five affiliated circuits.

Paramount’s “decentralization” of its theatres, he said, was begun by him, he told the Special Assistant United States Attorney. The theatres were losing money; it was realized that the “local monopoly” had better knowledge of local conditions, he said.

Wobber Testifies

Herman Wobber, sales head of Twentieth Century-Fox, was questioned closely Tuesday.

Mr. Wobber, who was western sales division manager of Paramount from 1916 to 1932, described the growth of the RKO company, in five key western cities during his tenure. He attributed Paramount’s theatre acquisitions in the comparison theatre to a realization that the exhibition field was more profitable than either distribution or production.

Jesse Lasky’s efforts in 1926 to sell pictures individually proved to be “a miserable failure,” Mr. Wobber asserted. “We found that exhibitors who couldn’t rely upon us for quantities of pictures didn’t come to us for individual films.”

Bannon’s “General” Knowledge

Anthony Bannon, former Newark operator, and listed by the Government as one of its 500 prospective witnesses, and having knowledge of United Artists’ circuit, testified Friday, April 26th, by the defense that his knowledge of distribution in that city was general. “I was not operated a theatre there since 1933; that I was “99 per cent certain” that he did not complain to the Government; that he had, however, when operating the Court theatre in Newark, connected his clearance problem to Sidney Samuelson, former president of the New Jersey Allied, in an effort to obtain better clearance for his house; that he and a partner had leased the Court theatre in 1926, and that his chief problem was the 14-day clearance which the Savoy Theatre had, over his house; that the Savoy was owned by an independent, before Warners took it over; that the Warners had obtained the clearance, in operating the Savoy, as had the independent; that the Savoy had 1,600 seats, and his own house, only 800; that his house was five years older than the Savoy; and that he now participates in the operation of the Howard theatre, Hackensack, Long Island.

Howard Lesper, independent exhibitor, of Paterson, New Jersey, one of the prospective witnesses to alleged monopoly and unfair practices by the majors, listed in the Government’s bill of particulars, testified in pre-trial questioning by defense attorneys, on Wednesday.

He testified against “unfair” clearance by the distributors to his competitors and complained that Warners attempted to compel him to buy 1939-40 product as a condition to his obtaining the last half of the 1938-39 program.

Forgione Names Reade

Independent circuits are greater competition than affiliated circuits, James C. Forgione, independent exhibitor, of Metuchen, New Jersey, seconded by the Government witnesses in the New York “key” anti-trust, to be examined by majors’ attorneys, told them Wednesday.

Mr. Forgione named Walter Reade, independent circuit owner, as a primary cause for his clearance problems.

Mr. Reade operates in the Philadelphia, New Jersey, area. Mr. Forgione said he did not object to affiliated theatres in his area, obtaining clearance over his forums, because, Mr. Reade, since 1933, had also obtained protection.

He said that, before 1933, he played pictures 14 days later than the affiliated theatres in New Brunswick and Perth Amboy. They are about 6 miles from Metuchen. Plainfield is about eight; it is beyond the county line; there are poor transit connections, he said. Nevertheless, he related, Mr. Reade’s Plainfield theatre obtained seven days’ additional clearance.

Mr. Forgione admitted that RKO, Universal, and Columbia had known his situation, and had allowed him to purchase some pictures without contracting for all of their product.

He regarded it as “wrong” for a “distributor to cooperate with one independent against another.”

Block booking was a factor about which Mr. Forgione complained, in questioning; and he asserted small town operators would like to play pictures from all the majors, but could not, under the present dispensation.

Mr. Forgione revealed he had only one meeting with the Government investigators; and that was in the New York headquarters of the Allied Theatre Owners of New Jersey, a meeting arranged by the Allied, after the unit had canvassed its members by letter.

Another Government Witness

The Department of Justice, last Thursday, added another name to its long list of over 500 odd prospective witnesses, to be called in its “key” New York anti-trust suit against the majors, scheduled to begin on June 3d. A supplemental answer, filed by it, listed William Goldman, Philadelphia exhibitor, as a witness whom it knew to be specially exercised by Warners in Philadelphia; and asserted that he, in 1935, allegedly was forced to drop his efforts to lease the Keith theatre because Warners refused to refer to him first; and that, afterwards, Warner Theatres leased the theatre. The Government states that Goldman’s name was inadvertently omitted when the original list of prospective witnesses was filed.
Hoping to eliminate competition between its television unit and its standard radio broadcast programs on Saturday evenings and on Sundays, and endeavoring to adjust complaints from television listeners in the New York metropolitan area that they cannot listen to a television program and to a favorite radio program at the same time, the National Broadcasting Company this week was considering a change in its five-day-per-week television schedule. This change would remove television programs from the air on Saturday only on Sundays, and place them on Mondays and Tuesdays, now devoid of television entertainment.

**Questionnaires Issued**

Questionnaires were sent out to owners of television receivers and dealers in the New York area, asking whether the audiences would accept such a change. It is reported that the NBC officials had decided to change, had withheld the announcement so that it could be certain of public support. Some set dealers and electrical workers, however, are opposing the change.

The NBC is keeping television on the air on Saturday afternoons, because those afternoons provide the best opportunities for telecasting of outdoor sporting events. To provide for summer vacations, the company will reduce operations for a six-week period, beginning in July.

Though the Federal Communications Commission will not allow commercialization of television, even in limited form, at the present time, the National Broadcasting Company has, of late, been conducting several commercial programs "to find out what television listeners prefer in the way of commercials," according to an NBC official.

On Sunday afternoon, "Cubscocland, U.S.A.," a Liggett and Meyers-sponsored industrial film was shown; on Wednesday evening, Lowell Thomas was seen and heard, broadcasting the "Sunoco News," sponsored by the Sun Oil Company; on Friday evening "Your Esso Television Reporter," a news feature, was to be shown.

Such presentations are allowable if the NBC is not paid for their display, the company's officials said, on Monday.

**Television's First Birthday**

More programs for the televisers and the beginning of regular transmissions of National Broadcasting Company radio programs over an established network are seen as developments of the next 12 months by Alfred H. Morton, NBC vice-president.

"In television's second year," said Mr. Morton, "with the cooperation of televisers both present and prospective, we expect to have NBC programs radiated regularly by a new NBC station in Philadelphia and by the General Electric Company transmitter near Schenectady.

And, provided television is granted a status of at least limited commercialization, thus opening the way to more help from advertisers, it is entirely probable that NBC may expand our present five-day television week into one of seven days.

The first year of television broadcasting has seen our schedule rise from about five hours of television week to 16 hours. Under limited commercialization, we might anticipate another rise to 20 or more hours a week.

During the first year of television we have telecast more than 200 individual programs in cooperation with advertisers and advertising agencies. This year's programming reportedly cost $500,000.

These programs," the statement went on, "were produced in cooperation with 8 different advertisers, represents every major American industry. They totalled more than 10 per cent of our program hours for the first year. If additional outside telecasts and the presentation of a considerable number of NBC radio network programs will be made possible through the use of NBC's second unit of mobile television equipment, he indicated.

In the year since last April 30th, when President Roosevelt and others appeared in the inaugural program of American television broadcasting," said Morton, "we have transmitted more than 1,000 hours of programming on NBC.

The number of program hours totals more than 600.

Television's development in the United States, Mr. Morton said, must include the active participation of the televisers. NBC's audience poll is based on a program mailing list of more than 2,000 names of receiver owners.

Comparison of the NBC list with lists of known set owners, added Mr. Morton, indicates that the total number of receivers in the metropolitan area is more than 1,000,000.

The audience poll, conducted weekly, showed the most popular program of the year was the Broadway production, "When We Are Married."

The first birthday of regular daily television broadcasting in America was observed Wednesday, with a two-hour program, including appearances by stars of stage, motion pictures and radio. The telecast began at 8:30 p.m., over Station W2XBS.

**Philco To Sell Stock**

Philco Radio and Television Corporation in Philadelphia, one of the large radio receiver manufacturing field and one of the pioneers in television, will drop its privately-held status by selling to the public a sizable block of its common stock, it was announced last Friday after a series of long conferences in Philadelphia.

An amendment to the articles of incorporation was voted to permit reduction in par value of common stock from $100 to $2, under the present plan each present share to be exchanged for 331/3 shares of new common.

After giving effect to the exchange, Philco will have outstanding 2,078,000 shares of common stock and 28,385 shares of $100 par value $5 preference stock. There will be no bonds, notes, debentures or similar obligations.

It is also anticipated that the proceeds of the stock will be paid to stockholders as a dividend.

Upon completion of the plans, the company said, the common stock will be the sole outstanding issue of Philco. Application will be made to list the stock on the New York Stock Exchange.

James T. Buckley, president, hinted that the forthcoming public offering is a forerunner of others from time to time.

Mr. Buckley disclosed that Philco last year set a new record in receiver sales, total sales, including other lines of manufactured goods, aggregating $45,423,184 in 1939. He also revealed that current assets at the close of 1939 amounted to $17,063,380, including current investments of $4,480,932 with cash substantially in excess of current obligations.

In addition to radio manufacturing, Philco produces domestic refrigerators and portable air conditioning units.

**Farnsworth To Build**

E. A. Nicholas, president of Farnsworth Television and Radio Corp. of Philadelphia and Fort Wayne, Ind., announced last Saturday that the present plans of the company call for the purchase of television receiving sets to start in September.
NEW DEAL FILMS HELD PROPAGANDA TRICKS WOULD TAX FILM LOCATIONS

Senate Refuses to Allow Funds to Continue Film and Radio Services Transferred to Office of Education

by FRANCIS L. BURT

in Washington

Amid a barrage of charges that motion pictures produced by New Deal agencies were propaganda, the U. S. Senate, Friday, April 26th, refused to appropriate funds for continuation of the Federal film and radio services transferred to the Office of Education from the National Emergency Council by President Roosevelt. Types of films specifically under attack have been Pare Lorentz's "Fight for Life," maternity safeties, and "That Broke the Plains" and "The River."

Radio Fund Also Refused

With 36 Senators not voting, the Senate, by a tally of 24 to 36, refused to adopt an amendment offered by Senator Elmer Thomas of Oklahoma, to include $106,400 for the Federal Film Service in the Federal Security Agency appropriation bill and by the same action denied a fund of $40,000 for the radio service.

Senator Thomas, who had been one of those who previously had denied funds for the two services, the net effect of the Senate's action will be to put them out of business at the close of the fiscal year, June 30, next, unless in the meantime legislation is enacted giving them official status, and this is not considered likely.

The two services were created by President Roosevelt and placed in the NEC to act as clearing houses of Federal motion picture and radio information. Establishment had been provided for by Congress, and it was on that ground that House and Senate refused to provide further money, once the two agencies were placed in the NEC, where they could be reached; the NEC, having been financed from "blank check" funds given the President, had never been subject to Congressional control.

27 Agencies in Films

Senator Thomas said that there are some 27 agencies engaged in film activities. However, he said in answer to a question by Senator Arthur H. Vandenberg of Michigan, he could not estimate the amount spent on films by the Government annually, acknowledging that in many instances the appropriations are concealed, but suggested that, on the basis of the request for the film checks, the total would probably be "somewhat less than $3,000,000."

"Personally," Mr. Thomas admitted, "I think perhaps there are too many agencies in the film business, but the action taken by the committee is not the way to attack this problem. It is if desired not by the Congress to have all these agencies, then a bill should be passed providing for the establishment of one or more Federal film agencies. Such agencies should be highly developed and with special bureaus designed so that the service of a film agency can make application to it, and have the film made by the best machinery available, by the most competent operators available, and have the production turned out in the best possible manner."

If the Federal Security Agency had condensed the film service appropriation, as have other agencies, he taunted the Senate, the fund would never have been refused. Opposition to the amendment was led by ASSAULTS U. S. AID TO THEATRE

John Golden, playwright and play producer, speaker on the New York University series, "Diplomats and Jobs," criticized Senate subsidization of the theatre in an address during the week over WNYC, municipal radio station.

"I'm in favor of a subsidized theatre," Mr. Golden said, "but not with Government money. In fact, I am not one who believes the government should run any business. I think the theatre could easily organize its own subsidized groups and subscribe considerable money to support them. I would gladly contribute, but I know I wouldn't want it run by politicians, for I am one of the theatre leaders more about that than most any politician."

Senator Kenneth McKellar of Tennessee, ranking majority member of the Appropriations Committee, who contended that no enabling act had been passed by Congress and, accordingly, there was use to ask for the appropriation.

Mr. McKellar charged that the film and radio services had been financed by relief funds and charged this work to the benefitting appropriations from one agency to another when there is a prohibition in the WPA law against using the money except for work relief.

"Admittedly this money is not used for work relief, and yet under the work-relief law they set up a film industry," he declared.

"I think, at least, as an official secretory, not asking for funds for film service, but asking for funds under other pretexts, various agencies have been using appropriations for film purposes to the extent of something like $25 dollars a year, and I imagine a great deal more than a half a million dollars," he charged.

Tart Warnings of Danger

Admitting that some of the films put out by the government might be useful, Senator Robert Taft, Ohio, said that "the whole business has been greatly expanded beyond any real value in relation to the functions of the Federal Government" and warned of the dangers of films produced which "only in a general way illustrate functions of the Federal Government."

"I do not care who is controlling the Government," he told the Senate, "if it is to produce films and put them out, they are bound to become propaganda for the particular department and the particular work of the department that happens to be covered by the film.

Referring specifically to "The River," produced by the Film service, Senator Taft declared that "a United States documentary film is a United States propaganda film."

"Speaking the last word in an effort to secure support for Federal relief, which had been specifically requested by President Roosevelt, Majority Leader Alben W. Barkley of Kentucky leader of the film service, saying that he is a devoted motion picture fan and has received information and inspiration from educational pictures.

However, he admitted, "there is much to be said for the suggestion that the Congress ought to know more about what is being done with the money it appropriates."

Ashurst's Attack on Plan of Secretary of Interior Limits Fees to Indian Lands and U. S. National Parks

With all its $100,000,000 annual tax payments to the Federal Government and its $250,000,000 tax payments to state and city governments, the motion picture business would be subjected to "pestiferous" taxes for taking films on the public lands. Efforts of Harold L. Ickes, U. S. Secretary of the Interior, to impose definite scales of charges on Hollywood for use of the public lands for the making of films on location this week drew upon his head the wrath of Senator Henry A. Ashurst of Arizona, who paved the way for a committee investigation and succeeded in having the Senate adopt a prohibition against the imposition of fees for such activities except on the Indian lands or the National Parks.

Would Have Charged $100

Introducing a resolution for an investigation, both of the fee schedules and of the motion picture activities of the Interior Department in it, Senator Ashurst told the Senate that the Department on April 26th had issued a schedule which, while making no charge for the taking of news reel, travelogue or still pictures, provided for fees for the making of productions on the public lands, other than the National Parks, with costs comprising more than 25 persons and, for making pictures in the National Parks, daily fees ranging from $50 for costs of less than five to $500 for costs of over 25.

"The honorable Secretary of the Interior, in his zeal, has conceived the idea that he is paramount in regard to all lands belonging to the United States," Senator Ashurst commented. "I may be wrong, but I believe that the Constitution Congress is the appropriate body to deal with and dispose of public lands."

Senator Ashurst told the Senate that Kenneth Mc Kellar of Tennessee that many of the departments are making motion pictures and that the appropriations committee this year refused to allocate specific sums which had been requested by several. "I do not know what the connection is," he observed, "but it does seem that our departments are going a little strong on making films."

Refers to Stalin

With the Senate engaged in consideration of motion picture activities in connection with the Woody bill for the Federal Security Agency on April 26, Senator Ashurst saw an opportunity to put it on record and offered an amendment to the measure which would ban the making of charges for activities on lands other than those of the Indians and the National Parks.

Declaring the order to be an invasion of the rights of Congress, he said, "I measure my words when I say, examine the record of bloody Joe Stalin and you cannot find such an arbitrary, unnecessary, irritating order as to lands."

To a laughing Senate he said that for the past two years "millions of persons through the world, millions of persons who know the rivalry going on between the. Secretary of the Interior and the Secretary of Agriculture as to who should have this or that jurisdiction, and while there were several lands belonging to the United States, you had a courtesy title placed on a sound or motion picture taken on lands belonging to the United States."

PICTURE

MOTION PICTURE HERALD May 4, 1940
Let's put it this way:

"20 MULE TEAM" IS ANOTHER "VIVA VILLA"
and it's positively Wallace Beery's greatest role!

This is a new M-G-M thriller to take rank with the biggest outdoor pictures you ever played. Filmed in the awesome sweep and majestic splendor of Death Valley with a cast of thousands. Here are mule skinners with whips cracking, claim jumpers with guns blazing, tinhorn gamblers, Indian swampers, crooks prospecting for easy pickings. All the wild, wicked, wanton drama of early California's lusty lore with Wallace Beery in a luscious role packed with power and racy humor. It's got the kick of 20 mules!
But ASCAP Says at Least 390 Stations Will Sign New Contracts at Once When They Are Ready

Broadcast Music, Inc., has acquired The M. M. Cole Music Publishing Company's catalogue of song and sound registrations and its broadcasting stations. ASCAP has apparently refused to argue with the Songwriters Protective Association over its declaration of severance weeks ago that it would not charge more than two cents royalties on transcriptions of its songs. Officers of the new music publishing and licensing firm set up by the broadcasting network and large stations, in the hope of supplanting the American Society of Composers, Authors, and Publishers as a music source for radio, and perhaps as a source of music for motion pictures, declare that 292 stations have signed contracts with it, and that it expects 88 more stations to sign soon.

These stations, BMI executives said in New York on Monday, do 80 per cent of the radio advertising business of the country.

More Songs Published

BMI last week also announced the publication and advertising of more songs, and additions to its personnel. It hopes to acquire the catalogues of many more publishers, to get several hundred songs writers, to have enough songs, through these mediums, and to have popularized them so well, by radio, on the market, and possibly, the motion pictures, that by December, when broadcasters' contracts with the ASCAP end, it will be able to supply as much popular and classical music as needed.

The BMI statements on the signing of additional stations was countered by ASCAP announcements that, shortly, when the new ASCAP contracts are ready, they will be signed by a new, even larger number of stations, and, possibly, the motion pictures, that by December, when broadcasters' contracts with the ASCAP end, it will be able to supply as much popular and classical music as needed.

BMI contract with the M. M. Cole Music Publishing Company, of Chicago, was signed on April 24th, and runs for ten years, from January 1, 1941, one day after ASCAP's contracts with the broadcasters end.

Hillbilly and Cowboy Music

At present, and until the new contract goes into effect, the Cole company's catalogue is controlled by the Society of European Stage Authors and Composers. It comprises much music in the hillbilly and cowboy idiom; and is expected to be useful to BMI's smaller station customers, servicing rural areas.

It is understood that BMI is paying the Chicago firm $270,000 for the catalogue, the payments to be spread over the ten years. The contract is to be renewed in 1950, after negotiation over rate changes. There is provision, in the contract, for arbitration, by the American Arbitration Association, if the two firms disagree.

In the Cole catalogue are the music from companies such as the Belmont Publishing Company, the Colurnet Music Company, Modern Publications, Eärst Music Publishing Company, Ltd., of Canada, Morse M. Freeman, and Vincent, Howard and Freeman, Ltd.

Among the "best sellers" in the catalogue are the songs "Mexicali Rose," "Strawberry Roan" and "Silver-Haired Daddy."

Exhibitors' Payments to ASCAP

For Music Running a Million a Year

The American Society of Composers, Authors and Publishers may have taken as much as $6,000,000 from motion picture theatre owners since it has been collecting royalties from exhibitors for publicly performing the music of its members—based on the average $1,000,000 annual collections.

Approximately $6,000,000 was collected from all sources in 1939 by the Society, officers said at the 26th annual meeting on Thursday, April 25th, at the Ritz Carlton Hotel, New York.

The total profits distributed to members were not substantially higher than in 1938 because operating expenses increased to consume much of the 10 per cent increase in receipts. It was said that the increase in operating costs was due principally to the expenses of defending the Society in legal actions occasioned by anti-ASCAP laws in a number of states.

In 1939 about $4,000,000 was collected from radio broadcasters, $1,000,000 from motion picture theatres and $1,000,000 from hotels, restaurants, taverns and miscellaneous sources. E. C. Mills, chairman of the Administrative Committee of ASCAP, said that the bulk of the 10 per cent increase in receipts came from the broadcasters because they had a much better year in 1939 than in 1938. ASCAP payments from radio stations are based on percentages. Radio billings were said to be up about $40,000,000 in 1939.

ASCAP has collected approximately $33,000,000 from all sources in the 21-year period in which it has been collecting fees, according to E. C. Mills, chairman of the Administrative Committee. With the 1939 total of about $6,000,000 it is clear that the Society's revenue has increased many hundreds of times in the two-decade period.

The radio industry now pays, on protest, about two-thirds of the $6,000,000 bill. Also the fees collection from motion picture theatres has increased from a few thousand dollars to $1,000,000 a year.

In 1920 film theatres paid ASCAP about $40,000 and the figure rose gradually: $80,000, $120,000, $150,000 and on up. The approximate yearly average in the period 1920-1933 was $200,000. After new rates were effected four years ago, the sum was about $700,000 and for the past few years it has been running steadily at about the one million dollar mark.

In the early years of the Society's history the revenue increased as the organization extended its activities. ASCAP in the interim brought many hundreds of exhibitors to court on suits charging violation of the U. S. Copyright Act under which it collects its royalties and many an exhibitor paid the $250 fine prescribed by the law.

The Society began collecting fees for performing rights from motion picture theatres in 1919. The Society was formed in 1914 but it was not until 1917 that the Supreme Court ruled that its operations were legal. It took the two years from 1917 to 1919 for the group to set up an organization and begin collecting fees.

The annual meeting was described as "the most peaceful in history. No resolutions were offered from the floor and there were no disputes over classifications. Speeches by Gene Buck, president; Gus Schirmer, treasurer; John G. Paine, general manager; Louis Frohlich, general counsel and Mr. Mills were heard by the 300 members present. The speakers reviewed the Society's business in 1939 and no consideration was given to future problems, such as the revolt against ASCAP among some of the radio stations. All officers were re-elected."

The Song Writers Protective Association last week assailed BMI for refusing to ask for more than a two cents royalty for transcriptions by a Song Writers Protective Association statement, which was drawn by John Schuman, its attorney:

"BMI officials reveal naively, that they are willing to sacrifice the interests of the songwriter to benefit their backers, the chain broadcasters, and some of their affiliates and independents."

"I do not agree with the interpretation of (Continued on following page)
BROADCAST MUSIC STAFF GROWING

(Continued from preceding page)

BMI that electrical transcriptions come within the compulsory license provisions of the copyright law. So far as songwriters are concerned, they would welcome a test of construction of these compulsory license provisions of the BMI construction, the fact is that transcriptions have been treated differently than phonograph records.

The acceptance of BMI's construction would mean a substantial loss of revenue to songwriters. . . .

BMI's rejoinder to the association statement was, merely, that the two cent charge was the only one alluded to by the law; and that, any way, songwriters should welcome the low charge, because it would increase the use of their music in transcriptions; and hence, popularize it.

Seven New Songs

BMI last week announced seven new songs. These are “Give Me Music,” a waltz; “I’ll Be Goin’,” a foxtrot; “Keep an Eye on Your Heart,” a torch song; “My Darling,” a ballad; “You Mean So Much to Me”; “Boogie Woogie to You,” a rhythm “jump” number; and “Please Don’t Tell Her I Told You.”

Both the National Broadcasting Company and the Columbia Broadcasting System are to exploit these numbers, as they have the six previous numbers brought out by BMI.

BMI has added to its administrative personnel. Appointments were announced last week by Merritt E. Tompkins, general manager.

Carl Haverlin has been made station relations director. He formerly directed publicity and handled sports broadcasts for Station KFI, Los Angeles; was a sales manager for KFI-KKEA; and from 1938 until the present, had been station relations manager for Davis and Schweger.

Dana Merriman has been made office manager of BMI. He is a graduate of the Yale School of Music, a well-known conductor; has been a program director for WTC, Hartford; was a conductor for the NBC, in New York; and is in charge of music and music copyright for the New York Music Fair.

George Dickson Skinner has joined the publicity staff. He has been a lawyer, writer, and teacher.

Leaflet Hits ASCAP

Broadcast Music is circulating a leaflet to broadcasters explaining its position, and assailing ASCAP. In part, it says: “You paid for an ASCAP license because ASCAP controlled the music that was popular. . . . As music was added to the ASCAP catalogue, it became popular, because you were broadcasting it. . . . Round and round, you raced in your cage. . . .”

“Nowhere else in the record of modern business is there a case in which a monopoly has been equally successful in making its victims themselves operate the mechanism that held them prisoners.”

The music firm is also explaining itself to the public via messages on the back covers of its sheet music.

This week, an executive of BMI expressed gratitude for the cooperation of the manufacturers of coin music machines, and the operators of taverns in which machines play. Many associations of the latter have agreed to support BMI music, it was said.

In a letter, recently, to the operators of the coin machines, BMI pointed out that ASCAP had been trying to tax coin-operated music machines, and that it has supported a law in Congress for such taxation. The National Council of State Liquor Dealers Associations, at its recent annual convention, resolved that ASCAP was “levying unreasonable fees from users of copyrighted music,” and supported the BMI.

At the convention, John Petterman, counsel to the Buckeye Liquor Dealers Association, of Ohio, said: “Our field of activity has suffered great hardships at the hands of ASCAP. Under the strong leadership of BMI, we have affiliated interests on our side, who will help us battle this unfair monopoly.”

BMI, this week, was reported negotiating for the music catalogues of Hinds, Hayden, and Eldridge, whose specialty is church and school music; and of Arthur P. Seligm, whose catalogue includes some of the works of the American composer, Edward MacDowell.

Meanwhile, as BMI bustled with negotiations and energy, ASCAP executives last week asserted that “nearly 500” broadcasters had discussed new contracts with it, in one month and a half, since the basic plan for the contracts was announced by ASCAP. John G. Paine, general manager of ASCAP, said that the new ASCAP contracts would be ready between May 15th and June 1st.

Walsh Resigns After Paramount Poolings

George C. Walsh on Wednesday announced his resignation, effective immediately, as president and general manager of Netco Theatres Corporation, a subsidiary of Paramount, operating theatres in New York State.

Mr. Walsh resigned because of the fact that various pools in Netco operating points have been affected, greatly reducing the number of theatres that will continue to be actively operated by Paramount. Pooling arrangements include Rochester, Syracuse, Newburgh, Glen Falls, N. Y., Middletown and the Paramount, Stapleton, S. I.

U.S. AND FRANCE STUDY MONEY RESTRICTIONS

American distributors and the French government have under discussion proposals closely parallel to the existing British restrictions, including those on remittances, with the distributorsbolding out for no limitations on the number of imports.

Reports have intimated that the government was suggesting a greatly curtailed number of imports.

Committees Named For Fund Drive

At a luncheon in the Plaza Hotel in New York last week, Spyros Skouras, operating head of National Theatres and chairman of the Entertainment section of the Greater New York Fund, named sub-divisions and chairmen as follows: William McBride, theatre ticket agencies; William Morris, with committee men, Phil Blum and Nat Kalshen, bands and orchestras; Francis Coppens and Fred Shang, concert artists; Col. John R. Kilpatrick, with Benny Friedman and Dan Michalove, sports; Marcus Heiman, with John Shubert and James Reilly, the legitimate theatre.

Meanwhile at a luncheon Monday at the Hotel Astor for the exchange heads and other motion picture executives, with B. S. Moss, chairman of the sub-division presented, were nominated to enroll exhibitors throughout the city for the Greater New York Fund. Two executives were on hand to outline the organization's work and assist in formulating the plans for the exhibitor drive.

The exchange heads will take over the task of contacting all exhibitors with committee heads named after him along with Mr. Moss. One committee will handle circuits, and the independents will be contacted by a second committee. Mr. Moss expressed the belief that with a thorough canvassing of exhibitors, contributions from this source could be materially increased.

James L. Kilpatrick, president of the New York Telephone Company, and chairman of the Utilities and Amusement Division of the Fund, reported contributions of $604,447 were received in the first 14 days of the drive from his divisions.

Rogers Drive Opens

The fifth annual Will Rogers National Theatre Week started in nearly 6,000 motion picture theatres throughout the country last week and ran for seven days ending Wednesday.

All major circuits and thousands of independent theatre owners were enrolled in the campaign, which was designed to raise money to maintain the Will Rogers Memorial Hospital at Saranac Lake, N. Y., and for other medical and charitable purposes. The Memorial Hospital is for anyone actively engaged in the film industry suffering from tuberculosis. Larger theatres in the country solicited money from patrons in connection with showing a short subject, while smaller theatres contribute individually to the drive fund.

$60,000 for Jewish Aid

Jack Rose of the Indiana Illinois Theatre Owners' chairman of the Chicago Jewish Relief Fund, reported $60,000 has been contributed by the amusement industry. He was aided in the fund drive by John Balaban, Jack Kirsch, Eddie Silverman and a large number of workers.

Reviewers Meet May 18th

The Spring conference of the Young Reviewers and Four Star Clubs of the National Board will be held in the Auditorium of the School of Education, New York University, May 18th.
PARAMOUNT NETS $2,757,944; HAS $25,835,579 WORKING CAPITAL

Equals 63¢ a Common Share; Interest-Bearing Indebtedness Reduced by $5,000,000; Foreign Exchange Decline Cause

Consolidated earnings of Paramount Pictures, Inc., for the year ended Dec. 30, 1939, after all charges, including interest, federal taxes, depreciation and reserves, amounted to $2,757,944, and profit on the purchase of the company's debentures totaled $20,411, a total of $2,778,354, the company's annual report issued last Friday by President Barney Balaban, disclosed. In addition, Paramount's net interest as a stockholder in the combined undistributed earnings for the year of partially owned companies amounted to approximately $1,117,000. The combined consolidated results and share of undistributed earnings of partially owned companies for the year aggregate $3,824,944. The comparative figures for the year 1938 were consolidated earnings of $2,533,278, which included $292,361 of net capital gains and non-recurring income, while profits on purchase of the company's debentures and share of undistributed earnings of partially owned companies totaled $332,397 and $1,240,000, respectively, a combined total of $4,105,675.

63 Cents a Share Common

The consolidated results of $2,757,944, after deducting annual dividends of $1,201,474 on the first and second preferred shares outstanding on December 30, 1939, were equal to $63 per share on the 2,465,927 shares of common stock outstanding on December 30, 1939. Calculated on the same basis the combined consolidated results and share of undistributed earnings of partially owned subsidiaries totaling $3,824,944 would be equal to $1.168 per share on said common shares. The earnings per common share for the year 1939 were $68 and $1.18 respectively computed on the same basis.

During the year dividends were paid aggregating $1,578,461 representing dividends at the rate of 6% per annum on the first and second preferred stocks for the year 1939 and a dividend of $.15 per share on the common stock. Dividends for the first quarter 1940 on both preferred issues were paid on April 1, 1940.

$19,887,903 Total Inventory

The company's consolidated balance sheet shows that cash and marketable securities on Dec. 30, 1939, amounted to $10,747,860, of which $1,983,275 represented balances in Canada, $452,787 in Great Britain and other Dominions, and $73,115 in other foreign countries, mostly South America. The total inventory amounted to $19,887,903. Total current assets were $34,651,714 and current liabilities $8,816,135, leaving a net working capital of $25,835,579.

During 1939 the interest-bearing indebtedness of the company and its consolidated subsidiaries was reduced by a total of approximately $5,000,000. All of Paramount's 6% per cent debentures, amounting to $9,689,576 principal amount, were retired during 1939. In order to provide the funds for this refinancing the company and several of its wholly-owned subsidiaries borrowed from banks approximately $7,500,000, the greater portion of which is repayable on a five-year basis, with interest rates averaging about three and one-half per cent per annum. On December 30, 1939 there was held in the company's treasury $1,394,000 principal amount of its three and one-quarter per cent convertible debentures which will be available for annual sinking fund purposes commencing April 15, 1941.

The funded debt of the company and its consolidated subsidiaries due after one year as shown in the balance sheet aggregates $34,486,446. Of this amount $6,276,600 represents obligations of Canadian subsidiaries which are payable in Canadian funds and $2,541,271 represents obligations of English subsidiaries which are payable in pounds sterling. The balance comprises (1) $11,113,300 of the company's three and one-quarter per cent convertible debentures which mature March 1, 1947 and require annual sinking fund payments commencing April 15, 1941, based on fifteen per cent of the consolidated earnings for the preceding fiscal year and (2) $14,555,306 debt of various maturities, subject to annual amortization by your company and its consolidated domestic subsidiaries.

As with all motion picture companies, the (Continued on following page)
MOTION PICTURE HERALD  May 4, 1940

KAO, KEITH, GTE SHOW PROFITS

(Continued from preceding page)

outbreak of the European war adversely affected Paramount's foreign revenues, Mr. Balaban pointed out. While business in foreign currencies has been restored to a reasonably normal basis, the drop in foreign exchange has had the effect of reducing the dollar equivalent of this foreign business. Paramount's investments in foreign countries other than Canada aggregate $7,100,000, of which amount $5,000,000 is invested in England and the balance in Continental European and other foreign countries. President Balaban stressed that progress is being made in reducing costs and otherwise revising operations of the company to meet the uncertainty of the foreign situation.

KAO and Keith Report Earnings

For the 52 weeks ended March 30, 1940, Keith-Albee-Orpheum Corporation and subsidiary companies report a net profit of $961,893, after all charges, including settlement of a lease obligation in the amount of $400,000. This is equal to $14.96 per share on 64,304 shares of seven per cent cumulative convertible preferred stock.

The following figures are in part estimated and subject to audit and adjustment at the end of the calendar year, as has been the company's practice heretofore:

<table>
<thead>
<tr>
<th>Period</th>
<th>Profit before provision for depreciation and income taxes</th>
<th>Depreciation</th>
<th>Provision for income taxes</th>
<th>Net profit after all charges</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 Weeks ended March 30, 1940</td>
<td>$566,323.67</td>
<td>$605,929.58</td>
<td>$386,112.15</td>
<td>$127,845.16</td>
</tr>
<tr>
<td>13 Weeks ended April 1, 1939</td>
<td>$605,929.58</td>
<td>$386,112.15</td>
<td>$386,112.15</td>
<td>$127,845.16</td>
</tr>
</tbody>
</table>

Per share on 64,304 shares 7 per cent cumulative convertible preferred stock: $4.86 $5.09

For the 52 weeks ended March 30, 1940, B. F. Keith Corporation and subsidiary companies, report a net profit of $566,362, after all charges, including a settlement of lease obligation in the amount of $400,000.

The following figures are in part estimated and subject to audit and adjustment at the end of the calendar year, as has been the company's practice heretofore:

<table>
<thead>
<tr>
<th>Period</th>
<th>Profit before provision for depreciation and income taxes</th>
<th>Depreciation</th>
<th>Provision for income taxes</th>
<th>Net profit after all charges</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 Weeks ended March 30, 1940</td>
<td>$375,280.94</td>
<td>$400,358.17</td>
<td>$35,305.24</td>
<td>$355,055.24</td>
</tr>
<tr>
<td>13 Weeks ended April 1, 1939</td>
<td>$400,358.17</td>
<td>$35,305.24</td>
<td>$355,055.24</td>
<td>$355,055.24</td>
</tr>
</tbody>
</table>

Per share on 64,304 shares 7 per cent cumulative convertible preferred stock: $3.90 $4.10

R. N. Harder has been elected vice-president and treasurer of the corporation to succeed the late M. V. Carroll. R. B. La Rue replaced Mr. Carroll on the board of directors. Other officers and directors were re-elected: Earle G. Hines, president; W. E. Green, vice-president, and Mr. La Rue, secretary.

Application Made To List RKO Stock

RKO filed applications this week to list 2,753,053 shares of the new RKO common and 128,170 shares of the new preferred on the New York Stock Exchange. Approval was also asked of the listing on notice of issuance of an additional 6,338,133 shares of common to take care of the conversion of preferred and for the exercise of subscription warrants.

The listing is subject to the approval of the Securities and Exchange Commission. Since RKO will not file the 1939 figures with the SEC until May 15th, the actual listing of the stock is not expected before June 1st.

Nortthio Takes Over Five Shea Theatres

Paramount and the M. A. Shea Circuit have concluded arrangements by which Nortthio Theatres, Inc., Paramount subsidiary, will take over the operation of five Ohio theatres from Shea while relinquishing operation of two others to that circuit.

The houses being taken over by Nortthio heretofore were part of a partnership with the Shea circuit. They are the Paramount and Fremont in Fremont, Ohio; the Clyde, in Clyde, and the Ohio and State in Bellevue. The Shea circuit takes over two theatres in New Philadelphia, Ohio, formerly jointly owned with Nortthio Theatres.

CITES OHIO TAXES TO SHOW BUSINESS RISE

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, in the organization's current service bulletin lists sales tax collections as released by the State Treasurer which, he says, "is the best barometer of business conditions in Ohio.

The total sales tax collections for the first three months of this year were $10,142,805.05, as against $9,156,746.87 for the corresponding period of 1939, an increase of 13.6 per cent.

Admission tax collections in this period were $379,829.44 for 1940, compared with $340,043.97 in 1939, an increase of 11.6 per cent, or 2 per cent below the comparative sales tax collections.

All except seven of the 88 Ohio counties showed increased sales tax receipts for the first three months of 1940.

Giannini Urges Budget Caution

Caution in drawing up production budgets, caution in making plans for future productions, caution in borrowing, and caution in the extension of credit is imperative under present conditions, according to Dr. A. H. Giannini, in New York last week end for a meeting of the Columbia board of directors.

Dr. Giannini stressed the point that the motion picture industry today is an important factor in the economic structure of the nation and that it has opportunities of becoming more and more prosperous but he warned that overextension in any branch of the industry may bring serious consequences. He mentioned the encroaching conflict in Europe and the legislative and judicial threats being made against the industry as factors of serious importance to be reckoned with in planning for the future.

"I am confident," he said, "that the producers are exercising extraordinary care and effort toward economy."

Holman Succeeds Diamond In Paramount Music Post

At a meeting of the directors of the Famous Music Company and the Paramount Music Corporation held in New York Friday Russell Holman was named president, succeeding the late Lou Diamond. Mr. Holman, who is now in Hollywood, will add the general supervisory duties of this office to his other activities as eastern head of production.

Other officers elected were R. F. Murray, vice-president and treasurer; Norman Collyer, secretary, and Sidney Kornheiser, general manager. Mr. Murray will direct the company at both the American Society of Composers, Authors and Publishers and the Music Publishers Association and Mr. Kornheiser will direct operations of the company.

Schwartz Leaves Consolidated

George Schwartz, in an executive position with Consolidated Amusement Enterprises for the last five years, has resigned. In addition to operating the Ascot theatre for the company, where foreign offerings are shown, Mr. Schwartz booked the circuit's 15 Bronx theatres, was director of advertising for the company and did the purchasing of all added attractions, including giveaways.

"Cargo" Ban Upheld

The Bureau of Police and Fire, in Providence, R. I., after hearing the protests of Antonio A. Romano against the local censor ban on Metro-Goldwyn-Mayer's picture "Strange Cargo," voted to uphold the ban placed upon the picture by Police Censor George W. Cowan.
"What is the title of Vivien Leigh's first new production since 'Gone With The Wind'?"
It's Metro-Goldwyn-Mayer's WARTIME
RLOODGE

and it's a honey!
WATCH YOUR PULSE!

Her first screen role since she was the beautiful Scarlett O'Hara!

His most powerfully romantic performance

The picture the world is waiting for!

VIVIEN LEIGH
ROBERT TAYLOR

"WATERLOO BRIDGE"

with Lucile Watson, Virginia Field, Maria Ouspenskaya, C. Aubrey Smith • A Mervyn LeRoy Production • Screen Play by S. N. Behrman, Hans Rameau and George Froeschel Based on the Play "Waterloo Bridge" by Robert E. Sherwood

A METRO-GOLDWYN-MAYER PICTURE • Directed by MERVYN LEROY • Produced by SIDNEY FRANKLIN
"REBECCA" RUN REVEALS DIVISION OF OPINION ON EXHIBITION

Half Say Long Showings, as Six Weeks at Music Hall, Reduce Subsequent's Income; Half Say They Help

The holding of "Rebecca" for six weeks at its regular first-run in New York, at the Rockefeller Music Hall in Rockefeller Center, this week started discussion among exhibitors in the area on the effect of such extensions of normal runs—not two-a-day, advance-scale roadshows—on the box offices of subsequent when such extended run productions reach those theatres.

Opinions of owners are about equally divided, in full half of them openly complaining that extensions such as that given the David Selznick production, as released by United Artists, can only reduce income on their subsequent exhibition. Others believe the attendant publicity and public attention during an extension benefits the subsequent showing.

As of mid-week, some "Rebecca" extensions included seven weeks in Los Angeles, four weeks in Chicago, six in Francisco, three in Chicago.

900,000 Estimated Attendance

W. G. Van Schmus, managing director of the Music Hall, estimated that "Rebecca" had played to 900,000 persons when it ended its run Wednesday evening, establishing an all-time high in attendance at that theatre. Also, its six weeks established a precedent for the theatre's seven years. Walt Disney's "Snow White," two-and-a-half years ago, played five weeks. Only 20 of the 250 features which have played the Music Hall were held three weeks. Gross box office receipts from "Rebecca" at the Music Hall were estimated near its closing Wednesday by United Artists as approximating $400,000.

Near the end of the picture's fifth week at the Music Hall, Mr. Van Schmus advertised in regular newspaper theatrical columns the opening of the seventh week of "My Son, My Son." Meanwhile, it was decided to extend "Rebecca" another week, Mr. Van Schmus then inserted display ads containing a statement of apology to the public "for any inconvenience our previous statement as to the final week for 'Rebecca' may have caused.

"No one expected 'Rebecca' in the first four days of its fifth week to exceed the first four days of the fourth week, and therefore we announced the fifth week as final," said the advertisement.

Meanwhile, subsequent-run exhibitors began openly to discuss the effects of extended runs on their box offices. Some typical expressions follow, all from exhibitors in the Greater New York territory.

HERMAN SCHWARTZ, Former theatre operator and now chief film buyer for the Sam Silver Circuits:

"That six weeks' policy helps us; it gives us more publicity on the picture. It's happened before, and it worked. Mr. Chaplin's films were big pictures; yet, when they played around here, they did very well."

HARRY BRANDT, Head of the Brandt Circuit and President of the Independent Theatre Owners Association Inc., New York:

A picture like "Rebecca" deserved extended playing time, Mr. Brandt conceded; but he also pleaded for "protection of subsequent runs."

INDIANA OWNERS HIT "SLOT MOVIES"

The Associated Theatre Owners of Indiana, Inc., is the latest to go on record as being "unanimously and irrevocably opposed to any producer of motion pictures entering into the production of any film for the so-called 'nickel-in-the-slot' movies, inasmuch as these are definitely a threat to the established motion picture theatre owners."

MAX COHEN, Operator of the Cinema Circuit:

"I don't like the idea at all. But we're all in this business for money, and if they can play it six weeks, more power to them. You think it makes me any good? Of course not. It's good business for them. It's bad business for me. What the hell?"

BERNIE BROOKS, General Manager and Booker of the Schenectady-Welt Circuit—

"The picture doesn't break on my house; we won't get it; but I can say definitely, anyway, that the six weeks at the Music Hall will hurt the subsequent run. We've gone With the Wind at the Capitol proved that."

EDDIE STERN, Chief Booker, Rugoff and Becker Circuit, with theatres chiefly in Brooklyn, Queens and Long Island:

"We're very much against long runs on Broadway, or in that area. Without a question, it hurts our business. Without a question, any picture that plays six, seven, or eight weeks on Broadway is going to harm us. Didn't 'Grapes of Wrath' play eight weeks. There are about 7,000,000 people in New York. And the Music Hall plays to at least a million."

MYRON STARR, Chief Booker for the Frank Moscati-Booked Group of Long Island Independent (16) Theatres:

"We don't know, yet, what the effect of the six weeks at the Music Hall will be. I do know they don't play the picture for eight or nine weeks. And we don't know what Loew's will do, before us; that affects us more than what the Music Hall does."

HENRY BROWN, Operator of the Strand and Palace Theatres, Lakewood, New Jersey, and Former Manager of the Isle Theatre Circuit, New York and Staten Island, whose theatres have been taken over by Fabian:

"If I were in New York, I'd protest against the six-weeks' practice, and against long runs. When one asks whether such runs milk the territory, I say that of course they milk."

LEO PRESTON, General Manager of the Endicott Circuit:

"I say it would be better for the subsequent runs if the Music Hall runs a picture six weeks or so; it makes the picture better known. I don't think the big houses like that 'milk' my neighborhoods."

I. ZATKIN, General Manager of the Lane Theatre Circuit (four theatres in Manhattan—they play about six weeks after the Music Hall):

"My opinion is that the longer 'Rebecca' stays in Radio City, the better it is for the subsequent runs. When a picture stays only a week, the public doesn't think it is much good. The longer it stays at Radio City, the more advertising it gets."

SIDNEY LANE, Lane Theatre, Manhattan:

"I don't think the six weeks will hurt us at all, that it's a big picture, and that there'll be plenty left for us. How many will see it? A million? That still leaves 6,000,000."

LEO BRECHER, Plaza Theatre:

"I can tell you a good deal more about it when the thing is over. It's a new thing; and I've had too many experiences with false prophecies to attempt to forecast what the effect will be on my theatre. However, I can say to you that they only do this thing when it's an exceptional picture; and that they did it with 'Snow White' and the result was not disastrous for the subsequent runs."

JOE SEIDER, Head of the Prudential Circuit:

"I feel that it's a good thing. I read Charlie Moscovitz's statement in this morning's Motion Picture Daily, and I'm inclined to agree with him. When a picture gets all the publicity, the burden of re-selling is something we don't have. Suppose people do go from our own exhibition, but in a five-mile radius of New York, they come back and tell 15 or 20 people about it; and those people go to our theatres."

CHARLES MOSES, Moses Circuit:

"I don't know, really. What the picture stands for is the Long Island, where most of my theatres are, and if it doesn't go in the, let's say, Fabian houses here, why, then we'll know what the Music Hall has proved; does seem stretching it too far. However, when 'Snow White' ran, that didn't seem to hurt it; so there you are."

UDH-J. O'CONNOR, Vice-President in Charge of RKO Theatres:

Mr. O'Connor did not think the six weeks of "Rebecca" at the Music Hall would hurt grosses at subsequent runs; first, because, he declared, New York has a tremendous potential film audience; secondly, because many Music Hall patrons were from "out-of-town." He said however, that he did not expect the picture in a city smaller than New York would deter subsequent runs. He predicted that the subsequent runs would be helped by the heavy advertising of the Music Hall run of "Rebecca."

LAWRENCE BOLOGNINO, Head of the Consolidated Amusement Enterprises Circuit:

Subsequent-run exhibitors will not have as many patrons as the Music Hall, Mr. Bolognino declared, pointing at the large number who will have seen the picture there.

JOSEPH SPRINGER, Century Circuit:

The subsequent-run exhibitor has little reason to enjoy the extended run "Rebecca" is having at the Music Hall, Mr. Springer said. "They will be hurt, be added to the benefits of the Music Hall.

WALTER READE, Head of the Reade Circuit:

Subsequent-run theatres in New York City and near the Music Hall will be hurt by the long run of "Rebecca" there; those outside of the five boroughs, but within a 25-mile radius of New York City, will benefit, from the advertising and word-of-mouth commendation, Mr. Reade declared. He remarked that some of his New Jersey theatres had benefited.

CHARLES C. MOSCOWITZ, Head of Loew's Metropolitan Theatres:

"Big pictures deserve big treatment," Mr. Moscowitz asserted. "Mr. Moscovitz of Hollywood said that a picture which could 'earn money for six weeks at the Music Hall' should be able to earn more money than usual at the subsequent runs. He assumed that previous profit expectations of having lengthy runs proved that they drew to subsequent-run houses who were not regular film patrons.
SHOWWEN'S REVIEWS

If I Had My Way
(Universal)
Songfilm, with Story
Twenty-first of Bing Crosby's starring vehicles, this brings to the screen as Mr. Crosby's co-star young Gloria Jean, first seen in "The Under-Pup." Miss Jean appears as the daughter of a bridge worker killed on the last night before completion of his job, whereupon she is taken in by Crosby and given a job at his boat-owning cousin. Playing the rest of the characters are, in addition to Miss Jean, Jean Hersholt, June Marlowe and Ralph Graves, and again in 1934, under the title "Half a Sinner," with Benno Churchill, Joel McCrea and Sally Elean. Both were Universal productions.

The leading role in the current version is taken by Bob Burns, in the role of a carnival card sharp who assumes the character of a "Deacon" and, by combining the two callings, manages to straighten out affairs in a small town. Acting in the comedy delineations are Mischa Auer, as a baro of Gallic origin; Edward Brophy in the role of the leading character's partner; Spencer Charters, town sheriff; Gunn Williams, prize fighter, and Jack Carson, his manager.

Romantic interest is provided by Peggy Moran and Louis O'Keefe, while the villain is handled by the town town shark, "Jim Cunningham," portrayed by Thurston Hall.

Christie Cabanne directed, with Ben Pivar as associate producer and Warren Douglas executive producer.

Premiered at the Alexander Theatre, Glennville, and at Cinerama, Georgia. Audience reaction to the situations and dialogue, served only as a thread to carry the cast from one song to another, with some revivishness evident at the characterizations of the villains of the piece. -WALTER SELDEN.


CAST
Deke Casswell.......... Bob Burns
Phyllis ............... Peggy Moran
Johnston ............. Louis O'Keefe
The Sheriff .......... Edward Brophy
Sally ................. Spenser Charters
Hannah ............... Stuffy
Sally ................. Edward Brophy
Marge ................. Spencer Charters
Julia ................. J. C. Carron
Jim Cunningham ....... Thurston Hall
Matt .................. Bill Williams
Annie .................. Virginia Brack
Frenchy .............. Willie Clark
Mrs. Gregory .......... Missie McKinnie
Mildred Gregory ..... Mildred Gregory

I Was an Adventuress
(20th Century-Fox)
Drama and Dancing
Casting Zorina of ballet fame in the role of a former jewel thief who renounces her career to marry a wealthy young man with whom she falls in love after swindling him, this film also offers comedy and opportunity for its star to perform in Tchaikovsky's Swan Ballet.

Zorina's performance in both acting and ballet stagings received favorable premiere reaction. Seen with her are Richard Greene, in the role of the young man she marries, Erich von Stroheim and Peter Lorre, as her former associate, who return to trouble her new life, and Sig Ruman, Fritz Feld and Cora Witherspoon.

Comedy elements in the Karl Tumberg, Don Ettlinger and John O'Hara screen play, based on an original production by Gregory Robinovitch, derive from the characterization given by Lorre as a soft-hearted kleptomaniac bullied by his more worldly comrade, Von Stroheim.

Gregory Ratoff directed, with Nanula Johnson associate producer. The dances were staged by George Balanchine.

Premiered at the Village Theatre in Westwood, Cal., where the picture and its star were aplauded. -W. S.

Produced and distributed by Twentieth Century Fox. Produced, directed and by Gregory Ratoff. Associate producer, Nanula Johnson. Screen play by Karl Tumberg, Don Ettlinger and John O'Hara. Based on original production by Gregory Robinovitch. Written and directed by Robert Tumberg, S. Both were Universal productions.

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Romantic interest is provided by Peggy Moran and Louis O'Keefe, while the villain is handled by the town town shark, "Jim Cunningham," portrayed by Thurston Hall.

Christie Cabanne directed, with Ben Pivar as associate producer and Warren Douglas executive producer.

Premiered at the Alexander Theatre, Glen-

CAST
Deke Casswell.......... Bob Burns
Phyllis ............... Peggy Moran
Johnston ............. Louis O'Keefe
The Sheriff .......... Edward Brophy
Sally ................. Spenser Charters
Hannah ............... Stuffy
Sally ................. Edward Brophy
Marge .............. Missie McKinnie
Annie .................. Virginia Brack
Frenchy .............. Willie Clark
Mrs. Gregory .......... Missie McKinnie
Mildred Gregory ..... Mildred Gregory

My Favorite Wife
(20th Century-Fox)
Drama and Dancing
In this latest variation of the Enoch Arden theme, Cary Grant and Irene Dunne play an unintentional bigamist and a wife who, believing drowned in a shipwreck, returns the day her husband remarries. They are again a rol-

The comedy devolves from the husband's inability to tell his second wife why she is "kiss-

The complications are resolved in a court-

(Continued on page 40)
AMERICA'S TWO BIGGEST EVENTS THIS WEEK TAKE PLACE AT LOUISVILLE, KY.

...The Kentucky Derby

...and the WORLD PREMIERE OF THE FUNNIEST PICTURE IN YEARS AND YEARS
IRENE DUNNE
CARY GRANT
FAVORITE WIFE

with
RANDOLPH SCOTT
GAIL PATRICK

A
LEO McCAREY
PRODUCTION

DIRECTED BY
GARSON KANIN

Screen play by Bella & Samuel Spewack

Kiss-and-run-Cary caught between two blazing brides ..
“THE YEAR’S FIRST GREAT COMEDY HIT,”
SAYS LOOK MAGAZINE

RKO RADIO PICTURES
The Man with Nine Lives (Columbia)

Thrift Melodrama

Boris Karloff, who was "The Man They Could Not Hang," which had to do with artificial heart experiments, is again in the role of a doctor, here concerned with the treatment of a composer by "frozen sleep." Credibility is maintained in the melodramatic action despite eerie twists. That is a tribute to acting of Karloff and the outstanding performance of Barbara Stanwyck.
in Arkansas" and "Jeeper Creepers," have here parallel music and comedy elements.

The story of "Alber," "Crevo," "Elviry," and "Violet," march upon their landlord to better the lot of their sharecropper tenants. Badgered by ill health, a frivouls wife a playboy son and particular financial losses, the business baron insists over his estate to his backwood clients and disappearers. His business acquires a new lease of tenancy by a smiling, a single woman, a sharecropper. A charity fashion show clear the debts. The four locate the missing financier, and having him produce write cheques, and the wife to her conjugal senses, the son to a determination to forsake French dancing girls and buckle down to work. For their reward, the sharecroppers in general get a better deal. The Weavers also find time to demonstrate their individual musical and comedy talents.

New York at a trade showering.—JOSEPH F. COUGHELIN.


CAST

Alber...........Leon Weaver
Crevo...........Frank Weaver
Elviry...........June Weaver
May.............Mrs. Pittman
Marie...........Marjorie Gateson
Mr. Pittman....Mr. Pittman
Junior..........Alan Ladd
Mrs. Reynolds...Verna Hill
Attorney........Andrew Tombs
Cheechewa.....Richard Johnson
Robins...........Willa Claire
Hankin...........Billy Halop
McConnell........Earle S. Dewey
Holt............Forbes Murray
Hall Johnson-Choir.
DEAR NED: THE WORLD PREMIER OF "IRENE" AND THE PERSONAL
APPEARANCES TODAY AT THE FIFTH AVENUE THEATRE OF ANNA
NEAGLE AND HER PRODUCER DIRECTOR HERBERT WILCOX WERE A
HUGE SUCCESS. IT IS THE BIGGEST OPENING DAY WE HAVE HAD
IN SEVERAL YEARS WITH THE EXCEPTION OF "GONE WITH THE WIND".
THE AUDIENCE REACTION IS TERRIFIC AND IT IS DEFINITELY IN
THE AIR AND ACCEPTED AS A GREAT PICTURE. I AM CONFIDENT IT
IS IN FOR A FINE RUN. ANNA NEAGLE IS ONE OF THE MOST CHARMING
PERSONALITIES I HAVE EVER MET AND THE SAME GOES FOR HER
PRODUCER DIRECTOR HERBERT WILCOX. "IRENE" IS JUST WHAT THE
PUBLIC WANTS TODAY BECAUSE IT IS SMASH ENTERTAINMENT EVERY
SECOND. MORE POWER TO RKO FOR GIVING THE EXHIBITOR A PICTURE
THE PUBLIC REALLY WANTS. VERY SINCERELY=

JOHN HAMRICK.

Produced and directed by
HERBERT WILCOX

Screen play by Alice Duer Miller. From the Musical Com-
PRA24 100 NL=PORTLAND ORE APR 25 1940=
NED DEPNET=RKO RADIO PICTURES 1270 SIXTH AVE NYK=
I KNOW YOU WILL REJOICE WITH ME IN OUR PREMIERE OPENING OF "IRENE" AT
THE PARAMOUNT, PORTLAND. BROKE EVERY OPENING DAY RECORD FOR LAST
FIVE YEARS. AUDIENCE RECEPTION AND COMMENTS ENTHUSIASTIC. EVERYONE
TRYING TO EXCEED EVERYONE WITH WORDS OF PRAISE. NEVER HEARD SUCH
SPONTANEOUS REACTION FROM AUDIENCE. LAUGH FOLLOWED UPON LAUGH.
THANK YOU FOR PERSONAL APPEARANCES OF CHARMING ANNA NEAGLE AND MR.
HERBERT WILCOX. THEY PROVED TO BE WITHOUT QUESTION THE TWO MOST
GRACIOUS VISITORS IN YEARS AND THEY LEAVE PORTLAND WITH A HOST OF
FRIENDS. NED YOU HAVE A PICTURE IN IRENE THAT SHOULD ESTABLISH
RECORDS EVERYWHERE. KINDEST REGARDS=

ALBERT J. FINKE

ANNA NEAGLE
RAY MILLAND

Irene

ROLAND YOUNG • ALAN MARSHAL • MAY ROBSON
BILLIE BURKE • Arthur Treacher • Marsha Hunt
Isabel Jewell • Doris Nolan
Establish Five Regional Centers For School Films

The establishment of five regional centers to facilitate nationwide distribution of Human Relations films, which use excerpts from feature films to illustrate real life problems to American students, was announced this week by the Progressive Education Association's Commission on Human Relations, 45 Rockefeller Plaza, New York.

The distribution points will be the commission's office in New York, the Extension Division of the University of Atlanta, the Division of Teaching Aids of the University of Boston, the College Film Center in Chicago, and the Extension Division of the University of California.

Dr. Alice V. Kelihert, director of the commission, said that the visual education idea is making headway in classrooms and discussion groups throughout the country. Such films should be available for general use at the beginning of the school semester last fall, 145 schools and other organizations have taken up this method of education.

The commission also announced a new one day service in addition to the one-week, two-week and longer rental terms. Study materials will be sent out with or in advance of the films, so that teachers may be prepared to handle the content and to lead discussions.

The Human Relations Films were prepared by the commission under a Rockefeller Foundation grant, with the cooperation of the Motion Picture Producers and Distributors of America. Dr. Kelihert and her associates selected 60 excerpts from 41 feature pictures of recent years.

The pictures are being used in high schools, grammar school classes above the sixth grade, universities and university extension courses, private, parochial and special schools, and Christian Associations, Young Men's Christian Associations, churches and other groups. The latest development is experimental use of the pictures in half a dozen Civilian Conservation Corps camps in the south.

Many of the problems presented in the film dramas have a strong bearing on the lives of those who see and discuss them. An excerpt from the "Jones Family" series presents the argument between "Jones" who wants his boy to be a druggist, and the boy, who wants to be an aviator. Another clipping gives one of "Andy Hardy's" heart-to-heart talks with his father. The dilemma of a girl who hasn't enough money to dress well is shown in the excerpts from "Alice Adams." Two selections from "Captains Courageous" delineate father and son relationships between pupils and parents. A "Dead End" excerpt highlights threatening boys in a poor neighborhood.

The Human Relations films are shaped to provoke discussion. For this reason, study groups are kept small to permit a free interchange of opinions. An interesting by-product of this sort of study is that students go to the motion picture theatre with a more intelligent attitude, Dr. Kelihert says.

Arkansas ITO Reelects O. G. Wren President

The Annual convention of the Arkansas Independent Theatre Owners Association was held last Sunday and Monday at the Marion Hotel in Little Rock, Ark., and more than 100 members were in attendance. All officers of the Association were re-elected. They are: O. G. Wren, Little Rock, president; K. K. King, Searcy, secretary, and W. E. Malin, Augusta, vice-president. Lawrence Landers, Batesville; C. C. Mundol, Little Rock, and H. E. Ruus, Berryville, were added to the board of directors.

Talks were made by J. F. Norman, Little Rock, and G. Z. X. Carey, Paris, Ark.

The board of directors of the Pacific Coast ITO held meetings in both Portland and Seattle to concentrate on plans to improve spring and summer business. In both Oregon and Washington, practically all the independent theatres are reported to be members of the Association.

Columbia Changes Film Title

Columbia has changed the title of its Vivien Leigh-Laurence Olivier picture, "Three Weeks Through France," to "Lilies of the Field," as a result of its title dispute with Metro-Goldwyn-Mayer. MGM owns the rights to the Elionn Glynn novel title, "Three Weeks." The title registration committee of the Motion Picture Producers and Distributors of America ruled in favor of Columbia but MGM took an appeal to the MPDVD board, whereupon Columbia made the change of title. The film was produced in England under the title "21 Days."

Company Baseball Starting

The Motion Picture Baseball League opens its season April 25th with a game between Consolidated Film Industries and Paramount. Others in the league are Skouras Theatres, Rockefeller Center, National Broadcasting Company, RKO and Universal.

Harry Marcus of Republic is president of the league, and I. A. Goldberg of Loew's is secretary and publicity manager.

Artists Take Office

James J. Walker, former Mayor of New York, has taken space in the International Building, Rockefeller Center, for the headquarters of the National Association of Performing Artists, of which he is president. The organization is designed to protect artists from unauthorized use of recordings.

Set Harrison Dinner

A testimonial dinner will be given Tippy Harrison next Thursday at the Congress Hotel, Chicago. Mr. Harrison, a member of the board of directors of 21 Days Theatres of Illinois and associated with the Goodman-Harrison Theatres for many years, is retiring from theatre business to enter another business. Jack Kirsch, president of Illinois Allied, is in charge of the affair.

Altec Promotions

E. C. Shriver, formerly branch manager for the Altec Company in Cincinnati, has been appointed district manager of Altec's western district, with headquarters in Los Angeles.

H. W. Dodge, former western district manager, has been promoted to Altec staff representative on the West Coast.
Bonwick Succeeds
Loach at Pathe

Monogram added a vice-president and Pathe Film Corporation a vice-president and treasurer, on Wednesday, in New York, as Thomas P. Loach, former vice-president and treasurer of Pathe, stepped into vice-presidency of Monogram; and as George J. Bonwick, formerly of the Wall Street firm of Young and Company, succeeded Mr. Loach at Pathe.

Mr. Loach enters Monogram as a representative of Pathe, whose investment in the independent picture company is somewhat under $100,000.

Mr. Bonwick was elected to his Pathe post on Tuesday. The appointment became effective on Wednesday. Mr. Bonwick's election occurred at the Pathe annual directors' meeting. Reelected were Kenneth Young, as president; M. M. Malone, as secretary.

There was a stockholders' meeting also. The eight directors of the company were reelected by 70 per cent of the outstanding stock. These directors are Kenneth Young, Robert R. Young, T. J. Davis, Henry Guild, Charles A. Stone, Robert McKinney, Louis Phillips, and Allan P. Kirby.

Eastman Photo Collection
Opens in N. Y. Museum

Illustrating the growth of photography in its approximately 100 years' existence, the Eastman Historical collection will be previewed to an invited audience next Monday evening, at the New York Museum of Science and Industry, RCA Building, Rockefeller Center, New York, and will be opened to the public the next day.

Dr. Walter Clark will speak, at the preview, on the collection, which consists, not only of Eastman properties, but of the Cromer Collection, of Paris.

In the collection are some of the devices used by Niepce, Daguerre and others of the early days of photography. There are wet collodion prints, 19th Century candid pictures; modern miniature cameras; displays showing the development of modern materials and techniques.

Radio Commentators
To Speak at AMPA

Seventeen members of the National Radio Film Commentators Circle, all affiliated with radio stations in Greater New York, will be guests of the Associated Motion Picture Advertisers at luncheon next Thursday, Leon Bamberger, AMPA president, has announced.

David S. Love, president of the National Radio Film Commentators, will preside for the commentaries and in addition to his own remarks will introduce four other speakers from his organization.

Reorganization Deadline

The creditors of Majestic Radio & Television Corporation were given until May 31st to file objections to the confirmation of the reorganization plan which was approved Tuesday in Chicago by Federal Judge John P. Barnes. Minority creditors, some stockholders and counsel for the Securities and Exchange Commission and the Radio Corporation of America objected to the plan which gives control of the company to DuMont Laboratories, Inc., Paramount television affiliate.
I Take This Oath

(Neufeld-Producers Releasing Corp.)
Melodrama
Based on an original story by William A. Ullman, Jr., "I Take This Oath" relates a tale of a boy who joins the police force in order to avenge the death of his father, a patrolman killed in the line of duty. The screen play is by George Bricker, who wrote "Buried Alive." The cast includes Gordon Jones, in the principal role; Joyce Compton, Craig Reynolds, J. Farrell MacDonald and Robert Homans. Sigmund Neufeld produced and Sherman Scott directed. Scott handled "The Invisible Killer." Release date: To be determined.

Island of Doomed Men

(Columbia)
Melodrama
An original screen play by Robert D. Andrews, "Island of Doomed Men" relates a tale of what is described as a "modern slave racket," the lives of prisoners of hard labor on an island in the Pacific. As the head of the racket appears Peter Lorre, with Robert Wolders cast as a secret service operative assigned to break up the gang. Feminine interest is provided by Rochelle Hudson. Charles Barton directed. He was the director of "Five Little Peppers at Home." Release date: May 16, 1940.

Doctors Don't Tell

(Republic)
Dust Bowl Doctor
Charles Coburn, Sigrid Gurie and John Wayne are principals, in a story which concerns a doctor and his daughter, German refugees. The original screen play was written by Doris Anderson, Hugh Herbert and Joseph Mon- cure March. Miss Anderson last contributed dialogue to "Mickey, the Kid." Herbert wrote "That Certain Age," March, "Forgotten Girls," etc. C. Siegel was associate producer, with Bernard Vorhaus directing. Vorhaus handled "Meet Dr. Christian." Release date: To be determined.

Tom Brown's School Days

(RKO Radio)
Classic
The second of the Gene Towne-Graham Baker productions made for RKO Radio release, "Tom Brown's School Days," is based upon the book of the same name written by Thomas Hughes. The public schools (which, like Rugby, correspond to American private schools) were in need of reform, and the firm depicts those reforms made at Rugby by Dr. Thomas Arnold, played by Sir Cedric Hardwicke. The title role is done by Jimmy Lydon. Also seen are Freddie Bartholomew, Josephine Hutchinson, Ernest Cossart and Billy Halop. Gene Towne, Graham Baker and Walter Fries wrote the screen play. Robert Stevenson directed. Release date: June 14, 1940.

Susan and God

(MGM)
Social Satire
Based on the Rachel Crothers stage play, about a bent-of-heart and frivolous woman who adopts religion as a fad, only to discover that she must fall back upon it seriously in order to meet a crisis, "Susan and God" co-stars Joan Crawford and Fredric March. The cast also includes Rita Quigley, Ruth Hussey, Rose Hobart and Rita Hayworth. The screen play was written by Anita Loos, who last collaborated on "The Women." George Cukor and Hunt Stromberg, who respectively directed and produced "The Women," did likewise here.

In Newsreels

MOVIE TONE NEWS—No. 66, Vol. 22—President is host to Canadian Prime Minister at Winter Springs—...Editor reviews parade of sailors in San Diego—...Linda Darnell enters sidewalk "Hall of Fame" at Grauman's theater—...Swedes prepares—...British tests huge commercial airliner—...British oreset new record in London to munitions race—...Peter Lawford parades on his wedding battle—...Girl figureheads in Melbourne—...Max Baer and Tony Galento sound off on their boxing battle.

NEWS OF THE DAY—No. 264, Vol. 11—Rumanian speedo- mitions outpost as war perils Balkans—...Britain's new "suicide fleet" guards home waters—...Edison reviews parade of sailors in San Diego—...Canada's Prime Minister visits President—...Dies warm nation of "Trojan Horse" plots—...Wrestling's gloating over "Tony Galento's" squash match—...Collegiate gymnasts perform—...Max Baer and Tony Galento fight at same time...

PARAMOUNT NEWS—No. 27—Canadian regiment deploys colors in church of safety parade—...Gramp- up work begins along Atlantic coast after gale—...Test tube ice cream—...Canadian Prime Minister visits President at Winter Springs—...Barrett plans annual arctic cruise—...Max Baer and Tony Galento in training—...New York Fair gets ready for opening day—...Students hold mock political convention—...Lord Long in the dust bowl.


UNIVERSAL NEWSREEL—No. 870, Vol. 17—British bring big bomber attacks announced—President looks to Muckeazine King at Winter Springs—...Navy's new airplane carrier ready—...Edison reviews naval records—...Spanish refugees in Mexico—...Indian tribes ban Swastika as emblem—...Paint huge Perusaque at Muckeazine's—...Salmon run on in Northwest—...Girl softball team practices—...Beevil motorcycling—...Max Baer and Tony Galento fight for basin—...Joe Jacobo, Galento's manager, dies.

UNIVERSAL NEWSREEL—No. 871, Vol. 17—Recruits ready for invasion—...President looks to Muckeazine King at Winter Springs—...Navy's new gasoline carrier ready—...Edison reviews naval records—...Spanish refugees in Mexico—...Indian tribes ban Swastika as emblem—...Paint huge Perusaque at Muckeazine's—...Salmon run on in Northwest—...Girl softball team practices—...Beevil motorcycling—...Max Baer and Tony Galento fight for basin—...Joe Jacobo, Galento's manager, dies.

Prairie Law

(Western)
George O'Brien, fourth money-making western star in the annual Herald-Fame exhibitor poll, has the leading role in this story of cattle men and a land shark in the prairie country. Providing the romantic interest is Virginia Vale, for her fourth time the leading woman in the O'Brien pictures.

The Man from Tumbleweeds

(Columbia)
Bill Elliott Western
Portraying the part of "Wild Bill Saunders," Bill Elliott here plays the part of a gunfighter who brings a gang to justice after forming a rangers' troop of imprisoned men.

The original screen play was written by Charles Francis Royal, who collaborated on "Taming of the West." Joseph H. Lewis directed, as he did "Texas Stagecoach." Release date: To be determined.

Babies for Sale

(Columbia)
Melodrama
Rochelle Hudson, Glenn Ford and Miles Mander are the principals in this story of a newspaper reporter's exposure of the sale of babies byorious nursing homes.

From a story by Robert Chapin and Joseph Carole, the screen play was written by Robert D. Andrews, who last collaborated on "Men Without Souls." Charles Barton directed, as he did "Five Little Peppers at Home." Release date: To be determined.
WHAT COULD BE MORE TIMELY?
Excitingly Together!

VIVIEN LEIGH

LAURENCE OLIVIER

and LESLIE BANKS in

21 DAYS TOGETHER

with FRANCIS SULLIVAN

HAY PETRIE - ESME PERCY - ROBERT NEWTON

Based on a story by John Galsworthy • Directed by BASIL DEAN

A COLUMBIA PICTURE
THE HOLLYWOOD SCENE

Rebellion

The equivalent, in Canadian history, of America's Continental Congress, was re-enacted in Hollywood this week with the depiction of the Metis Legislature's session during the Riel Rebellion of 1885. Led by a school teacher, Louis Riel, the French-Indian Metis Nation rebelled against the re-shaping of their Western Canadian territories, the story of that rebellion providing the subject of Cecil B. De Mille's forthcoming "North West Mounted Police," with the Canadian stage, a trading post in what is now Upper Saskatchewan, currently recreated on a Paramount sound stage.

Taurog Topics

Recipient, this week, of an extended Metro-Goldwyn-Mayer directorial contract, Norman Taurog is working with Lionel Houser on Houser's original screen story, "Third Finger Left Hand," described as a "light romantic comedy." Having recently directed "Broadway Melody" in 1932, "Young Tom Edison" and "Boys Town," Mr. Taurog hopes soon to do a sequel to "Boys Town," of which he "loved every minute." Now 41, and directing from the time he reached the age of 19, he has had 14 of his films appear as monthly box office champions in "Fame," with one of them also a semi-annual champion and four annual champions.

Describing the story of "Third Finger Left Hand," in his memento-filled office, these recognitions from former assignments including a silver football from the crew of 1934's "College Rhythm"; a silver microphome and lantern, marking, respectively, the completion of "Big Broadcast of 1935" and "Young Tom Edison," Mr. Taurog says he "hopes to get the services of Gable and Loy" for his latest picture. The story concerns itself with a girl who's seen so many marriages end in divorce or annulment that, as a self-protective measure, she invents a husband, wears a conventional wedding ring, pretends to have married her fictitious mate in Paris. Complications come thick and fast with the appearance of a young man who falls in love with her, pretends to be the husband in the case. "No 'screwball' comedy, this," says the director, "but real comedy drama."

Starting in the entertainment field when he was 11 years old, Mr. Taurog appeared on the stage until the ripe age of 15, in "Good Little Devil," with Mary Pickford and Ernest Truex, and in "Broadway Jones" with George M. Cohan. Then followed two years in stock, with Lowell Sherman and Bunny Granville, after which came "kid parts" at the "TMP" studios. On New York's 11th Avenue between 43d and 44th Streets.

First Hollywood experience, according to Mr. Taurog, was his trip made for LKO, symbol of Lehman's Knock Outs, from which developed a job as prop man, then the director's assignment at the age of 19, earning him the title of the "Boy Director" of the class of '18.

Complete Franklin Film

Franklin-Blank Productions, Inc., Hollywood, of which Harold B. Franklin is head, has completed production of "The Villain Still Pursued Her," for RKO release. The film stars Hugh Herbert and Anita Louise and was directed by Edward Cline.

Sherman to Birdwell

Joseph Sherman, formerly with the Paramount and Metro-Goldwyn-Mayer publicity departments, has joined Russell Birdwell and Associates.

Name News

Murray Silverstone has arrived for a week of conferences with United Artists producers.

Irving Asher and E. J. Mannix have left for New York en route to England, where they will confer on Metro-Goldwyn-Mayer British production.

George Demchow, National Screen Service vice-president and sales manager, has arrived in Hollywood.

Al Lichtman returned from New York conferences with Nicholas Schenck and William F. Rodgers.

Russell Holman has arrived for a series of conferences on forthcoming Paramount product.


Constance Bennett has been signed by Columbia.

Louis King has been assigned to direct "Moon Over Burma" for Paramount.

Robert Stevenson will direct "Sanda Mala" for RKO Radio.

Loren Ryder returned to Paramount after attending the SMPI convention.

Fandor Berman will produce "Ziegfield Girl" for Metro-Goldwyn-Mayer.

Michael Curtiz left for a vacation in Mexico.

George Cukor is assigned to direct "The Philadelphia Story" for Metro-Goldwyn-Mayer.

Norman Reilly Raine returned to the Warner Brothers studio after a trip to New York.

Kenneth Mackenna has left for New York.

Lenore Coffee will work on the screen play of "Mr. Skeffington" for Warner Brothers.

Lloyd C. Douglas has been signed to write an original "Dr. Kildare" story for Metro-Goldwyn-Mayer.

Patterson McNutt is working on "$1,000 Window" for Warner Brothers.

Charles Lederer has been signed to a new term writing contract by Metro-Goldwyn-Mayer.

Ulrich Steinborth is to work on the screen play of "Montana" for Warner Brothers.

Fred Nihlo, Jr., is working on the screen play of "River's End" for Warner Brothers.

Freudeman Leaves paramount

A. E. Freudeman, for 15 years Paramount studio art director in charge of interior decorations, has resigned. The first art director for William Fox in New York. Mr. Freudeman held similar posts at Columbia and with B. P. Schulberg.
CAMERAS ROLL ON TWO

Big ballyhoo starts these production:

In Arizona

Wesley Ruggles honored by mayors of twenty-four Arizona cities.

Ruggles Day proclaimed by Governor at reception to Wesley Ruggles in Tucson.

Governor, Wesley Ruggles and William Holden dedicate set at Old Tucson.

Wesley Ruggles' Production

JEAN ARTHUR

in

"ARIZONA"

with

WILLIAM HOLDEN

WARREN WILLIAM • PORTER HALL

and a cast of thousands. Based on the Saturday Evening Post serial and novel by Clarence Budington Kelland

Screen play by Claude Binyon

Directed by WESLEY RUGGLES

A COLUMBIA PICTURE
Cary Grant leads the social whirl at College of William and Mary.

Press and Radio reps interview Frank Lloyd on arrival in Williamsburg.

Frank Lloyd welcomed to Williamsburg by presby of William and Mary College.

Cary Grant leads the social whirl at College of William and Mary.

Unprecedented radio coverage ... with two coast-to-coast broadcasts from Williamsburg ... over both major networks on successive nights.
FINCH, FACSIMILE INVENTOR, SEES MEDIUM AS NEW AID TO PUBLICITY

Predicts Many Uses by Both Producer-Distributors and Theatres; Thirty Stations Licensed by Finch System

Facsimile, the radio transcription of words or photographs and their reception as recorded copy, is seen as a future medium for motion picture exploitation. Although the film companies as a whole are not furnishing material for television, two of the majors, Twentieth Century-Fox and Metro-Goldwyn-Mayer are cooperating with facsimile. Both companies supplied for a time both printed copy and photos; now only photos are provided.

At the Federal Communications Commission FM hearing recently Judge Eugene O. Sykes, representing the Finch Telecommunications Inc., said that bands which are allocated for facsimile would be wide enough to accommodate facsimile as well as sound broadcasting. A special type of facsimile machine made by the International Business Machines Corporation was described at the hearing.

Popular, Says Inventor

W. C. H. Finch, inventor of the facsimile system that bears his name, explained that the photos of stars and scenes from current releases were very popular at the Finch Telecommunications exhibit at the New York World's Fair. People preferred pictures to printed copy and we used all the photos we could. Motion picture stills are excellent for facsimile due to their superior photographic qualities."

Facsimile in the future will have many motion picture uses, Mr. Finch declared. Not only can publicity material be sent out by film companies but individual theatres may transmit word on their evening's program and other events. The lawyer and the physician may also be helped. The insurance industry, for example, is in a very similar position. "The telegram can print about 65 words a minute, while facsimile can take care of 150 words, he said.

30 Stations Licensed

Over 30 stations have been licensed to use the Finch facsimile system, including four powerful 50,000 watt stations and seven stations in Cuba. The Des Moines station sends out facsimile bulletins of interest to the farmer: weather reports, stock and market price information. The Finch station in New York, W2XWF, is the new owners to be licensed and the Federal Communications Commission to operate on frequency modulation. His other station, W2XBF, operates on AM. Under the frequency modulation system both facsimile and sound can be sent at the same time on the one wave length.

The Loew's, Inc., radio station, WHN, in New York, is allowing the Finch FM station to rebroadcast its regular programs.

Mr. Finch said that facsimile will have great uses in education. He hailed it as "the radio blackboard in the home" and cited the Chicago epidemic of a few years back when radio was used by the Board of Education to carry on broadcasts when Chicago schools were closed when facsimile had given much more efficient service as a medium of instruction.

As another advantage in his system, he said that any power supply, AC, DC or batteries are satisfactory. He has also taken out patents for color transmission by facsimile. In this system three separate copies in the primary colors are transmitted at once and joined in one colored picture at the receiving point.

Sees Limited License

The prophecy that "facsimile will receive a limited commercial license by the FCC this year" was made by Mr. Finch. His company will open a new factory soon. Finch has developed a special mobile unit that has a weight of only 25 pounds and can both send and receive facsimile messages or drawings. This equipment has special application in police, air force, ship and in industrial use. In fact, according to Mr. Finch facsimile can improve any kind of an intercommunication system by furnishing a printed copy of the messages. Of interest to theatres is a projector used in connection with a Finch receiver to throw the received words or pictures on a screen. In the future this kind of equipment perhaps would have use in the theatre lobby to show the latest news bulletins.

The Radio Corporation of America did pioneer work in facsimile and has been conducting experimental work on facsimile broadcasting. At present some stations use the Finch system, some the RCA; only one, WOR, uses both systems for facsimile transmission. All the work is of an experimental nature. There are very few receiving sets in the whole country, probably not over 1,800 were sent from Oneonta, N.Y. to the Canadian-American League.

Buffalo, Rochester and Syracuse of the International League will start night games late in the month.

NIGHT BASEBALL TO START IN NEW YORK

Night baseball, which has become increasingly prevalent with each year throughout the country, will start in several New York cities this month. Albany, Elmira and Binghamton, all members of the Eastern League, will begin night games by the middle of the month.

Night baseball for Amsterdam and Gloversville is scheduled. In Gloversville, home of the Schine circuit, the move is to be financed by public subscription. Utica installed lights and drew heavily at night last year, while similar action is to be taken in Ogdensburg and Oneonta, also Schine circuit cities. In Rochester, too, the move is contemplated. All of these cities belong to the Canadian-American League.

WOR Station Operates Daily

The recent activity in facsimile is attributed to a suggestion made by an FCC official at a radio convention several years ago that something be done about broadcast facsimile. Both Finch's followers and his competitors acknowledge that he energetically pushed the problem of broadcast facsimile. Mr. Finch said that he began work on facsimile around 1928. RCA has been working on it for many years.

WOR is considered in the best position to know what's on facsimile, since that is the only station using both systems. A special facsimile station is operated from 2:00 to 4:00 P. M. daily, using the Finch system and facsimile signals are sent out on the regular WOR transmissions three nights a week on the RCA system and two on the Finch system. The night broadcasts are from 2 A. M. to 4:30 A. M. Despite this use of facsimile, J. P. Popple, chief engineer of WOR, speaks of it as something of the future.

"Facsimile must be developed by amateurs.just as with radio," Mr. Popple, who looks to the generation coming up from technical schools for the men with enthusiasm and skill to contribute to the future of facsimile, says. He believes that facsimile will make facsimile a general means of communication. "The engineers at present are preparing the way," Mr. Popple pointed out that while a radio system was basically simple, the receiver is really the reverse of the transmitter and is easily tuned in, there is a great synchronization problem facing facsimile. The human ear can bridge gaps in sound transmission but facsimile has to be exact and perfectly synchronized.

Cites Care Required

The present facsimile equipment is about 50% mechanical and 50% electronic and the moving mechanical parts require careful adjustment and expert attention. Mr. Popple commented on the fact that the average person is not mechanically inclined and the machine is not foolproof. He said for facsimile to be generally acceptable, according to Mr. Popple, the mechanical part of the receiver must be cut down to 5% and the electronic part to 95% or 98%. When it is possible to merely turn a few dials, like the radio, and get good facsimile reception, it will find public acceptance.
By JAMES P. CUNNINGHAM

The smooth and legalistic brains of Hollywood have run head-on against the immemorial wisdom of the Tennessee hills. Out of California came one of those authentic Big Ideas, to produce a motion picture entitled "The Life of Sergeant York" with York's assistance and approval. Alvin C. York, the great World War hero, was agreeable. But when the motion-picture company's lawyer pulled forth a typical Hollywood contract—a wondrous document—Mr. York was confused by the maze of circumlocutions, clauses and wherefores. It might be all right, he opined, but it was "not for him," so he handed it to his own lawyer, who explained: What we want is a plain old Tennessee contract that simply says what you shall do and what the sergeant shall do.

It is probable that a contract finally will be drawn that is mutually agreeable, but it will be something that York can understand. He's an old hand at mule trading up those hills.

Just how for motion picture employees may go in interfering with patrons was an issue in a $5,000 damage suit heard in the Circuit Court at St. Louis last week. Ernest Craft, plaintiff, filed the suit against the Senate Theatre, downtown second-run house. He said he suffered nervousness, disconfinement and embarrassment when he was asked to leave the theatre with his wife and 12-year-old because the boy was eating peanuts. He testified on usher warned him twice to keep the lad from eating peanuts and finally ordered the three to leave. Craft said he and his family left, but failed to obtain a refund from the box office. He said the boy only ate 10 peanuts and placed the shells in the bag. Judge James McLaughlin dismissed the case before it reached the jury, but one of the jurors told a reporter he thought Craft was entitled to a ticket refund of 40 cents.

War has struck at New York's Motion Picture Pioneers, club composed of men who have been in motion pictures in the USA 25 years or longer.

Last February, Ernest A. Rovelstad, managing editor of Motion Picture Herald, received a letter from Ingvald O. Oes, of Charlottenlund in Denmark, having been identified with motion pictures since 1908, the first eight years of his 32 films in New York, for Nordisk Film Company, Mr. Oes claimed eligibility to membership in the Pioneers. His letter was turned over to Columbia Pictures' Jack Cohen, but did not get to the attention of the club's executive committee for several weeks, when it was unanimously decided that Oes was qualified and an application was sent to him. That was about April 1st, but around that time Hitler was stricken with another attack of itch-footie, an ailment which can be cured only by marching. He marched into Denmark forthwith, apparently eliminating Oes' chances of becoming the first international member of the Picture Pioneers, for he hasn't been heard from since.

Theatres in St. Louis showing the British-made "Lion Has Wings" war-film, are being picketed by the St. Louis League of Draftable Men.

Harry Blair, of some motion picture press service bureau was brought to New York from Hollywood, and installed thereat, an eastern branch of the Tailwaggers.

The Tailwaggers is an organization composed of dog owners and dog lovers. Many hundreds of motion picture Hollywoodites are members, annual membership, $10, up to founder members, $500, with many varying degrees in between. Income is turned over to "seeing eye" institutions, where blind persons get trained guide dogs. A blind person stays at the institution four months, and the sighted dog's eyes get a chance to adjust to the job. The dog, and the dog to his new master. Hollywood's Hugh Herbert is president of the Tailwaggers, Sr., two more new Dacryl cures, Rudy Valle, Jack Benny, C. Aubrey Smith, Joseph Schenck, Samuel Goldwyn, Marion Davies, Bette Davis, Mary Pickford, Osa Johnson, Edgar Bergen, George Burns and George Brent, etc.

Height of something or other in giveaway and premium activity holds forth for Twenty's Queen Theatre. Every week at the Queen, dinner-set pieces are given on Mondays and Tuesdays; on Wednesdays, the giveaways include satin comforters, fine tablecloths, electric toasters, wicker benches, fancy lamps and glass sets; on Thursdays and Fridays, hoity is given; on Saturday nights, the giveaways include five-piece steel bridge sets, silverware, table lamps, electric irons, wicker hampers and smoking stands, and at the Saturday matinees for children, free candy is the lure, enough giveaways to furnish a house, and then some.

Thomasville, Ala., which recently celebrated its maturity by installing its first traffic light, claims a solution to all traffic problems. "We have no traffic lights and go and obey the usual red and green signals, we know how to make them do it," Mayor V. C. Wilkinson said. "We will use mimie stars."

And so the Mayor obtained translucent pictures of Ann Sheridan and Humphrey Bogart. The names of Miss Sheridan adorn the green light.

"Why, anybody'd go for her," Mayor Wilkinson said. "Humphrey Bogart, known for his many villain roles, has his picture on the red light."

"It's obvious," the Mayor added. "If I saw Humphrey Bogart becoming at me, I'd stop!"

"As long as I could use other pictures when his city needs more lights, Mayor Wilkinson said: "We have no more space, so are using just outside of town. Think we should use pictures of Lina Turner— or Dorothy Lamour?"

Frank Raffa, a Canadian private, and King George are mutually regretful these days.

Frank was writing a letter to London's Maple Leaf Club when he saw the King, in Field Marshal's uniform, standing beside him. Frank had an idea. "Majesty, if you'd autograph this letter, your Majesty," he said. "It would be a great joy to my people back in Vancouver."

"I'm sorry, Frank," the King replied. "If once started there'd be no end."

Three hours in Hollywood and the King would have to change all that.
Business Will
when they

Bing

CROSBY

IF I HAD MY

with

Charles WINNINGER
Eli BRENDDEL

Allyn Joslyn · Claire Dodd · Nana Bryant
and these famous favorites of all time—
Eddie Leonard · Trixie Friganza · Grace LaRue
Julian Eltinge · Blanche Ring

Produced and Directed by DAVID BUTLER
A NEW UNIVERSAL PICTURE!
Hum Sing!

Gloria Jean

WAY

5 great new tunes

"Meet the Sun Halfway"
"I Haven't Time to Be a Millionaire"
"Pessimistic Character"
"If I Had My Way"
"April Played the Fiddle"

and these two never-to-be-forgotten
hits, sung by the artists who made
them internationally famous

"IDA"... sung by Eddie Leonard
"RINGS ON MY FINGERS"... sung by Blanche Ring

PRINTS NOW in your U Exchange for Screenings!

Original Music and Lyrics by James V. Monaco and Johnny Burke
Irene Dunne at Louisville
Premier "Lillian Russell" in
Two Cities, "Edison" in Four

The large companies went ahead this week with additional "big" picture premieres in key cities. RKO's "My Favorite Wife," reviewed in this issue, was opened in Louisville, on Thursday; Twentieth-Century-Fox's "Fly Away Home" was shown in Pittsburgh and in Clinton, Iowa, on May 15th; and MGM's "Edison, the Man," will open in the Oranges, New Jersey, on May 16th, all three getting special exploitation attention.

Irene Dunne at Louisville Opening

For Louisville's first full-fledged Hollywood premiere on Thursday evening, at the Kilto theatre, Irene Dunne, a native of that city and star of the picture, was to fly from Hollywood on a chartered airliner, accompanied by Leo McCarey, producer; Garson Kanin, director; Gene Fowler, author; Hal Roach, and others. Participation by Miss Dunne in a Stephen Foster Memorial Celebration at Bardstown, Kentucky, on Friday; attendance by her at the Derby, in Louisville, on Saturday, and her "reign" as Belle of the Derby Ball, in the same city, that night, all were on the program.

Miss Dunne, interviewed in, and over, the air, on Thursday, by Louisville and Nashville newspapermen, was to be greeted at the airfield by the Kentucky Governor, Keen Johnson; the city's director of safety, Sam McMeekin; 50 clubwomen; the missed bands of six high schools; the student body of Loretta Academy, which she attended; an honor guard of national guardsmen, and a welcoming committee of "Kentucky Colonels." She was to be welcomed at the city hall by Mayor Joseph D. Scholtz; to appear at the theatre; a dinner that night; at a party during the day; and stay; she was to sing "My Old Kentucky Home" at the memorial celebration on Friday, and at the Churchill Downs race track, on Saturday.

The RKO delegation from New York included George J. Schaefer, president of RKO; Ned E. Depinet, vice-president in charge of sales; S. Barret McCormick, in charge of advertising and publicity; and Samuel and Bella Spewack, co-authors of the story.

"Russell" in Pittsburgh, Clinton

Twentieth Century-Fox's "Lillian Russell," starring Alice Faye, will open at four theatres, in two cities, on May 15th; at the Alvin and Senator, in Pittsburgh; and at the Capitol and Palace, in Clinton, Iowa. Each premiere will feature local celebrations. Miss Russell, whose life the film relates, was born in Clinton and lived many years in Pittsburgh.

At Clinton, there will be a three-day celebration. Governor George A. Wilson and other state officials are expected to attend. There will be civic luncheons, a parade, a ball at the local Andintonum; a "most beautiful blonde" contest; and other events—all arranged by a staff of exploiters headed by Earl Wingart of the Twentieth Century-Fox, and by Lionel Wassen, of the Central States circuit, which operates the theatres. The picture will continue at the Capitol, for one week. Fox studio players in Clinton will be headed by Don Ameche, Lynn Bari, and Cesario Romero. Mid-western correspondents will be guests.

At the Clinton and Pittsburgh theatres, at the opening, there will be a $1.10 reception sponsored by the theatre.

The Pittsburgh premiere and two-day celebration will be arranged by Rodney Bush and C. W. Wilbert of the Fox home office. There will be a party in the local Variety Club; a dinner; Alice Faye and Edward Arnold, of the Fox, will be present; there will be other events. The Harris circuit operates the two Pittsburgh houses.

"Edison, the Man"

Coincident with the opening of MGM's "Edison, the Man" on May 16th at four theatres in the Oranges, in New Jersey, five on the West Coast, East, West, and South Orange, Orange, and Maplewood, commonly regarded as the inventor's "home town" communities, will hold a "Pageant of Progress" from May 14th to 16th.

The pictures will be shown at 9:00 P.M., for the one night only, at the Hollywood, East Orange; the Palace, Orange; the Windsor, West Orange; and the Cameo, South Orange.

There will be an "Edison premiere ball" at the Orange Armory, on the evening of May 15th; picture stars, local notables, other friends of the late inventor are expected. There will be a parade on the afternoon of May 16th, through the streets of the four Oranges.

"Those Were the Days"

Paramount's "Those Were the Days" is to open at Galesburg, Illinois, on May 21st, in connection with a talent-beauty contest.

The company's "All-American College Queen Beauty Contest" ended on Thursday. 49 preliminary winners having been selected. Readers of the Movie and Radio Guide, a weekly national fan magazine, are to select 12 finalists, from among these. These finalists will be Paramount's guests of honor at the premiere. That night, J. Theodore Reed, director of the project, will crown one girl as "All-American College Queen." She will go to Hollywood for a studio tour, entertainment and screen test.

No Opera for Deanna

Universal Pictures Tuesday issued the following statement: "Recent reports to the effect that Deanna Durbin has signed a contract to sing for the Metropolitan Opera Company are completely unfounded. Neither Miss Durbin nor any of her representatives have been approached or consulted by any representatives of the Metropolitan Opera Company concerning this rumored proposal. Miss Durbin is under exclusive contract to Universal Studios."

Rockefellers Back
New Negro Film, First of Series

Aimed toward the approximately 400 Negro film theatres in the country and possibly the other 15,000 film houses, and toward the thousands of educational and other non-theatrical forums of America, a two-reel film on Negro problems and achievements, the first commercial and theatrical production of two organizations, the American Film Center and the Film Associates, of New York, is underway, with production expected to begin the third week in May. It will begin a series, and will be Rockefeller-financed.

Film Associates, a new producing company, with its plans set towards educational and documentary films, will produce the picture. Its first since formation several months ago, Felix Greene, its head, and Henwar Rodakiewicz, a board member, were this week in the South, preparing the film's script and visiting Southern Negro educational institutions. Theodore Lawrence, another partner in the firm, is in New York, on the technical phases. Negotiations are being conducted for a camera crew and production location.

Film Associates is making the picture at the behest of the American Film Center, of New York, an organization partially financed by the Rockefeller Foundation, and the purpose of which is to promote the production and use of films "of educational value."

The Center received, for this picture, a grant from the General Education Board, New York, a Rockefeller unit, which in turn was interested in such a film by a Chicago Negro newspaper.

Film Associates, in the present plan, is to make the picture and deliver the negative, and one print to the Center, which will arrange for their distribution. These prints will be "theatrical, we hope, as non-theatrical," according to Donald Slesinger, director of the Center.

Pictures made with its "cooperation" up to now have been non-theatrical. There have been nine films made by the United States Department of Agriculture; one for the University of Chicago; two for the Children's Aid Society, of New York; another for the Progressive Education Association.

Film Associates, for whom the coming Negro film is the first, theatrical or non-theatrical, comprises, apart from Messrs. Reed, Bair, Reis, Gerald Heard, and the British author, Aldous Huxley. The three last-named are on the coast. All are equal partners.

A committee of prominent educators and writers, in the broad, is supporting the Negro film project. They comprise: Charles S. Johnson, director of the Department of Social Science, Fisk University, Nashville; Rufus E. Clement, president of Atlanta University; Arthur D. Patterson, president of Tuskegee Institute, Tuskegee, Alabama; Claude A. Barnett, the Associated Negro Press, Chicago; Arthur D. Wright, president of the Southern Education Foundation, Washington D.C.; and Channing H. Tobias, of the Y.M.C.A., the chairman.
Howl over "Wind" in Britain Drowns War News in Commons

"Gone with the Wind" rerereverberated through the British industry this week, discussions and protests on the rental terms and requirements for advanced admissions finally reaching the House of Commons, where it was housed, for a few hours, news of the war, according to the New York Times on Wednesday. Metro-Goldwyn-Mayer announced that an exhibition contract had been signed with John Maxwell's Associated British Theatres for a selected number of key houses, but two other circuits, Gaumont British and Odell, announced they had no intention of showing the picture at their 700 houses unless the rental was reduced.

Meanwhile Major Sir Jocelyn Lucas rose in Commons and asked why, in view of the efforts to conserve dollar exchange, film rentals should not be reduced. Neil MacLean, opposition Laborite, continued the discussion with a demand that the Government "investigate the manner in which American companies are abusing their powers." Major Lloyd George, Parliamentary secretary for the Board of Trade, replied, "The Films Act does not give the Board of Trade power to regulate rentals."

Mr. MacLean concluded his protest with the prediction that when the war ends film theatres in Britain will be in the hands of American producers.

Sam Eckman, MGM British managing director, emphasized in an announcement to the press that the guarantee of a minimum profit of 10 per cent to every exhibitor showing the picture is made in England as in the United States. Admission price requirements for the picture in England are a minimum of 70 cents in the afternoon and 90 cents evenings.

The Cinematograph Exhibitors Association challenged MGM on the Associated British deal and "Wind" sales in general in a second manifesto in its war on rentals, issued Wednesday. The Association insisted that "no one" had paid the 70 per cent terms for the picture. The statement concentrated especially on the Metro guarantee of 10 per cent profit, charging that the offer of the guarantee conditioned upon examination of the exhibitor's books was aimed at a survey of British exhibition "prior to its acquisition by Americans."

Each American Company to Acquire One British Feature for Each 100,000 Feet of Features Imported

by AUBREY FLANAGAN

in London

Parliament is expected shortly to receive and act upon the proposals for a monetary film quota worked out by the Board of Trade and approved last weekend by American distributor representatives in London. The new arrangement will be effective as of April first and will be an alternative to the present footage basis quota, running concurrently with it.

Under the new plan, details of which were announced by Sir Andrew Duncan, president of the Board of Trade, each American company will have to acquire one full length British feature for every 100,000 feet of feature films imported, with labor costs equaling three pence per foot on the British film, also adding other provisions required under the present Films Act.

Additionally the American distributors must invest a pound total equaling 29 per cent of their total imported feature footage. As an example, importation of 400,000 feet of features would necessitate an expenditure of £116,000 ($406,000) by the importer. This money could be allocated on four or five pictures in a year's labor or previous
tely necessary to meet quota requirements.

The distributors can elect whether to continue under the provisions of the present Act or proceed under the new requirements at the beginning of the next quota period. Following the lead of the Government, British exhibitors, facing the problem of wartime survival, have virtually translated themselves into a registry of Emergency Warfare.

Such a conviction provoked the campaign for reduction of film hire, and more vital probably is the battle for an adjustment of the theatre tax.

Conditions of trading have changed considerably since World War. Revenue has decreased and costs have increased. Exhibitors say film hire has gone up, and that working expenses of British picture houses have risen £2,250,000 ($7,875,000) in a year, with employees demanding wage increases which would amount to £1,500,000 ($5,250,000) per annum, the while they are handicapped by economic circumstance from altering their prices.

Appeals have been made directly to the Chancellor that he not only permit raising the six-penny seat to sevenpence without imposition of the present tax of three-halfpence, but that he also reduce the tax on seats over and above that sevenpence to a starting level of one penny.

Because of the taxation at present, to get an extra halfpenny for himself the exhibitor would have to increase his price to the public by twopence.

The war has reduced theatre revenue by at least 70 per cent. Three prime causes found by the CEA have been the compulsory closing in the War's early stages, the blackout, coupled with transport cuts and petrol rationing, and evacuation.

The Government's own financial policy too comes in for CEA criticism, not so much on ethical as on practical grounds. Severe control of inflation, if it continues successf

 protectsive arrangements for their staffs; to set off a special room in the basement or ground floor, to allow six feet for each person, to arrange alternative exits, ensure six inches of concrete overhead, fortified by corrugated iron sheeting and joists.

The principal objective is to provide a check on remittances to American companies which do not maintain their own distribution organizations here. It is believed probable that the Cinematograph Writers Society will function for the distributors to whom the Government's request applies.

The same currency regulations agreed upon with the other American distributors apply to British distributors handling American product.

Half of their three-year average revenue must remain frozen here.

U. S. DISTRIBUTORS AGREE TO NEW MONETARY FILM QUOTA IN BRITAIN

May 4, 1940

MOTION PICTURE HERALD

57

Percentage

Film transport 15
Carbons 10
Lighting, heating and fuel (including coal, coke, electricity, oil, etc.) 33 1/3
Electrical sundry supplies and repairs 12 1/2
Projector parts 15
Stationery, paper and printing 25
Cleaning materials 15
Torches and batteries 15
General publicity 10
Theatre tickets 10
Uniforms 10
Repairs and maintenance (other than electrical) 10
Seats and seat parts, carpets, linoleum and draperies 25
Active service payments and wage increases 15

Meeting the requirements of ARP (Air Raid Precautions) means a minimum expenditure of £40 ($140) per annum. Exhibitors have been finally ordered by the House Office to make these

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CAST
CLAIRE TREVOR
JOHN WAYNE
WALTER PIDGEON
ROY ROGERS
GEORGE HAYES
PORTER HALL
MARJORIE MAIN
RAYMOND WALBURN

THEATRES
BY LEADING THEATRES EVERYWHERES

Raoul Walsh Dir.

ROXY............ NEW YORK CITY, N. Y.
PARAMOUNT and FENWAY
(DAY AND DATE) . BOSTON, MASS.
EARLE............. PHILADELPHIA, PA.
FOX................ ST. LOUIS, MO.
ALVIN................ PITTSBURGH, PA.
COLONIAL........... RICHMOND, VA.
NORVA................ NORFOLK, VA.
STRAND................ LOUISVILLE, KY.
ESQUIRE and UPTOWN........ KANSAS CITY, MO.

NEW MALCO........... MEMPHIS, TENN.
STATE................ OMAHA, NEBR.
ORPHEUM............. PORTLAND, ORE.
PALOMAR............. SEATTLE, WASH.
PARAMOUNT........... DENVER, COLO.
GRAND................ ALBANY, N. Y.
20th CENTURY............ BUFFALO, N. Y.
CENTURY.............. ROCHESTER, N. Y.
PARAMOUNT........... SYRACUSE, N. Y.
STRAND................ PROVIDENCE, R. I.
WARNER................ BRIDGEPORT, CONN.

A REPUBLIC
The story of "THE BLACK KNIGHT OF KANSAS"
Who lived and loved in the Rhett Butler manner.

WARNER'S
DOWNTOWN (DAY AND DATE) HOLLYWOOD

LOS ANGELES, CALIF. • HOLLYWOOD, CALIF.
RIALTO ............... TACOMA, WASH.
ORPHEUM .............. OAKLAND, CALIF.
EMPIRE ............... BIRMINGHAM, ALA.
SAVANNAH ............ SAVANNAH, GA.
PARAMOUNT .......... BATON ROUGE, LA.
SAENGER .............. PENSACOLA, FLA.
MAJESTIC ............ SHREVEPORT, LA.
CROWN ................ MOBILE, ALA.
MAJESTIC .............. HOUSTON, TEX.
MAJESTIC .............. DALLAS, TEX.
SHERIDAN .............. MIAMI, FLA.
STATE ............... OKLAHOMA CITY, OKLA.
QUEBEC PROMISES END OF BAN ON CHILDREN

Michael Powell To Produce in Canada: Famous Players Enlarging Maritime Holdings

by R. J. O'LEARY
in Montreal

The end of Quebec's 12-year-old law prohibiting children under 16 years of age from attending theatres is at last in sight to exhibitors of that province. Premier Adelard Godbout this week announced that children will be permitted to attend approved motion picture shows without the necessity of special concession by the Quebec attorney general as a result of legislation which will be introduced in the Quebec Legislature this session.

"The motion picture is a powerful educational influence," the Premier explained, "provided it is properly used. And education should start with children. Naturally, this opens up a problem that must be approached with care. It must be carefully supervised, in order that only suitable matter is placed before children."

"The Government intends to bring in legislation to create a special board of censors for children's films. This board will be presided over by the chairman of the present Board of Censors and its members will include representatives of the Protestant and Catholic clergy."

Plan Ambitious Film

Michael Powell, of London, England, producer, director and author, has announced that the "biggest and most ambitious" British film to be produced this summer will be made in Canada in summer. Mr. Powell will produce and direct the film from a story now being written by Emeric Pressburger, who wrote the screen play for "U-Boat 29." They and other members of the advance guard of the production, including Roland Gillet, associate producer; Alfred Seabourne, film editor, and William Paton, personal assistant to Mr. Powell, have conferred with Government officials. They plan to visit Winnipeg, Edmonton, Calgary, Vancouver and Victoria.

More Maritime Theatres Planned

by VICTOR SERVICE
in St. John, N. B.

Famous Players Canadian Corporation is enlarging its theatre operations in the maritime provinces. With the Vogue, Sydney, N. S., completed and functioning as a sister house of the Capitol, the circuit is now expanding in Moncton, N. B. Famous Players entered Moncton several years ago, acquiring the two Torrie & Winter theatres, Capitol and Empire. Now, arrangements have been made for the construction of a new theatre, to seat between 1,000 and 1,200. Fred W. Winter, who had been a partner of A. R. Torrie, has continued with the Capitol and Empire and will also be local manager of the new house, with a financial interest.

SHORT PRODUCT PLAYING BROADWAY

Week of April 27

CAPITOL
The Domineering Male ........ MGM
Home on the Range ........ MGM
Features: Strange Cargo ........ MGM
CRITERION
South of the Boudoir ........ Columbia
Stranger Than Fiction, No. 71: Universal
Features: Two Girls on Broad-
way ........ MGM
MUSIC HALL
No Shorts
Features: Rebecca .......... United Artists
Selznick
PARAMOUNT
Not So Dumb ........ Paramount
Stealin' Ain't Honest .......... Paramount
Popular Science, No. 4 ........ Paramount
Features: Buck Benny Rides
Again ........ Paramount
RIALTO
Found Foolish ........ MGM
Jiu Jitsu Experts ........ Paramount
Features: Safe at Sea ........ United Artists
RIVOLI
For Hunting in the Roman
Campaign ........ United Artists
My Feelin's Is Hurt ........ Paramount
Features: French Without
Tears ........ Paramount
ROXY
Goodness, A Ghost ........ RKO Radio
Features: Our Million B. C., United Artists
STRAND
Public Jitterbug, No. 1 ........ Vitaphone
Fagin's Freshmen ........ Vitaphone
Features: Till We Meet Again: First National

Famous Players added the operation of the Orpheum and Oxford in Halifax, N. S., last year. They had already built the Capitol and taken over the Casino in Halifax. The circuit's first house in the maritime was the Capitol, St. John, renamed from the Imperial, and acquired from RKO. With 16 units Famous Players is the second largest circuit in the maritimes. F. G. Spencer, of St. John, has 19 houses, either leased or owned, and Franklin & Herschorn, St. John and Halifax, has seven houses.

R. C. Roddick, manager of the Capitol, Halifax, recently has been given general supervision over Famous Players theatres in the maritime provinces. Mr. Roddick is making a tour of Nova Scotia delivering addresses on the film industry as an ambassador of good will.

The women employees in the film exchanges of St. John, N. B., have formed the Film Girls' Patriotic Club. All the dozen exchanges of New Brunswick, Nova Scotia, Prince Edward Island, eastern Quebec province, and the island colony of Newfoundland, are represented in the new organization.

Vancouver Business Increase Noted

by E. S. ROBERTS
in vancouver, B. c.

In response to improved trend of business, the Capitol theatre at Vancouver has installed a new neon and incandescent vertical sign, 40 feet in height, and is completing installation of a new air conditioning system. Weekly stage features have caught on here. The Orpheum has been playing dance bands and special stage attractions Friday matinee and evening performances for some time. Ivan Ackery, manager, staged a table tennis tournament as his latest attraction.

At the Capitol "Stump the X-Perts" has been packing them in on Thursday evenings. Stu Keate, critic of the Vancouver Province, handles questions submitted by patrons. Local celebrities are selected to answer the questions.

Vested Estates, business property owners, will start construction of a new 1,200 seat downtown theatre about June 1st. It will cost $75,000 and will be leased to an independent operator. Another new house is to start shortly at White Rock, Summer resort town, to be operated by F. Guy Graham, of Vancouver. It will cost $20,000 and seat 450.

Canadian Picture Pioneers Meet

The Canadian Picture Pioneers held their formal charter dinner at the Royal York Hotel, Toronto, on Wednesday with Clair Hague, chairman, presiding. Jack Cohn, president of the Pioneers Club, New York, and other visitors from the United States attended the dinner.

Following a business session at which J. E. Lawson, former member of the House of Commons and one of the first exhibitors in Toronto, presented the Government charter, the Life Members received engraved copper membership "cards" and the program wound up with an old-timers' floor show. There are 125 charter members in the Canadian organization.

The provisional committee meeting in Toronto and working on clearance reforms in Canada reports that substantial progress has been made. The committee, consisting of N. A. Taylor, vice-president of the Independent Theatres Association of Ontario; Marsh McMillan of Paramount, and Louis Rosenfield of Columbia, will draw up a skeleton plan for the establishment of Regional Clearance Boards and also of a National Clearance Board, and they will call a meeting for a plan to a meeting of the Film Section of the Toronto Board of Trade to be held this month for the purpose of ratification and setting it in motion.

The film regulatory measure, known as Bill 92, enacted by the Nova Scotia Legislature but never finalized, is seen as setting a dangerous precedent not only for Canada but the United States by A. J. Mason, chairman of the Nova Scotia Board of Conciliation, who is urging its repeal.

The measure was designed as a threat to American distributors, who were accused by Nova Scotia independents of unfair treatment. The Bill was witheld a year ago while a conciliation plan was tested.

E. R. Lynn, of Sydney, also a board member, opposes repeal on the ground its protection still is needed.
Never Before!

(out of 260 attractions presented since the Music Hall opened, only 20 pictures played 3 weeks; only "Snow White" and "Rebecca" played 5 weeks and ONLY "Rebecca" played 6 weeks)

6th week

David O. Selznick’s

Rebecca

Radio City Music Hall

Released thru United Artists

6th Week also at the Boyd, Philadelphia; the Orpheum, Montreal and the United Artists, San Francisco
Fox Theatres
Plan Confirmed

Aaron J. Levy, New York supreme court justice, April 26th, confirmed an accounting and a 1940 plan of operation filed by Milton C. Weisman and Kenneth P. Steinreich, as trustees of Fox Theatres Corporation. The accounting, covering the period from March 17th to December 31st, 1939, disclosed that the company had cash assets of $168,278, of which $80,750 consisted of a reserve for a claim of William Fox. Under the proposed plan of operation, Fox Theatres at the end of 1940 will have cash assets of $121,299 exclusive of all reserves, the trustees' report said. The trustee pointed out that the company had netted eight per cent for 1939.

The order allowed Mr. Weisman and Mr. Steinreich $2,500 each for services up to January, 1940, and awarded their attorneys, Hirson & Bertini, $3,000.

GN Film Sale Protested
Vincent T. Leibell, federal judge, New York, was asked Wednesday by Gustave DeLemos, a bidder, to set aside the sale of Grand National films to Mohawk Pictures Corporation. The court reserved decision after counsel for Mr. DeLemos argued that the sale, made after competitive bidding at a creditors' hearing, had been improperly conducted.

Change Newsreel Tonal Quality
Walton C. Ament, general manager of RKO Pathe and editor of Pathe News, announced this week that the future newsreels and short subjects of the company would be recorded at the sound level prevalent for feature productions. "This is the first step in the complete coordination between newsreels and features for common sound levels," he said.

Hoffberg Acquires Donat Pictures
Three Robert Donat pictures, originally scheduled to be released by United Artists, have been acquired by Hoffberg Productions for the New York, Chicago, Los Angeles and San Francisco territories. They are "Men of Tomorrow," "Cash" and "Over Night."

Hart Joins Law Firm
Vincent G. Hart, for the last ten years on the staff of Will Hays, President of the Motion Picture Producers and Distributors of America, Inc., as assistant to the general counsel and assistant to the director of the Production Code Administration, has joined the law firm of Friend, Holbrook, Reiskind & Hart. The company has offices in the RKO building in New York. Mr. Hart will specialize in motion picture law and censorship matters.

Sells Lease
Consolidated Amusement Enterprises, Inc., which originally took a 21-year-lease for the New York theatre from the New York Life Insurance Company, has sold its leasehold interest to Myles E. Rieser.

O B I T U A R I E S

Arthur W. Weil Dies, Copyright Authority
Arthur W. Weil, attorney and an authority on copyright law, died April 29th in New York. He was 59. Mr. Weil was the author of "Weil on Copyright," a standard work on copyright law used in law schools.

Mr. Weil was instrumental in drawing the contracts for the introduction of sound films in 1929 when he was attorney for Electrical Research Products, Inc. He had also represented the Motion Picture Producers and Distributors of America in copyright matters and in drafting legislation. He was for many years chairman of the copyright committee of the Association of the Bar of the City of New York.

Ray Clifton Dead
Ray Delano Clifton, 62, motion picture writer, died April 25th in Los Angeles of a tropical fever which he contracted while traveling in India 18 years ago. He first became associated with motion pictures when he joined the old American Film Company in Santa Barbara, Cal. Later he was with the British Cinema Company.

Josef Pasternack
Josef A. Pasternack, 59, died April 29th in Chicago after a heart attack while rehearsing his National Broadcasting Company orchestra for a program which was to have been broadcast that night. At one time he was music director for the Stanley theatre circuit. He joined NBC in 1927.

Mrs. Selma Stevens
Mrs. Selma Stevens, film inspector at the Universal exchange in St. Louis for 20 years, died in that city April 26th.

Herbert Elder
Herbert Elder, for many years connected with the motion picture industry and having worked for Warner Brothers and Paramount, died April 26th at the Will Rogers Memorial Hospital in Saranac, New York.

Rodney Ranous
Rodney Ranous, 54, Chicago actor, who was well known in the 1920's for leading roles in many stage plays, died April 23rd in Chicago.

Thomas E. Shea
Thomas E. Shea, 79, former head of a stock company and wellknown in this country and in England for his stage roles, died in Cambridge, Mass., April 23rd. Dustin and William Farnum, later destined to be screen stars, had their first stage opportunity from Mr. Shea at Winterport, Me.

Mrs. Winona Sper
Mrs. Winona Winter Sper, 49, retired stage and vaudeville actress, died in Hollywood April 27th. Mrs. Sper was the wife of Norman L. Sper, sports authority and magazine writer.

Royster Gets New Post
Harry L. Royster, with Paramount many years in theatre departments and other executive capacities, has been appointed chief aide to Sam Denbow, Jr., and Leonard Goldenson, home office theatre executives.

Fox Theatres
Two Local Ordinances

Malco Theatres, Inc., has filed suit in chancery court in Morrilton, Ark., asking that the city be restrained from enforcing recent ordinance limiting the number of theatres which one company may operate. The case will be heard May 10th.

Malco theatre owners M. A. Lightman, former president of the Motion Picture Theatre Owners Association, charges that the theatre limiting ordinance is unconstitutional, and that the proposed annual license fee based on seating capacity is unreasonable and discriminatory. Plans for a new Malco house in Morrilton have been held up pending the outcome of the suit.

Columbia Seeks
Suit Dismissal

Columbia Pictures this week filed application in New York supreme court to dismiss three causes of action in the suit of five minority stockholders against it. The application is in reference to an action which demands an accounting, damages and cancellation of stock purchase warrants held by officers of Columbia.

Fight Suit Dismissal

Norman Wolf and Mannes Fuld, minority stockholders of Loew's, Inc., this week filed a notice of appeal from a dismissal by Louis A. Valente, New York supreme court justice, of their suit against Loew's, American Telephone and Telegraph, Western Electric, Chase National Bank and others. The action seeks $500,000. The order confirmed a report of Referee John E. Joyce which said that the claim, based on a debenture issue of G. B. Theatre Inc., had been discharged by Olympia Theatres, Inc.

Wins Theatre Suit

Mrs. Salvatore Adorno was awarded a verdict in superior court in Middletown, Conn., this week by Judge William H. Comley, which permits the operation of a 300-seat open-air theatre, completed as a larger house more than a year ago, but kept closed by charges of violation of the building code.

Spaeth Sues Warners

Warner Brothers were named defendants this week in a suit for $500,000 damages filed in New York supreme court by Sigmund Spaeth, "tune detective" and music expert. The plaintiff contends that Dick Powell ridiculed him while playing the part of a professor in the Warner film, "Naughty But Nice." Warners have applied for a transfer of the suit to the federal court.

Columbia Artists Sued

Columbia Artists, Inc., this week was sued for $195,800 in New York supreme court by Albert Zugsmit, who claims to be the defendant's former orchestra division head. The plaintiff charges the defendant failed to pay a percentage on increased business for 1933, 1934 and 1935 under an oral contract of employment.

IN COURTS
ATTENTION PRODUCERS!

COLONNADE PICTURES CORPORATION OFFERS
FLORIDA'S FIRST RENTAL SERVICE SOUND STUDIOS
"IN THE PLAYGROUND OF AMERICA"

- EVERYTHING FROM FINANCING TO RELEASE
  Budgets prepared; production estimates furnished; talented artists (other than first-line stars); colorful extras; complete costume department; modern carpenter and technical departments and hundreds of unusual locations, including many unique novelties such as the famous Everglades, Parrot Jungles, Clyde Beatty Animal Zoo, Monkeyland, the picturesque Seminole Indians and their villages, and many others.

- ALL AT LOW PRODUCTION COSTS
  Features, Shorts, Animation, Color, Industrials. FIRST SOUND STAGE READY JUNE 1st, 1940.

- HIGH EFFICIENCY • • • • • LOW COSTS • •
  Company is prepared to estimate and handle every phase of production, from story to release on a "COST PLUS" basis.

COLONNADE PICTURES CORPORATION
Coral Gables, Florida
(Four Miles From Downtown Miami)

Arthur H. Sawyer,
President and Gen. Mgr.

Col. Edw. O'Toole,
Sec'y-Treas.

H. L. Tareyton,
Studio and Production Mgr.
**Columbia**

**AMAZING MR. WILLIAMS, THE:** Joan Blondell, Melyn Douglas—Very entertaining picture which pleased the very small crowd it drew. Running time, 70 minutes.

**BLOOMIE BRINGS UP BABY:** Penny Singleton, Allen Jenkins, Virginia Grey, Henry Beck—A good story with a very light touch. Blackie 7 feature we have played and it seemed to please our patrons. Recommended this. Running time, 89 minutes.


**BROADWAY MELODY OF 1940:** Eleanor Powell, Fred Astaire, George Murphy—A grand picture that gave us a good business here for this year. George Murphy almost steals the show from the two leading stars, and we never fail to make money on musicals. The entire cast is excellent. Running time, 100 minutes. Played April 30—Raymond Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.


**CONGO MAISIE:** Ann Sothern, John Carroll, Rita Johnson—One of the three Maisie stories. Really one was plenty, as business on this was not as good as on the first one. Running time, 70 minutes. Played March 29—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**GOOD SOMETHING:** Ann Sothern, John Carroll, Rita Johnson—Nice comedy with lots of laughs. Ann Sothern and others did a good job here on these pictures and they will be great. Running time, 70 minutes. Played April 14—T. A. Litwin, Royal Theatre, Leonardville, Kansas. Rural patronage.

**GONE WITH THE WIND:** Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland, Hattie McDaniel—Of the greatness of this picture there is no doubt. I am of the opinion that it will stand for a long time without its equal. But with the terms that Metro have set up, I think that the small towns should give a lot of thought, especially if they are against a run in a larger community as we were. To aggregate matters, we could not assure any commitment much longer than our term of availability called for. Our town as a whole was thrilled by the city run. That was how we had to go out into the highways and byways for our business. This entailed more money for advertising than it should have done. But we had to get the business somewhere and it seems right down to this. With the terms demanded by Metro, we would have been better off to have played it at popular nearby resort next season, basing an average Friday, Saturday, Sunday, Monday business against the gross of “Wind.” and the take of Metro. The clamor for the picture swayed our judgment. Live and learn.—A. E. Eames, Columbus Theatre, Columbus, Ohio. General patronage.

**I TAKE THIS WOMAN:** Spencer Tracy, Hedy Lamarr—A splendid high class picture. My patrons prefer Tracy and his pictures. Played March 1—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

**I TAKE THIS WOMAN:** Spencer Tracy, Hedy Lamarr—This picture was better than we anticipated because there had been so much talk about it being shelved. Lamarr is certainly easy to look at and does a very good job of acting. Tracy is always fine but somewhat miscast. Running time, 70 minutes. Played March 4—Jeannette Foran, Royal Theatre, North Vernon, Ind. General patronage.

**JOE AND ETHEL TURP CALL ON THE PRESIDENT:** Lewis Stone, Cecilia Parker, Fay Holden—Up to the very high standard established by this swell series. But it does look like they are slipping a little as the box office or is it that we are shipping generally in our grosses? Looks like the latter is more the fact. Running time, 90 minutes. Played April 14—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**JUDGE HARDY AND SON:** Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—A picture that is rather pleasing. This year we have been relying more on our box office and it seems that we are getting a new start, Margaret Early and June Preisser are a very good picture. We would like to see George Brent again in this series. Running time, 90 minutes. Played March 23—Eugene E. McArthur, Owl Theatre, Lebanon, Kansas. Small town patronage.

**JUDGE HARDY AND SON:** Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—After all’s said and done, they don’t make them any better. Excellent from start to finish. My crowd are asking for some more pictures with that June Preisser and I think the certainly was good in this one. Running time, 90 minutes. Played February 25—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

**MAN FROM DAKOTA:** Wallace Beery, Dolores Del Rio, John Howard—Fair picture that did not draw. Wallace Beery usually good attraction but our customers do not like war pictures or any sort. Running time, 70 minutes. Played March 20—Raymond Amusements, Inc., Star Theatre, North Vernon, Ind. Small town patronage.

**NORTHWEST PASSAGE:** Spencer Tracy, Robert Young, Walter Brennan—A small town attraction. Just as good an action picture as you will use in a long time. When there is such a picture, not much comment need be given. Running time, 127 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**SHOP AROUND THE CORNER:** James Stewart, Margaret Sullivan, Frank Morgan—Not for small town pictures. Well played by fine cast but it just isn’t for the rank and file of small town audiences. Running time, 100 minutes. Played April 7—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**SHOP AROUND THE CORNER:** James Stewart, Margaret Sullivan, Frank Morgan—A very clever picture that for some reason or other had no particular charm. Played April 11—Niles Theatre, Anamosa, Iowa. General patronage.

**YOUNG TOM EDISON:** Mickey Rooney, Faye Hanter, Virginia Weidler, George Brinton—A better picture of its kind has never been made nor will any better picture ever be made. Mickey is a born star and the higher grade casting all superb in their various parts and not a dull moment in the picture. It is a regular feature of this company. Of course, George Brinton, Eugene Pallette and in fact the entire cast were true components of the picture. We will please all classes, both old and young, males and females. (Continued on page 66)

**WHAT THE PICTURE DID FOR MRS. McGUIRE**
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MOTION PICTURE HERALD

May 4, 1940

Paramount


PLAYED APRIL II-12—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

GERONIMO: Preston Foster, Ellen Drew, Andy Devine—Historical early day story well played but what bloodshed! Probably very authentic but too much slaughter to satisfy the average movie fan. Running time, 90 minutes. Played April 5-6—Horn and Morgan, Inc, Star Theatre, Hay Springs, Neb. Small town patronage.

GERONIMO: Preston Foster, Ellen Drew, Andy Devine—They don't make them any more for our box office. Running time, 90 minutes. March 29—1-1. Played Paramount Theatre, Raymond, N. Small town patronage.

GULLIVER'S TRAVELS: Feature Color Cartoon—Pass this one up. There wasn't enough kids to make it any good. Adults won't go for it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.


NEVER SAY DIE: Bob Hope, Martha Raye—This is the best picture we have ever shown with Martha Raye in it. She was 75% acceptable in this. Bob Hope did well. The box office shows up well on this one. Running time, 80 minutes. Played April 12-13—John Stafford, Royal Theatre, Leonidasville, Kansas. Rural patronage.

REMEMBER THE NIGHT: Barbara Stanwyck, Fred MacMurray, Beulah Bondi, Elizabeth Patterson—Excellent for us. Good crowd and they seemed satisfied with the picture. Played April 10—Joel Thayer, Raymond Theatre, Raymond, N. Small town patronage.

RHYTHM ON THE RANGE: Bing Crosby, Bob Burns, Frances Farmer, Martha Raye—Played this one about two years old but it is far better than most of the others. Don't know how we missed it this time. If you haven't played it and can get a good price you will register Bing Crosby and Bob Burns are fine. Running time, 90 minutes. Played March 15-16—John Stafford, Royal Theatre, Leonidasville, Kansas. Rural patronage.

ROAD TO SINGAPORE: Bing Crosby, Dorothy Lamour, Bob Hope, Judith Barrett—An excellent picture, topical, but full of exciting events and not a dull moment from start to finish. But we believe that Bing Crosby and Bob Hope equal as stars, and that Miss Lamour and Judith Barrett also cost one as good a film picture that pleased and drew. For the benefit of Mitchell would have been a knockout. Played April 11-12—J. Niles Theatre, Anamosa, Iowa. General patronage.

SWISS FAMILY ROBINSON: Thomas Mitchell, Edna Best, Terry kilburn, Freddie Bartholomew, Tim Holt—Surpassed all our hopes and dreams. For the benefit the box office was fed and drew. Played for the benefit one of Mitchell would have been a knockout. Played April 11-12—J. Niles Theatre, Anamosa, Iowa. General patronage.


Vigil in the Night

Twenty Fourth-Fox

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Roy Milland, Robert Cummings—Just an average picture sold as a special production. Did not do the business that other Sonja Henie pictures have done. Played April 13-17.—A. C. Stock, Troop's Theatre, Petrolia, Ontario, Canada. Small town patronage.


GRAVES OF WRATH, THE: Henry Fonda, Jane Darwell, Dorris Bowdon, Charley Grapewin, John Carradine—Fair picture; fair business. This is a real show if you can get them to come in and stay in. However, it is very depressing and some of the working class found it too much like home. Running time, 120 minutes. Played April 8-9—E. Freburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOLLYWOOD CAVALEE: Alice Faye, Don Ameche, J. Arthur Young—Interesting color. The color was beautiful. The action seemed to lag too much from the beginning to the end. Running time, 90 minutes. Played March 29-30—John Stafford, Royal Theatre, Leonidasville, Kansas. Rural patronage.

PACK UP YOUR TROUBLE: Jane Withers, Rita Johnson—This is a typical low-grade picture where Jane Withers has a ball but warning if there is any place the Ritz Bros. would help draw a crowd. Played April 13-17.—M. Freburger, Kansas City. Our patrons think this is a good show and may Fox give the kid a chance at something better. Running time, 75 minutes. Played April 10-11—Marie Green, New Deal Theatre, Gorman, Texas. Rural patronage.


United Artists


FOUR FEATHERS: Ralph Richardson, John Climences, June Duprez, C. Aubrey Smith—The first and only English picture we have ever shown. Our patrons have told me: "Enjoyed "Four Feathers" for more than an hour—but with the wind. When I bought and booked "Four Feathers" I thought to myself here is another English film but in this case it wasn't. Played April 10-11—Jno. S. Erickson, Rex Theatre, Iron Mountain, Kingsford, Mich. Neighborhood patronage.


INTERMEZZO, A LOVE STORY: Leslie Howard, Irene Dunne, Eve Arden—Excellent picture. The men and children came out to the door and inquired "how long does this run?" We believe this is what exhibitors would call a class picture. It sure is out of our class. Don't daub; shelf it. Running time, 89 minutes. Played April 19-20—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.


PROMISE ROAD: Ginger Rogers, Joel McCrea—Played the same as usual. April 10-11—Ritz Amusements, Inc, Park Theatre, North Vernon, Ind. Small town patronage.

ROK Radio


VIGIL IN THE NIGHT: Carole Lombard, Brian Aherne, Anne Shirley—The worst picture for us. English dialect with a strong musical background with fast talking, made it so bad I could not understand it. The producers will make them up very even.-I can't answer the question why. Trouble recording. Running time, 96 minutes. Played April 12-13—J. Thayer, Thaxter Theatre, Raymond, N. Small town patronage.

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WESTERN UNION

Everybody

66
MOTION PICTURE HERALD


OF MICE AND MEN: Burgess Meredith, Betty Field, Lon Chaney, Jr.—Our patrons did not like this picture. They want to have a chance to see a picture in the exchange if they make any more of them and we have the midwinter to have 'em under contract. Running time, 90 minutes. Played April 20—G. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

THERE SHALL HAVE MUSIC: Jascha Heifetz, Joel McCrea, Andrea Leeds, Walter Brennan, Gene Raymond—Not very good. We were afraid of what position at the box office of a small town. I was afraid of it myself. I knew we had a good picture. What was it? I do not think it went over with the audience. Running time, 78 minutes. Played April 21—J. L. Deve, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Universal

FIRST LOVE: Deanna Durbin, Helen Parrish, Robert Stack, Eugene Palette, Lottie Joy—This one fared better than any of her previous pictures. I don't think Universal should change away from its regular sound setting as it did in this picture. Coming from its regular Universal average four to six D. P. has the highest record at my exchange. It has no improvement in sound but it did bring all the broadcasting ads that brought it to our exchange. It also brought on one in the Sound Department at Universal would give the instance of Universalism as why this change was made. Played April 11-27—J. P. Erickson, Rex Theatre, Rhineland, Missouri, Kansas. Neighborhood patronage.


INVISIBLE MAN RETURNS, THE: Vincent Price, Sir Cedric Hardwicke, Nan Grey—Well, it just isn't possible and that sort of took away the desirability of the story. Don't think it took very well because we heard quite a number of unfavorable comments. Running time, 81 minutes. Played April 10-11—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.


Warner Brothers

BRITISH INTELLIGENCE: Boris Karloff, Margaret Lindsay—Skip it. No comments. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.


INVISIBLE STRIPES: George Raft, Humphrey Bogart, Jane Bryan, William Holden—Very good program picture but we'll certainly be glad when Warners give up the idea of making about 10 per cent of their product based on the prison angle. Running time, 57 minutes. Played April 5-7—Gladys B. McAllister, Owl Theatre, Lebanon, Kansas. Small town patronage.

IT ALL CAME TRUE: Ann Sheridan, Humphrey Bogart, Zasu Pitts, Jeffrey Lynn—The most enjoyable picture. Everybody has made this picture a success. It was a terrible weather, we had some customers come to see it a second time. A small comedy, with one sure fire scene hit. Ann Sheridan never better and Zasu Pitts thoroughly enjoyed. Running time, 97 minutes. Played April 17-18—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

ROARING TWENTIES: James Cagney, Priscilla Little, Humphrey Bogart, Jeffrey Lynn, Gladys George—This fellow Cagney has won a place in the hearts of the fans and of course Priscilla Lane cannot be improved upon. Let's hope these two are used in another top picture. Running time, 94 minutes. Played March 25—J. W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

HARLEM RIDES THE RANGE: (Sack) Herbert Jeffries—Good colored western. This picture is better than the average western. Running time, 60 minutes. Played March 25—J. W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

SMOKY TRAIL: (Metropolitan) Bob Steele—Poor. This is the worst Bob Steele yet played. There are very few good westerns today. Too much singing and comedy. Cowboys have turned "sissy." Played March 30—J. W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

Short Features

ANDY CLYDE ON BROADWAY: Broadway Comedies—As good a comedy as you will see. Plenty of funny situations that happen down the house. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CALLING ALL CURS: Three Stooges—Real good. Lots of laughs.—Harland Rankin, Plaza Theatre, Tildbury, Ontario, Canada. General patronage.

LITTLE LOST SHEEP: Fable Cartoons—Very mediocre. The cartoon market seems to have been very overdone, although Columbia color cartoons of late are becoming increasingly more popular.—Harland Rankin, Plaza Theatre, Estill, Ontario, Canada. General patronage.

NEW HAMPSHIRE: Columbia Tower—A very good travel talk by this company. Well made and the talk is excellent. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NOTHING BUT PLEASURE: Buster Keaton—A typical Keaton comedy that drew plenty of laughs. Very good. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ROCKIN' THRU THE ROCKIES: Three Stooges—A weak sister. No story, nothing but slap them in the face. These comedies have been the best of the slapstick comedies. We hate to see them degenerate. Leave the women out of them. Give them good lines and slapstick.—C. L. Miles, Niles Theatre, Anamosa, Iowa. General patronage.


YANKEE DOODLE HOME: Music Hall Vaudevilles—American propaganda. Our patrons did not find much entertainment in it but should be liked by American audiences.—Veasey, Oswego, Ind.—A. J. Inks, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

Metro-Goldwyn-Mayer


(Reports continued on following page)
MOTION PICTURE HERALD

May 4, 1940


CRAWFORDS “AT HOME”: Vitaphone Varieties—One of the best shorts of the year. Play it by all means. Brings back memories of good re leased in this Felix “Sunlight Parade” that we used to be proud to show. Running time, one reel.—A. L. Love, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

CURIUS PUPPY, THE: Merrie Melodies—A dandy colored cartoon. Please the grownups as well as the kiddies. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.


FRESH FISH: Merrie Melodies—This colored cartoon is not quite up to the average Merrie Melodies. However, the color is perfect. Running time, nine minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

GOOD EGG, THE: Merrie Melodies—These Merrie Melodies are getting better all the time. Nice color, nice work. Keep them coming. Running time, ten minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

NAUGHTY BUT MICE: Merrie Melodies—Just fair. Running time, five minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

ONE DAY STAND: Vitaphone Varieties—a circus is my favorite entertainment so I booked this one royally for myself, but it pleased everyone, especially the kiddies. Fine shots of the animals, especially the elephants. Interesting narrative. Would like to see a two-reel short on this subject. Running time, one reel.—Glady E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.


ONE FOR THE BOOK: Broadway Brevities—This series is slowly improving with age and this little offering is nothing to be sneezed at. Give it your dates when you need something to build up a weak feature. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Litigier, Ind. Small town and rural patronage.

ON THE AIR: Leith Stevens and Orchestra—A peach of an orchestra short. Running time, 8 minutes. Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

PRESTO CHANGE: Merrie Melodies—A good short. Running time, six minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.


RIDE, COWBOY, RIDE: Broadway Brevities—Ride, shoot, and robbing, when the west was wild and woolly, all is beautiful color, with music and dancing. Pleased. Running time, two reels.—Glady E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

RITA RIO AND ORCHESTRA: Melody Masters—Nice for colored houses.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

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(Continued from preceding page)

PARAMOUNT

CHAMPAGNE MUSIC OF LAWRENCE WELK: Headliners—This is a nice musical full of the price and worth a place on anybody’s program. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

GEORGE OLSEN AND HIS MUSIC: Headliners—A fine orchestra short that seemed to lack pep. Running time, 10 minutes.—Rite Amusements, Inc., Rite Theatre, North Vernon, Ind. Small town patronage.

MIIAM: MIRACLE: Nice build up for “Gulliver’s Travels”—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

CANADA AT WAR: March of Time, No. 8.—An interesting subject, although our patrons thought it was a bit farfetched with our Canadian neighbors.—C. Stock, Iroquois Theatre, Petrolia, Ontario. Small town and rural patronage.

CRISIS IN THE PACIFIC: March of Time, No. 9.—These reels always bring me extra business. Good buildup for a war program. Play them. Running time, ten minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.


SOCIETY DOG SHOW: Walt Disney Cartoons—Very good. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

TWENTIETH CENTURY-FOX


FASHION FORECAST, NO. 7: Fashion—In color, this fashion reel is the finest seen here or anywhere yet turned out by this company. Filmed on the Warren Wright estate in Italy and written by C. L. Niles, running time, 10 minutes.—Rite Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

FIRST ROBIN, THE: Terry-Toons—This was one of the nicest short reels we have had. The colored Terry-Twine was fine, so good was Robin Hood.—Ray S. Hanson, Royal Theatre, Leonardville, Kansas. Rural patronage.


BIRTH OF A TOOTHPICK: Lantz Cartoons.—The Scandinavian dialect used in this caused many a chuckle in the audience. Running time, seven minutes.—John S. Erickson, Rex Theatre, Iron Mountain, Kingsford, Mich. Neighborhood patronage.


VITAPHONE

AFRICA SQUEAKS: Looney Tunes—One of the best of the Porky’s. When you need a out of the ordinary funny cartoon, book this one.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ALL BABA BOUND: Looney Tunes—The best cartoon Vitaphone has made in a long time. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Litigier, Ind. Small town patronage.
MENTAL FLEXIBILITY

Among the more important aspects of showmanship are the intangibles, the certain box-office "somethings" outside of prepared campaigns. Usually, these "somethings" come about as a result of a mind trained to be on the lookout for the undiscovered exploitation possibility: a quick-thinking, a mental probing that turns up that extra selling idea.

To keep pounding here on the virtues of quick-thinking means little unless sufficient instances come to hand in support. Thus, currently are reported various ingenuity as further proof.

The community of Lake Charles, La., boasts an annual rodeo and stock show, when the town and the visitors go completely "cowhand" in atmosphere, dress and action. Immediately in character, the Southern Amusement folks broke out in costume, decked their Arcade Theatre with a hitching-post, hung lobby signs inviting riders to stop in, ran an ad campaign in keeping.

Result: The theatre became a center of all activities rather than a place to go when other entertainments concluded.

In Altoona, Pa., the Mayor instituted a campaign against gambling, particularly aimed at slot machines. The newspapers whooped it up for front-page spreads. In a flash, Dave Murphy got aboard for the benefit of the State. He booked the M-G-M short, "Jackpot," set up a lobby display of dismantled slot machines, broke widely into the general publicity.

Result: More business than the program otherwise would have attracted, at little extra cost.

With "Tom Edison" dated for the coming program at the Capitol, Pittsburg, Mass., one of the theatre's cleaning women casually revealed to Horace DeCelles, assistant, that she had once been employed in the home of the great inventor, possessed one of the earliest Edison phonographs. DeCelles at once made newspaper contact for feature attention.

Result: A three-column cut of the woman posed with the machine, plus a full-column story of her experiences, a few days ahead, with generous theatre credits.

Learning that a local clergyman had in mind a sermon on happiness, Will Harper, at the Strand, Trail, B. C., was able to sell the minister the idea of preaching on "Wizard of Oz" as a worthy subject. To spread the word, the young people's class of the church relettered theatre posters, planted the advertising in spots where it usually could not be placed.

Result: Due to the cooperation, a highly creditable gross.

Keep the audience entertained when the sound goes dead has been told here time and again. The same species of quick-thinking is apparent in the experience of Ben Stewart when it happened at the Gorman, in Framingham, Mass. Playing vaudeville, Stewart sent scouts far and near to round up the acts, scattered around town between shows.

Result: The performers saved the day, no refunds were necessary, the papers played up the event in columns of extra space.

The instances here described are intended as mere portrayal of magic. Neither are they meant to indicate that mental flexibility is necessarily a matter of pure instinct. By continuous training, the showmen have sharpened their perceptions to recognize boxoffice instantly. They give reason to believe that flexibility of mind, as of muscle, can be attained.

The famed Rockefeller Center ice-skating pond is now a roller-skating rink. The boys and girls of the Music Hall are dispersing themselves in the sun below. Between sneezes, allow us to remark that Spring is here.

Previously honored by promotions for their successes in the Quigley Awards, Lew Chatham and Ted Kirkmeyer are again recognized for bigger jobs.

Announced by C. B. Akers, division manager, is the appointment of Chatham, 1936 Silver Grand winner, to supervisor of Griffiths theatres in Tulsa, Okla., and Springfield, Mo.

Selected by Rick Rickson, Fox Intermountain head, Ted Kirkmeyer, 1937 Silver Grand winner, moves up to city manager of all the circuit's operations in Ogden, Utah.

In extending the best wishes of the membership to Lou and Ted, your Round Table takes this further opportunity of emphasizing the continued value of the Awards as a direct means of advancement.
Tying in with local Edison high school, Sam Gilman, before leaving Loew's, Harrisburg, for a post in Dayton, arranged for the presentation and dedication of an Edison plaque to the school in connection with his date on "Young Tom Edison." Above may be seen some of the students on way to the ceremonies.

Streamlined display for his lobby heralded Gerald Westergren's coming attractions at Basil's Genesee Theatre, in Buffalo. Train wheels, headlight, and road signs all carried titles. Cab of engine had a flasher of red to portray opening of fire box. Entire display measured 15 feet in length.

That's Charlie Pincus of the Centre Theatre, in Salt Lake, standing next to the old prairie schooner which he unearthed and bannered for street bally in connection with his date on "Virginia City." Bally which covered streets ahead and during run broke in daily papers with art and stories.

Arranged by Milt Harris, publicist Loew's State, Cleveland, was the colorful blowup of the book, "Rebecca," which was planted on revolving table and placed in lobby of theatre ahead of opening and moved to cooperating store window during run.

Dummy camera, blowup of unwound reel of film, and other paraphernalia formed the background of Floyd Kielhack's "Hollywood Cavalcade" display at the Orpheum, in Minot, N. D. In addition, cameraman with title imprinted camera roved the streets exploiting the picture.
**Ties Horse Stunt To ‘Florian’ Date**

A modern Lady Godiva, costumed less sketchily than the original, rode the streets of Houston, Tex., as one of the top tieins in the "Florian" campaign put together by Manager Francis Deering and publicity director, Homer McCullom, for the date at Loew's State. Mounted on a thoroughbred horse, loaned by a local horsewoman, covered with a royal purple robe carrying the title "Godiva", the rider, masked, covered the main streets and appeared out front for the first two days of the showing. Silvered horseshoes, appropriately tagged, were mailed to prominent horse owners and sportmen.

Liberty carriers were tied in to distribute heralds with copies of the magazine, and serialization of the story were distributed in office buildings, restaurants and hotel lobbies. Tie-in tieins included advance ads and three-sheet mounted posters, these carried on the main streets by theatre ushers, who stopped for traffic lights so that the posters could be seen by the waiting crowds. To publicize the dancer, Baranovu, featured in the picture, special advertising cards were directed at the city's dancing schools.

Publicity started two weeks ahead, the papers carrying feature stories and photos of the Godiva stunt on the tin that the date marked the 900th anniversary of the original ride. Week ahead, ads were taken inquiring for the whereabouts of Austrian war veterans in that area to be interviewed by the press and over the air.

"LET'S HEAR FROM YOU"

**Quarterly Cartoon Carnival Works Well for Marquis**

No-school vacation weeks in Brighton, Mass., come four times each year, which allows Manager Joe Marquis, of the Egyptian, to put on a cartoon carnival. Carnival consists of five cartoon shorts, plus the regular feature showings. These special showings are plugged two weeks ahead by trailer, in programs, in newspaper ads, and most impressively, Marquis reports, by direct verbal announcement from the stage at the two previous Saturday and Sunday matinees. A few days ahead, heralds are distributed at schools.

Over a period of two years, the Carnival has been built up so that the youngsters in the theatre territory have come to look forward to them, bringing sufficient of their elders along to turn in a fat profit to the theatre in addition to endless goodwill. No extra expense is involved, as the shorts are included in the regular bookings with Paramount, according to the Round Tabler.

"LET'S HEAR FROM YOU"

**Saunders Co-op Page**

Effective was the full page of photos promoted by Manager Matt Saunders in the Bridgeport Post for his date on "Young Tom Edison" at Loew's Poli there. Numbering some 13 large reproductions of scene stills captions tied in with the picture and playdates which were prominently mentioned.

**INSTITUTIONAL TIEINS**

Firm believers in institutional goodwill advertising and publicity, the boys in Harry Black's division of the Fabian Staten Island theatres are not neglecting any tieins that will keep the theatre in the limelight as a community institution. Along these lines Edgar Gosh, divisional publicity chief, and Manager George Evans, of the St. George, have arranged a series of interesting exhibits in the grand lounge of the theatre.

Recently a tiein was made with the New York City Art Project for a two-week display of paintings, sculpture, murals and prints. The Island's personalities, educators and civic leaders served as sponsors of the exhibit which was productive of much publicity. Through W.P.A. cooperation the theatres were able to crash the municipal ferryboats to downtown New York with colored posters announcing the showing. Posters were displayed at all public schools on the Island and the Art Project made up attractive catalogs including prominent mention of the St. George.

An exhibit of children's paintings arranged by the Art Project also served as a promotion for "Pinocchio", the display timed to plug the date in advance. For "It's A Date", the theatremen obtained an exhibit of original Esquire cartoon drawings, heralds on the attraction carrying a front-page illustration with balloon copy reading, "It's a date to see", etc.

Scheduled for early showing at the theatre is a print exhibition by the Island's Camera Club, since amateur photography is very popular locally. There is considerable excitement about the show. The press is playing it up and the camera fans are spreading the word. Other lobby activities to follow are a soap sculpture exhibit and a display of auto license plates from every state in the Union.

**Callow Conducts "Edison" Contest**

A four-way tie-up with Radio Station WPEN, Philadelphia Daily News, Franklin Institute and key Stanley-Warner theatres in Philadelphia was arranged by Ev Callow for "Young Tom Edison." Each theatre conducted preliminary contests to find "the most interesting invention" made by a boy between the ages of 10 and 17; two winners entered for the grand prize of a "Mickey Rooney Trophy" presented at a dinner at the Franklin Institute, where all inventions submitted were on display. Free membership to the Institute went to all preliminary winners.

The Daily News carried running stories on the contest and in addition to announcement on the contest, WPEN conducted an Edison day contest on Edison, awarding 80 pairs of movie tickets. The runners-up for the grand prize got one-day trips to New York. A movie short has been made of the award dinner and trailers are being shown at all S-W houses heralding the contest.

"LET'S HEAR FROM YOU"

**Schine-men Promote Baseball Jamboree**

Reported to be a first-time in Syracuse, was the baseball jamboree put on by Gus Lampe, district manager, and Manager Harry Unterforst, of Keith's, the night before the season's opening. The event was sponsored by Station WSYR, and sponsors of two of the station's programs, Wheaties and Atlantic Refining.

The first game scheduled with Rochester, introduced from the stage were Mayor Mar-

**Morrison Promotes Merchant On "Tom Edison" Campaign**

Tying in with largest wholesale baker in his parts, Mel Morrison for date on "Young Tom Edison" at the Strand, in Dover, N. H., promoted special imprinted wrapper inserts which were distributed with baker's output throughout that part of the state. In addition, merchant gave the picture prominent mention on its radio program beside bumpering its fleet of trucks ahead and during run.

Contacting the electrical engineering department of the university, Morrison secured enough valuable material to make interesting and attractive lobby and window displays of electrical pieces dating back to the inventor's time. Two broadcasts were purchased over WHEB three days ahead and opening day, program cards were spotted on bulletin boards in all dormitories, fraternities and sorority houses at the University and stills were placed on boards of public schools.

"LET'S HEAR FROM YOU"

**Brizendine's Teletype Gag**

Through cooperation of Western Union for date on "The Road Back," Will Brizendine, at the Rialto in Baltimore, installed a teletype printer in his lobby, continuing typing out copy on the picture. Also displayed in lobby was a giant board map on which colored pins pointed out different places of interest in the present European conflict.
Boy Meets Girl Contest Held by Hensler for "Shop"

Small lucky number tags, each bearing a cut of either James Stewart or Margaret Sullivan, were distributed by Lew Hensler on the campus of the University of Kentucky, in connection with his date on "Shop Around the Corner" at the Schine Ben All in Lexington. Object was for students to match cards and those presenting duplicate number tags were admitted as guests of the management. Stunt was controlled by limiting number of free admissions.

Street bally consisted of truck laden with packages prominently lettered with picture title. At intervals, driver would stop truck, attempt to take off a package, knocking most of them down as he did so. As crowd gathered bally man, leisurely replaced the lettered bundles and moved on for the next crowd.

Tieup was effected with exclusive shop, whereby display was arranged in lobby with full credit as were attractive window displays in the cooperating store. Newspaper coverage included teaser campaign ahead of opening, on all of which assistant Arthur Studler aided.

"LET'S HEAR FROM YOU"

Bannan's "Gulliver" Contest

In an effort to make the prize big enough to insure the success of his contest, George Bannan at the Van Wert, in Van Wert, Ohio, for "Gulliver's Travels" put on a giant coloring contest for which 3,000 contest blanks were distributed with a large radio as first prize. Machine which was promoted was displayed in lobby two weeks ahead.

Caldwell's Street Ballys Help "Northwest Passage"

Seven foot compo book, reproduction of cover of "Northwest Passage," was used as street bally by Wally Caldwell of Loew's Valentine, Toledo. Mounted on baby carriage wheels and operated by boy within, bally traversed downtown area three days ahead of opening. In addition, travelling billboard posted with six sheets was mounted on auto body truck and covered streets.

Through tieup with public library bookmarks were distributed. Bus line, aided by use of window cards in all stations within a 50-mile radius. Special letters were sent to principals of high schools, P. T. A.'s university and civic organizations. Numerous tieup windows were effected, imprinted napkins used in restaurants and co-op page run in newspaper from leading jeweler.

MINERS SEE "GWTW" AT SPECIAL SHOWS

Realizing that a lot of the miners in that sector, working on the night shifts, would not be able to catch either of the regular showings of "Gone With the Wind," at the FPC Capitol, Sudbury, Ontario, Manager Sid Scott obtained cooperation from the mining companies for two extra performances. Held at midnight and early morning, the showings were stressed in all advertising.

The result was over 1200 admissions, which Sid reports would otherwise have been lost.

'CYCLOPS' FEATURED BY STANDOUT STUNTS

A strong series of lobby and street stunts was conceived by Charley Taylor in Buffalo for "Dr. Cyclops" at Skouras' Grande Lakes, outstanding being what was termed an "atom chamber" in which a series of lenses reduced a girl to 14 inches in height. Poster over her head read, "A victim of Dr. Cyclops" with patrons invited to look through a glass panel. Chamber measured seven feet by seven, and in the lobby a week ahead, attracted long lines. Another lobby stunt was a 14-foot chair, built of heavy lumber and varnished, with built-up books placed beneath.

The lead suit and mask worn by Albert Decker in the picture was inspiration for a street stunt, usher wearing costume made up of a revamped cardboard waste basket, rubber rain coat and rubber boots. Signs tied to front and back identified the film. On opening day, Barker out front in costume used p.a. system to call out headlines, such as "the most amazing picture," "see human beings reduced to 14 pitiful inches by this mad scientist," etc.

Radio contest was planted on the subject, "The time you felt smallest in life," with guest tickets for best answers. The university paper interviewed college students on "People you would like to shrink," and a hat ballyup was made with the line, "No matter how small Dr. Cyclops can shrink a person, there's an Adams Hat to fit him," with small hats made up especially to tie in the display. Shoe stores used the angle that even the giant doctor could get a proper fit, and similar ideas were planted for other prominent windows. The front was circused with cutting from the regular posters combined in a black and white background.

"LET'S HEAR FROM YOU"

Cooper Displays Antiques To Build "Old New York"

From local collectors and antique shops in Glen Cove, Long Island, Max Cooper promoted the loan of rare antiques and prints for display for "Little Old New York" at Skouras' Cove. Among these were original Currier & Ives prints and furniture of the period of the picture and a hatching post, the latter also used out front as a ballyhoo. Gag copy on the post read, "Hitch your horse here while seeing," etc., and Cooper followed through by digging up an old-time horse and buggy for street use. Program quiz contest for the date offered guest tickets to those giving correct answers to a number of questions having to do with the background and stars of the picture.

With "Charley McCarthy, Detective" on the same bill, Max mounted a McCarthy doll on a 40 by 60 and a two-way speaker system through which the public was invited to ask Charley questions about both pictures. Poster copy stressed the invite. The Round Tabler also used cuts of McCarthy and his pal, Mortimer Snerd, on the front page of his program, the two putting the coming pictures in balloon copy, with heads and cuts of the stars in the attractions set immediately below, to tie in the idea.
Theatremen in Greater New York Area Vie in Competition to Honor Circuit Head;
Dinner Concludes 5-Wk. Drive

Unique because it was a drive in which all theatremen participating won the prizes, the John J. O'Connor Month, put on by the RKO theatres in the Greater New York area in honor of the highly-held bossman, founded on April 10, was a first-time drive for the circuit and entirely successful, according to headquarters, which recognized the efforts of the men in the field with a dinner at the campaign's conclusion. Headline event of the evening was the distribution of checks of the same amount to all managers in recognition of their work.

The circuit's Greater New York area, in addition to its usual New York City, Newark, Union City, Trenton and New Brunswick, all in New Jersey. Brief outline of top promotions on the pictures played during the month are herewith set down.

Veterans Cooperate on "69th"

Most of the theatremen started the campaign with "The Fighting 69th," the entire circuit stressing tie-ups with veterans organizations. It parades, display of world war trophies, band concerts on the stage and similar stunts.

At the White Plains, Acting Gen. C. O. Oelrich, who had veterans of the 69th attend the opening, posting for newspaper pictures in front of theatre, as they saluted Father Duffy's flag.

Large heads, cut out from 24-feet, of the stars were carried around by three men as a street ballyhoo for this picture for the RKO Kenmore, arranged by the Red Cross Scout file and drum corps played music in front of theatre. At the 86th Street, Ansel Weinstein had a bust of Father Duffy in the lobby. An anti-aircraft searchlight machine was used to attract attention, as Father Duffy Boys' Band paraded to the theatre. On the stage there was a making of colors by members of the Coast Artillery. Another attention-getter was a "private" peeling potatoes in a local store window, with card giving theatre and playdate. The ushers wore overseas caps during the showing of film.

A colored unit of Father Duffy's cadets promoted by Max Mink created attention at the Regent, while at the Royal, Sam Trnk issued Irish heralds on the picture. The Gun Hill Post gave an impressive concert on the stage of the theatre and two members of the original 69th were introduced to the audience.

Stork Derby for "Child Is Born"

"A Child Is Born" was another picture which lent itself to numerous exploitation stunts, which were taken advantage of by most of the theatres. All the houses conducted a "Stork Derby." Parents registered in advance and first child born in each neighborhood, opening day of picture, received many practical presents promoted from merchants. Many houses also had co-op pages in local papers. There were also tie-ups with laundries, which awarded free diaper service as prizes.

One of the more amusing incidents in connection with the "Stork Derby" occurred at the Yonkers, John C. Hearns, manager, when the winners of their stork derby proved to be twins. All the prizes connected to the winners were doubled and the local newspaper ran gag stories about it. At the 86th Street, Emil Grouth tied with a laundry woman of bangs and heralds, carrying lucky numbers, with the winners receiving free guest tickets. The New Rochelle, J. DiLorenzo, manager, tied up with the New York Daily News to first child born here, after opening of picture.

Diapering contests for men on the stage, using dolls, created many laughs at the RKO Bushwick Theatre, R. F. Hodgson, manager, and at the RKO Colonial, where Maxwell Levine also used a baby carriage street ballyhoo. Crying record in this promotion to the Winner of the stork derby at Prospect Theatre, Harold Heller, manager, received a complete layette, besides many other promoted gifts.

Baby incubator in lobby of the theatre, promoted from a chemical company, resulted in interesting display at the Mt. Vernon, Baker Sheldon, manager. Another lobby display was a blow-up of Winchell's column on babies, which was used in all the theatres. The Fordham, Irving Gold, manager, tied up with laundry, which carried large signs on all of their trucks. The RKO 125th St., David Lustig, at the 125th Street, tie-up with the Hadley Health Center, which had an exhibit on child care and health. The RKO 23rd Street, James O'Donnell, manager, augmented its extensive campaign on this picture by writing special letters to nurses and doctors.

"Pinocchio" Widely Exploited

"Pinocchio" campaigns topped all the rest for activities at all the theatres. All houses used 24-sheet heads cut out and mounted on marquees of theatres, animated, with eyes rolling. Pinocchio scarves were placed at children's shows, with coloring contests and other ballyhoo to attract juvenile trade. Some of the pictures had handbills in lobby, with one gold fish. Copy read, "This is Cleo, Sister of Cleo, famous Hollywood movie star, appearing in, etc. This gag was inexpensive and brought many laughs. Boys with "Pinocchio" heads and costumes were used on marquees, in parades and at stores to act as guides. George Dunn, at the 86th Street, put "Pinocchio" aprons to all the newspapers in the vicinity.

At the RKO Albee, Larry Greib, manager, a Victoria, drawn by two horses, was used to cover Brooklyn, with boys in costumes seated in carriage. The Greenpoint, Frank Howard, manager, used the members of its house staff, dressing them in costumes. Ushers dressed in costume, from the RKO Columbia, W. Bartlett, manager, visited the local schools and were allowed to enter classrooms. Tie-ups with cheese companies, to give away Pinocchio glasses were made up by the Albany, T. W. Wright, manager, and the Flushing, John Howland, manager, which business manager of the RKO Rich mond Hill, had staff artist draw water color paintings of Pinocchio on several local store windows, with appropriate copy. The organist of the theatre played special parodies on picture which children sang.

Schools Tie In on "Lincoln"

The double feature which attracted the greatest attention during the John J. O'Connor month was "Abe Lincoln in Illinois" and "The Bluebird," they appealed to children in many schools and libraries, brought stances, recording dialogue, directly from the picture, were distributed to numerous schools.

Aida, Harry Weiss, manager, had the records used at the Queens College and at the Capitol, H. School, manager, at the Central High School. The Parkhill, M. Kresner, manager, had tie-up with collectors Stamp Center, which organization furnished for display stamps and currency of the Lincoln era. A contest was created of all tie-ups, which got the Gettysburg address from the stage of the theatre created attention at the Hamilton, G. Baldwin, manager, with promoted prizes to the winners. A Quiz Contest, pertaining to questions on Lincoln, was a stage feature at the Dyker, Sigurd Wexo, manager. Seventy-six-year-old authentic Lincoln election posters, used in his second campaign, made an impressive lobby display at the Parkway, John Berger, manager. An usher, dressed as Abe Lincoln, was used for street ballyhoo by the Park, Arthur Gilgar, manager.

Coloring Contests Favor

The RKO Orpheum, Harold F. Daly, manager, held a scrumblot photo contest, using for cut-ups faces of Massey and Shirley Temple. Prizes were given for the neatest, correct solutions. At the Lincoln, Eugene Spencer, manager, could show trailers on these pictures at the Mark Twain Memorial High School. Many novel publicity stunts were used to exploit "Dr. Ehrlich's Magic Bullet." Chester, William E. Cook, manager, had a tie-up with local cigar store, where they displayed "magic bullets" in a bowl. Those who came nearest to guessing the right number of bullets received guest tickets. Jewish heralds were used at the RKO Orpheum, inclusive publicity, and manager, which house also sent out letters to physicians' wives, urging them to see picture.

Publicity on "Swiss Family Robinson," di rectly attacked at the Enterprise, Harry Weiss, manager, which house also gave away books as prizes to pupils writing best essay on picture. Tie-up with milk company resulted in use of bottle caps. Jerome Baker, manager of the Capitol Union City, made tie-up with local paper on a contest, seeking North Hudson's "Swiss Family Robin son." Winners were entertained at dinner and theatre.

On "Grapes of Wrath" most theatres worked (Continued on page 76, column 3)
Campaign Briefs

On Recent Dates

In Various Cities

Staged every Sunday night with government permission is a song fest at the Grand Theatre, in Kingston, Ontario, arranged by Tom McCoy. Collections are made at each performance and the proceeds donated to some worthy organization. Also, with a military camp located nearby, Tom takes entertainers over each week to put on a show for the boys.

Lobby display that created comment is the one used by Lew Harris at the Fairbanks, in Springfield, Ohio, for "The Invisible Man" consisting of black drop on which was tacked a dicky, collar and tie, pair of white gloves and top hat set half way into piano. There was also an electric chair with dicky wired in the middle, collar and shoes and on the other a scaffold with dicky, collar and hanging loose. Sign on chair read "He was electrocuted and on the scaffold he was hanged until dead."

For his campaign on "Our Neighbors, the Carters," Max Page, manager of the State Theatre, in Greenfield, Ind., planted a good neighbor contest which was sponsored by local paper and theatre. As per announcement run in cooperating daily, residents were invited to vote on a ballot printed in the paper, for Greenfield's most neighborly couple. After the winner had been decided upon, they were taken to the Mayor's office and presented with a six month's pass to the theatre. Picture of the presentation together with story was run by the paper opening day.

Discovering that he had an old picture in his family album of Geronimo shaking hands with his uncle, Rupert Kuhlegard, Jr., manager of the New Sunrise Theatre, in Fort Pierce, Fla., contacted local paper and planned the picture together with story in advance of his opening of that date.

Local daily carried 150 lines recently on Bill Burke's "Black Friday" and "Seven Gables" gag at the Eckel, in Syracuse. Management offered ten dollars in cash to any couple who would sit alone through a midnight screening of the dual show in absolute darkness. Photographer was to be on hand to take candid shots of reactions, but there were no "takers."

English teachers in local high schools were covered by Ted Irwin of the Star Theatre, Lyons, Kan., with the result that students wrote essays on the text of "Invisible Stripes" then current at his theatre. Newspaper contest offered tickets to those submitting best 500 word letters on whether or not they would hire an ex-convict.

Reported as highly successful was the spring fashion show put on by George Papas at the Point Theatre, in Powellton Point, Ohio. Local shop furnished the models, gowns and music at no cost to the theatre. Daily paper covered the event.

Temple Coloring Contest Arranged for "Bluebird"

Through the cooperation of local five and ten chain, a Shirley Temple coloring contest was put over for "The Bluebird" by Manager Pete Egan and publicist George Shaffer at the Palace, Calgary. Contestants were obliged to purchase the coloring book at one of the cooperating stores and color three or more drawings for prizes. Window displays were devoted to the contest well in advance in addition to picture plug.

On "Charley McCarthy Detective," one of the highlights was the scene mat and story that was planted in a local radio magazine which was distributed gratis weekly by station and covering Calgary and surrounding districts. Also tarp was made with Chase and Sanborn for window displays, five and ten featured the McCarthy dolls and suckers.

"LET'S HEAR FROM YOU"

Bannan Cracks Ace Window
With "Allegheny" Display

The gas company windows on Main street in Van Wert, Ohio, are the hardest to crack, writes George Bannan, in describing how he finally landed the display space with an exhibit of antiques on "Allegheny Uprising." What did the trick included flirt lock guns some six feet long, an early wooden pistol, Indian tomahawk, buckskin ammunition bags with powder horns, arrow heads, etc. All the items were placed on a board, four feet by 10, which occupied the entire window, to create more attention than anything similar Bannan has yet used.

Libraries and book stores were covered by cards, pictorial sheets placed in the high school and YMCA. For a gift, George placed a sign on an old cigar store Indian in a popular smoke shop. Copy read, "See me and all my tribe in," etc.

"LET'S HEAR FROM YOU"

Waltmon Ties Pilgrimage
To Theatre Showings

The annual Spring Pilgrimage, in Columbus, Miss., wherein owners of historical homes open their residences to visitors from all over the country, was tied in to his program by Manager Burgess Waltmon, at the Princess via a single show the day ahead, in form of a fashion exhibit of the past. Local girls, wearing ante-bellum costumes which were a part of the festivities, appeared in their costumes, the program arranged by Waltmon being in keeping with the event.

Entitled "Garden Fete," the Round Tabler promoted some 60 girls to take part, at no extra expense to the theatre, the proceedings stressed in all the newspaper publicity, including front page mentions.

"LET'S HEAR FROM YOU"

Hosts Ehrlich's Family

Since the daughter and granddaughter of Dr. Ehrlich are residents of Waterville, Maine, Round Tabler Jim O'Donnell succeeded in having them accept invitation to attend opening of that picture at the M. & P. Haines theatre. Interview was also granted the theatreman which was good for story in local paper in which title and theatre were prominently mentioned.
A New Triumph for Andy Hardy!

Son, the papers all say you've done a mighty fine thing in this new movie "The Mischievous Young Tom Edison"!

Do you think Oklahoma City will like it mom?

You mean Polly Benedict... don't you?

I'm sure everyone will like it ANDY!

We're all proud of Andy Aren't we?

Starts Tomorrow!

You'd never dream a picture could be so good... so full of entertainment that it has everything... laughs, thrills, drama! It's going to be an exciting new event for you!!

Mickey Rooney

"As the Mischievous Young Tom Edison"

FAY with GEORGE Bainter-Bancroft

Criterion

(Above) Emphasis on the dramatic angles by use of the diamond shaped panels was the highlight of this 140 lines on 3 col. display. In neat balance of type and masses for the date at Warners Hipp, Cleveland. Adman Jack South is credited by Manny Pearstein for the layout.

(Below) Repetition as noted here even to the theatre slug was tied to the title in the third week holdover on "My Son" at Loew's Stillman, Cleveland, by adman Milt Harris, who doesn't come from Walla Walla. Size: 80 lines on 2 col.

(Above) Following out the suggestions of W. B. Shutter, general manager, Oklahoma City Standard Theatres, to soften up the date with an Andy Hardy tiein, the Patchen-Basil-Burge backfield got together an ad campaign represented by this 110 lines on 3 col., to put "Edison" over at the Criterion. Family shot from a Hardy picture supplied the background with the balloon copy furnished by the theatremen.

(Right) The 50 lines on 2 col., used as an opening day announcement for "Strange Cargo" at the New York Capitol, capped the Oscar Doob advance campaign in which the date was sold through a series of pictorial layouts of the stars mortised for theatre and date panels.
LIN SULLIVAN has been promoted to assistant manager of the newly reopened Stanley-Warner Grand.

NICK COSTON will direct the renovated Vogue Theatre in Kenosha for Standard Theatres.

J. C. HOLLOWAY manager of both local theatres, in Lexington, N. C., has resigned to go to Newton where he has purchased and will operate an independent theatre. J. C. CARTLEDGE, manager of the State at Salisbury will succeed Holloway.

STAN ANDREWS is now managing the Royal Theatre in Guelph, Ontario, Can.

LOU VOGEL has joined Premium Promotion Syndicate as direct representative and manager of the western Pennsylvania and eastern Ohio territory including West Virginia and western Kentucky.

ROY BRUDE manager of the Chicago Theatre, Chicago, has resigned to take over the operation of a new recreation center in East St. Louis.

WILLIAM EVANS has been named manager of the St. John theatres in Centralia and Chehalis, succeeding the late CECIL GWINN. FRED CONRAD continues as manager of Swim's Montesano theatre.

NESTOR AUTH assistant manager of the Bijou Theatre, New Haven, to the same post at Loew's, in Akron, with SAL DEMANO of Boston, replacing him at the Bijou.

WALTER F. DAVIS is now managing the Randolph Theatre, in Randolph, N. Y.

NAT RUBIN has become manager of the Frolic Theatre, in Philadelphia, replacing CY COHEN, resigned.

WILLIAM McGRAW has bought the Manson Theatre, Manson, Ia., from W. H. SMITH.

HENRY FALK has opened his new house at Oshawa, Ontario.

J. A. BECKER will supervise the remodeling of the Granada Theatre, Independence, Mo., one of the Associated Theatres.

SUVERN ALLEN has been promoted to manager of the Strand, Spartanburg, S. C.

DAVE GARVIN has been transferred to the Forsythe, Winston-Salem, N. C.

RICHARD CYRIL, weight seven pounds, born to Mr. and Mrs. Cy Maier, on Tuesday, April 9th. Daddy manages the New Hilo Theatre in Hilo, Hawaii.

JOHN FIRNKOESS manager of the Fabian Paramount Theatre in Staten Island has been promoted to city manager to supervise the Fabian holdings in Middletown. GEORGE TRILLING, manager of the Ritz Theatre, in Port Richmond, has been promoted to circuit booker and will make his headquarters in the home office. ALEXANDER DE FAZIO, now assistant manager of the St. George Theatre will take over the reins of the Strand, in Grand Kills. ARTHUR LANE, manager of the Strand in Great Kills, goes to the liberty, in Stapleton and E LIHU GLASS, manager of the Liberty in Stapleton, has been appointed manager of the Paramount to succeed Firnkoess.

WILLIAM McGRAW who operated a theatre in Lake City, Iowa, is now the owner of the Manson in Manson, Iowa.

GEORGE F. LAW formerly with Universal in Winnipeg, has moved to the Biltmore Theatre in Toronto, Canada, which house he is now managing.

JOHN BROUMAS is now managing the Orpheum Theatre, in Connelsville, Pa.

ERWIN FOY will open his new theatre at Renton, Wash., early in May.

BILL EVANS has been named manager of the St. Johns Theatres at Centralia and Chehalis, Wash., succeeding the late CECIL GWINN.

NORMAN GOODWIN has announced the opening of his new Lake Theatre, Lake Oswego, Ore.

HOWARD JOHNSON is now managing the Granada Theatre, in Portland.

IRVING DONIGER has closed a long term lease on the Liberty, in Newark, N. J.

FRED MERCY, SR. will begin construction on his 16th theatre in the eastern Washington territory early in May.

Promote Top Dates
In O’Connor Drive
(Continued from page 73)
for extra newspaper publicity, which resulted in special columns and editorials. Newark newspapers gave much publicity to picture's showing at Proctor's, Newark, where Manager Bob Ungerfeld also arranged for numerous book-store tie-ups. At the Coliseum, A. E. Armstrong, manager, had huge book ballyhoo with stunt man walking inside of replica of book.

"Gulliver's Travels" resulted in many tie-ups to attract juvenile trade. J. Goldberg, manager of the Shore Road, tied in with Home-Talk local weekly, for coloring contest. At the Jefferson R. Rockwell, manager, in co-operation with a macaroni company, gave away free Gulliver model stages. The Uptown, R. Kramer, manager, in connection with drug store, gave away Gulliver glasses. During John J. O'Connor month, the Yorktown, Millard Ochs, conducted a beautiful child contest in neighborhood, winners being judged from photos. The Broad, James Cordlin, manager, went after juvenile trade by giving away, "mystery funnies" at kiddy parties. David Levin of the State made book store tie-ups on "Northwest Passage," giving away books as prizes. The Palace at Trenton, H. Josephick, manager, received much extra publicity on "Earl of Chicago." At the Alhambra, Herbert Heintz, manager, tied in with shoe store on several pictures for give-away of shoes. Manager J. B. Anderson, Rivoli, New Brunswick, received much extra space in papers when for "Seventeen," opening day, he admitted any boy or girl free, who was just 17. The State, at Trenton, Walter Grove, manager, promoted free ads in Rider College New and local Italian newspaper, for several of the shows.

The handling of all this publicity and exploitation was directly under the supervision of Harry Mandel, head of the RKO theatres publicity and the press agents for the various divisions, who include Fred Hercowitz, Ed Sneiderman, Pat Grosso and Maurice Harris.

<table>
<thead>
<tr>
<th>APPLICATION FOR MEMBERSHIP</th>
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<tr>
<td>MANAGERS' ROUND TABLE</td>
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<td>Rockefeller Center, N. Y.</td>
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<tr>
<th>Name</th>
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Absolutely No Dues or Fees
On this and the following page appears an alphabetical index of the titles featured in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number current to the date of publication and indicates the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Melody-Melodrama by Mel.-Com., Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.
Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is a 1937-39 or 1940 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is officially given by the Warner Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figures is indicated and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBUS

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<tr>
<td>Two Fisted Rangers</td>
<td>Charles Starrett - Lars Gray</td>
<td>Jan, 4,1940</td>
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<tr>
<td>(U-Boat 29) (D)</td>
<td>C. Veitch-S. Shaw-V. Nelson</td>
<td>Dec, 7,1939</td>
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COLUMBUS

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<td>Arizona</td>
<td>Jean Arthur - Mr. Brown</td>
<td>Apr, 5,1940</td>
<td>75 Min</td>
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<tr>
<td>(Another This Man G)</td>
<td>Myron Loy - William Powell</td>
<td>May, 16,1940</td>
<td>75 Min</td>
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<td>(Exploitation: Dec, 2,1939, p. 73; June, 24,1940, p. 58; Nov, 5,1940, p. 70)</td>
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### The Release Chart - Cont'd

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<th>Title</th>
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<tr>
<td><strong>Coming Attractions</strong></td>
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<td>Creaked Rod, The</td>
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<td>Deciders Don't Tell</td>
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<td>Goodyear Oily</td>
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<td><strong>PRODUCERS DISTRIBUTING CORP.</strong></td>
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<td><strong>Gold Star Melters</strong></td>
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<td>Walt Disney</td>
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<td>One of the Fewest</td>
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<td>Swift Justice</td>
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<td><strong>REPUBLIC</strong></td>
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<td><strong>Arizona Kid, The (G)</strong></td>
<td>Roy Rogers, George Hayes</td>
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<td></td>
<td>Sept., 25, 39; Oct. 1, 39</td>
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<td></td>
<td><strong>Call of the Caves (G)</strong></td>
<td>Roy Rogers, George Hayes</td>
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<td>Sept., 21, 39; Oct. 6, 39</td>
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<td><strong>Covered Wagon, The (G)</strong></td>
<td>Roy Rogers, George Hayes</td>
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<td>Sept., 25, 39; Oct. 1, 39</td>
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<td><strong>End of the Trail (G)</strong></td>
<td>Roy Rogers, George Hayes</td>
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<td>Sept., 25, 39; Oct. 1, 39</td>
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<td></td>
<td><strong>Lake Placid, The (G)</strong></td>
<td>Roy Rogers, George Hayes</td>
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<td>Sept., 25, 39; Oct. 1, 39</td>
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<td><strong>The Lawless Valley (G)</strong></td>
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<td>Sept., 25, 39; Oct. 1, 39</td>
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<td></td>
<td><strong>Zane Grey Wagon (G)</strong></td>
<td>Roy Rogers, George Hayes</td>
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<td>Sept., 25, 39; Oct. 1, 39</td>
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**NOTE:**

- Dates are from the release dates of the movies.
- Movies listed are in order of release.
- Data includes title, star, release date, running time, and review details.
### THE RELEASE CHART—CONT'D

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
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<th>Reviewer</th>
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<tbody>
<tr>
<td>Fugitive (G)</td>
<td>Cagney</td>
<td>June 16, '40, p. 77.</td>
<td></td>
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<tr>
<td>All This and Heaven Too</td>
<td>Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler</td>
<td>June 20, '40, p. 55.</td>
<td></td>
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**Warner Brothers**

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td><em>Roads End Kids on Dress</em></td>
<td>425</td>
<td>June 16, '40, p. 75.</td>
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<tr>
<td><em>Private Lives of Elizabeth and Essex</em></td>
<td>402</td>
<td>June 16, '40, p. 75.</td>
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<tr>
<td><em>Stir of Life</em></td>
<td>419</td>
<td>June 16, '40, p. 75.</td>
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<tr>
<td><em>Pride of the Blue Grass</em></td>
<td>418</td>
<td>June 16, '40, p. 75.</td>
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<tr>
<td><em>Essen, The</em></td>
<td>401</td>
<td>June 16, '40, p. 75.</td>
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<tr>
<td><em>Bette Davis - Errol Flynn</em></td>
<td>400</td>
<td>June 16, '40, p. 75.</td>
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<tr>
<td><em>Casablanca</em></td>
<td>399</td>
<td>June 16, '40, p. 75.</td>
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**Comedia Attraction**

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td><em>The Sad Waltz, The</em></td>
<td>July 15, '40</td>
<td>67.</td>
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</table>

**OTHER PRODUCT (FOREIGN)**

<table>
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<th>Title</th>
<th>Reviewer</th>
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<tr>
<td><em>Arlene</em></td>
<td>Royal Dowl</td>
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<td><em>Face Behind the Spear, The</em></td>
<td>Griffith jars</td>
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<td><em>George and Margares</em>, M.</td>
<td>Maria Lohr</td>
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<td><em>Hidden Manes, The</em></td>
<td>Otto Kruger</td>
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<td><em>Just Like a Woman</em></td>
<td>Gertrude Michael</td>
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<tr>
<td><em>Kati</em></td>
<td>Danielle Darrieux</td>
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<td><em>Lest Desire</em></td>
<td>Raizel Fredman</td>
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<tr>
<td><em>Let Go</em></td>
<td>Gertrude Farney</td>
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<td><em>Life at the Verdi</em></td>
<td>Fosco Ginzburg</td>
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<td><em>Lost on the Western Frnt</em></td>
<td>Paul Canovaugh</td>
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<td><em>Marcello</em></td>
<td>Pierre Ruelle</td>
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<td><em>Maya</em></td>
<td>Lita Luna</td>
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**STATE TIMES**

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**MOTION PICTURE HERALD**

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<tr>
<th>Title</th>
<th>Date</th>
<th>Reviewer</th>
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### Theatres

- **The South Factorys, Cheap Power.** The greatest opportunities in the motion picture business are here. Let us promote a theatre for you in this glorious land. FRANK DOWLER COMPANY, Chattanooga, Tenn.

- **FULLY EQUIPPED THEATRE FOR SALE OR LEASE.** Town of fifteen hundred. New York State. Write BOX 1272, MOTION PICTURE HERALD.

- **THEATRE AND EQUIPMENT FOR SALE REASONABLE.** J. A. HOWELL, Draper, Utah.

- **DOUBLE PARKING DRIVE-IN THEATRES, 20% more efficient.** Exclusive territorial rights, to build under improved patent, for sale on cash and royalty basis. LOUIS JOSSEMER, Architect, 506 Republic Bldg., Houston, Tex.

- **THEATRE FOR RENT. TOWN 2,000. RELIABLE, EXPERIENCED RENTER WANTED.** Residence 416 North Carroll, Mt. Carroll, Ill.

- **THEATRE WANTED NEW ENGLAND. POPULATION 4,000 TO 10,000. BOX 1275, MOTION PICTURE HERALD.**

- **FOR SALE OR LEASE, MODERN NEIGHBORHOOD THEATRE, CENTRAL NEW YORK.** Real opportunity for small investment, BOX 1276, MOTION PICTURE HERALD.

- **WANTED MOVIE THEATRE WITHIN 200 MILES NEW YORK CITY TO RENT.** F. BRAUN, 735 W. 177th St., New York City.

### Printing Service

- **NEW! DIFFERENT! BEAUTIFUL FOUR-PAGE LITHOGRAPHED PROGRAM FULL OF NEWS AND PICTURES OF HOLLYWOOD. SPACE PROVIDED ON PAGES 2 AND 3 FOR YOUR COMING ATTRACTIONS. INTRODUCTORY PRICES, $1.65 PER THOUSAND, F.O.B. CHICAGO. WRITE "MOVIE-NEWS," 128 HYDE ST., SAN FRANCISCO, CALIF.**

- **$1 EACH-250 LETTERHEADS, ENVELOPES, STATEMENTS. STUMPRINT, SOUTH WHITNEY, IND.**

### New General Equipment

- **TWELFTH ANNIVERSARY SALE-15" ELECTRIC CLOCKS, $8.95; MICROPHONE, AMPLIFIER, LOUDSPEAKER COMBINATION, $39.30; 2,000' ALUMINUM REELS, $1.57; SOUND SCREENS, 1,950'S; BAUSCH & LOMB LENSES, $6.95. ALL BRAND NEW FROM OUR JUBILEE CATALOG. S.O.S. CINEMA SUPPLY CORP., NEW YORK.**

- **HAPPY EXHIBITORS BUY THE S.O.S. WAY—NEW SOUND, PROJECTORS, LAMPS, AIR-CONDITIONING, WHATEVER'S NEEDED. PRICES LOW—PAY AS YOU GO. S.O.S. CINEMA SUPPLY CORP., NEW YORK.**

- **NEW BLOWERS, WASHERS, VARIABLE SPEED PULLEYS, WHOLESALE. SOUTHERN AIR, 45 WALTON, ATLANTA, GA.**

- **$10 MONTHLY PUTS THE LATEST ELECTRIC TICKET REGISTER IN YOUR BOX OFFICE-6 YEARS TO PAY. WRITE S.O.S. CINEMA SUPPLY CORP., NEW YORK.**

- **BUY AIR-CONDITIONING NOW—PAY LATER FROM EXTRA EARNINGS THIS SUMMER. WRITE FOR CATALOG ON BLOWERS, MOTORS, COOLERS, WASHERS, DIFFUSERS, GRILLES, SHUTTERS. S.O.S. CINEMA SUPPLY CORP., NEW YORK.**

### Positions Wanted

- **PROJECTIONIST, SOBER, RELIABLE, EXPERIENCED, MODERN MACHINES AND SOUND. REFERENCES. BOX 1277, MOTION PICTURE HERALD.**

### Books

- **MOTION PICTURE SOUND ENGINEERING—547 PAGES; ILLUSTRATED; COVERS EVERY PRACTICAL METHOD AND PROCEDURE IN PRESENT-DAY SOUND ENGINEERING. LEADING ENGINEERS EXPLAIN EVERY DETAIL OF APPARATUS AND ITS ARRANGEMENT, WITH DIAGRAMS, TABLES, CHARTS AND GRAPHS. THIS MANUAL COMES STRAIGHT FROM THE WORKSHOPS OF THE STUDIOS IN HOLLYWOOD. IT IS INDEispensable TO EVERYONE WORKING WITH SOUND EQUIPMENT. PRICE, $6.50 POSTPAID. QUIGLEY BOOKSHOP, ROCKEFELLER CENTER, NEW YORK.**

- **NEW 567 PAGE BOOK ON AIR CONDITIONING BY CHARLES A. FULLER, AUTHORITY ON THE SUBJECT. AVAILABLE FOR THEATRE OWNERS CONTEMPLATING ENGINEERING CHANGES. BOOK IS CLOTH BOUND WITH INDEX AND CHARTS AND COVERS EVERY BRANCH OF THE INDUSTRY AS WELL AS CODES AND ORDINANCES REGULATING INSTALLATION. ORDER NOW AT $4.00 A COPY POSTPAID. QUIGLEY BOOKSHOP, ROCKEFELLER CENTER, NEW YORK.**

- **RICHARDSON'S BLUEBOOK OF PROJECTION.** A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, ROCKEFELLER CENTER, NEW YORK.

### 1940 Edition of Fame Edited by Terry Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide to box office champions. Send your order today with check or money order for $1.00. QUIGLEY BOOKSHOP, ROCKEFELLER CENTER, NEW YORK.

### Bookkeeping System

- **THEATRE MANAGEMENT RECORD AND TAX REGISTER. THIS NEW ACCOUNTING SYSTEM IS THE FINEST BOOK OF ITS KIND EVER MADE AVAILABLE TO AN EXHIBITOR. IN ADDITION TO BEING COMPLETE IN EVERY RESPECT, IT IS SIMPLE—SO MUCH SO THAT IT IS NOT NECESSARY TO HAVE HAD BOOKKEEPING EXPERIENCE IN ORDER TO KEEP AN ACCURATE, COMPLETE AND UP-TO-THE-MINUTE RECORD OF THE BUSINESS OF YOUR THEATRE. THE INTRODUCTORY PRICE IS ONLY $5.00 POSTPAID. QUIGLEY BOOKSHOP, ROCKEFELLER CENTER, NEW YORK.**
Well Joe!

I've put in that pair of
"One Kilowatt" arcs

• Believe me, they are the real thing. These low wattage High Intensity arcs mean a lot to the small theatre.

You ought to see the difference in my screen light—I wouldn't have believed it possible.

Do my patrons notice it? You bet they do! I defy anyone to put on a better show either in color or black and white.

And you'd be surprised, Joe, how little it costs to install and operate these new arcs. It's the best investment I've made in a long time.

You'd better get on the band wagon!

High Intensity Carbon Arc Lamps

supply all the spectral colors in essentially even balance. That is why they give true color reproduction.

The words “National,” “Suprex” and “Orotip” are registered Trade-Marks of National Carbon Company, Inc.
Great Praise from Great People for a Great Picture!

"THE BISCUIT EATER"
"Any picture that goes so deeply into the hearts of all human beings is a notable achievement."

Cecil B. DeMille

"THE BISCUIT EATER"
"I say it's great... it takes me back to my own boyhood!"

Gary Cooper

"THE BISCUIT EATER"
"Orchids to 'The Biscuit Eater' — man's best flicker about man's best friend."

Walter Winchell

"THE BISCUIT EATER"
"The Biscuit Eater' is one of the most touchingly beautiful pictures I have ever seen."

Frank Capra

"THE BISCUIT EATER"
"The charm and simplicity of this story of two boys and a dog are unusually delightful and human. Congratulations for something decidedly different and long needed."

Samuel Goldwyn
Which Do You Want—Building or Advertising Appeal? .......... 10

Art Section:
  Front Designs: Three Original Treatments ................. 11
  Princess Theatre, Sault Ste. Marie, Ont. ................. 14
  Illustrating: Showmanship Out Front .................. 17

Front Planning to Get Effective Advertising Display .......... 19
Be Equipped to Use Effective Attraction Copy ............... 20
Beauty and Long Life in Shadow Box Construction .......... 22

DEPARTMENTAL FEATURES

Air-Conditioning Trouble Charts .......................... 24
The Theatre Toilet Room: Its Service and Maintenance .... 27
Carpeting to Get Rid of That Lobby "No-Man's-Land" ....... 28
Schlanger on Theatre Form; Potwin on Acoustics .......... 31
About People of the Theatre ................................ 32
Projection Room Planning for Extremely Small Theatres .... 35
F. H. Richardson's Comment ............................... 40

MAY 4, 1940
Popularity is earned. International Chairs have received public favor through merit alone. Greater comfort—greater beauty—greater value—minimum maintenance—greater structural features account for their popularity. All welded steel construction; Freedom from exposed nuts and bolts; Hingeless seat suspension; Upholstered backs without tacks; Floating comfort seats; Exceptional durability; Formfitting postures; Exclusive designs and color.

Before you buy any chair, see—compare—test International. You'll be glad that you did.

INTERNATIONAL SEAT CORP.
UNION CITY
INDIANA

"The chair that has revolutionized seating."

International
MODEL 650 PV

CHAI RS

"Spreading Comfort To Millions"
You'll be surprised at the beauty of Cyclex

PROJECTION

The brilliant white light of Cyclex produces a picture of great definition and color contrast due to the particular quality of the Cyclex light. It cannot be appreciated until you have seen it in your own theatre.

*Cyclex CANNOT BE IMITATED.* It is manufactured under U. S. and foreign patents owned and controlled by the C. S. Ashcraft Mfg. Corp.

Cyclex is a complete system of motion picture light projection.

NO GENERATORS
NO RECTIFIERS

Cyclex produces MORE SCREEN LIGHT AT LESS COST than is possible by any other method.

The Cyclex PROJECTION LAMP

Produces High Intensity Light, Steady, Uniform Illumination, Minimum Aperture Heat

DISTRIBUTED BY

Independent Theatre Supply Dealers from Coast to Coast
In Canada by Dominion Sound Equipment, Ltd., Montreal, Quebec
In Foreign Countries by Distributors of Western Electric Microphonic Sound Systems

C. S. ASHCRAFT MFG. CO. 47-31 35th Street, Long Island City, N. Y.
Evaporative Type Cooling Unit

A SELF-CONTAINEDcooling unit, employing the evaporative method of heat absorption, has been brought out by the S. O. S. Cinema Supply Corporation of New York. It has been developed to be placed in any relatively small area, such as a projection room, lobby, in a balcony or in toilet rooms. Where necessary for proper cooling effect, several units may be placed together. This equipment is available in units ranging in capacity from 3,500 to 22,000 cubic feet of air per minute, recirculating 4 gallons of cooling water per minute. Each unit is equipped with a rotary atomizer, and a fiber filter chemically treated to eliminate odors and pollen.

S. O. S. also announces the issuance of new pieces of descriptive literature on their multi-cellular horn system, screen, sound systems and heads, and projection lenses.

Display and Traffic Equipment

A LOOSE-LEAF booklet devoted to theatre art metals, for display frames, lobby posts, push bars, ticket booth shutters, speaking tubes and metal letters, is available from the Decorative Metal Products Company of Detroit. The display frames in this line are of solid aluminum with bronze hinges, or frames of bronze, stainless steel or chrome may be specified. Lobby posts are of either chrome or aluminum.

MIDDLE WEST

Evaporative Type Cooling Unit

A NEW color chart on Formica, laminated synthetic finishing material, has been issued by The Formica Corporation of Cincinnati. Available in practically all standard colors, Formica is also obtainable in simulated marble finishes, and simulated linen and simulated wood finishes.

District Office Changed

THE DISTRICT office of the Century Electric Company in Chicago, has been removed to 600 W. Van Buren Street, according to an announcement of the company, who are manufacturers of a complete line of motors as well as of motor-generators, with general offices located in St. Louis.

A Section of Motion Picture Herald
FORMICA is colorful and attractive when used on theater doors and lobbies. Almost any color or combination is available and the widest variety of decoration in designs inlaid in one color over another, or metal inlaid on color can be had. The striking beauty of these doors has made them very popular with the leading theatrical architects like John Eberson, who designed the doors on the Washington Theatre shown in the pictures.

Formica is very hard and durable; it is stable in color; it is much easier cleaned with less polishing than are metal doors. Hundreds of new and remodeled theaters have installed these doors in the past few years and in many of them the material was used also for lobby wall covering, box office panels, etc.

Let us send you the facts.

The Formica Insulation Company, 4654 Spring Grove Avenue, Cincinnati, Ohio

FORMICA FOR BUILDING PURPOSES

BETTER THEATRES: May 4, 1940
These Durkee houses are now equipped with Heywood Chairs.

In Baltimore

Ambassador Arcade Avon Belvedere Boulevard Edgewood Forest Fulton Garden Grand Gwynn Linwood McHenry Northway Patterson Red Wing Senator State Waverly

State at Havre de Grace Circle and Republic at Annapolis

Again...

DURKEE Selects HEYWOOD!

The F. H. Durkee Enterprises of Baltimore enjoys a national reputation for their alert, progressive operation and well appointed houses. These famous showmen know equipment; know construction; know style; know too, that comfort pays dividends at the box-office. That the Durkee organization should select Heywood Streamline Seating for so many of their theatres is a definite, tangible tribute to the quality, construction, and style of these swanky, comfortable chairs. May we tell you about them in detail?

Heywood-Wakefield

Established 1926

GARDNER

MASSACHUSETTS

-To the left, a glimpse of the SENATOR in Baltimore. This beautiful, modern house was designed for the F. H. DURKEE ENTERPRISES by Architect John J. Zink. 1,144 Heywood Streamline Chairs were installed. They were upholstered in a striking, colorful combination of Coral crushed mohair on the backs and jet Black Redo on the seats.
SMPE Turns Its Light on Exhibition

IT IS conventions of the Society of Motion Picture Engineers like the latest one that demonstrate how closely the interests of such a group are linked to the practical affairs of theatre operation. The connection is always there, but the Atlantic City meeting in April made it clearer than usual. Even the prominent attention given television, which represented an entirely proper desire to keep well up with technical developments, more indirectly, to the industry, was given a rather practical turn theatre-wise, while projection had a field day.

In discussing "the general outlook" for television, T. F. Joyce appeared to be addressing directly the people who are primarily concerned with their investment in theatre structures and equipment. Advertising director of RCA, Mr. Joyce painted a bright picture of television as the coming handmaiden of motion picture exhibition, taking the theatre-going public to the studios to watch picture-making, interviewing the stars, attending previews and premieres—yes, and bringing "trailers" right into the home! Even if things don't work out that way, such prophecies are constructive; the motion picture exhibitor has no basis as yet for a fear of television, but he will worry, so any prognostications on the cheerful side should be immediately beneficial.

The projection session burst through the generous limits given it by the convention schedule. Expected to take one morning, it continued through an afternoon, opposed to be devoted to boardwalking. There were papers by practical projectionists as well as "laboratory fellows."

Obsolete Equipment

T. P. Hover, who works in a theatre in Lima, Ohio, had a paper on projection hazards in which he blamed obsolete equipment quite as much as negligence of management and staffs for the unsafe conditions that may be found here and there. He also pointed out that inadequate projection room layouts were prime causes of accidents and projectionists' illnesses, which ultimately cost the theatre operator money, either in inefficiency or compensation.

Unquestionably, Mr. Hover put his finger on a matter of the utmost practical importance to the exhibitor which is nevertheless constantly overlooked because of preoccupation with the more superficial aspects of operating economy. There are one or two notable exceptions, but the rule is that obsolete equipment, producing low-grade results, also is expensive in the long run.

The SMPE itself has provided standards for guidance in planning and wiring the projection room, and in general the newer theatres provide a safe, efficient, commodious workshop for the projection staff. But plenty of the old theatres, even though remodeled to present quite handsome public areas, have projection rooms below the requirements. Mr. Hover particularly mentioned those of novel accepted practice, while the increasing establishment of extremely small theatres, many of them in little towns and characteristically in existing commercial buildings, is tending to nullify the efforts of the industry to reduce theatre hazards and to create better projection facilities generally. The scheme submitted in the Modern Projection department in this issue, as a basis for the planning of projection rooms in such small theatres, is offered specifically in response to this situation.

Projectionist's Role

Doubtless for the first time in the SMPE's career (and this was the 46th semi-annual convention), the projectionist was drawn into the activities of theatre planning in a paper addressed directly to him by a theatre architect. Ben Schlanger, who is chairman of the committee on theatre design, pointed out that although the projectionist is not likely to be able to influence much that the architect does, he can advise concerning the provision of facilities that will directly affect his work, and more especially can he bring to the attention of the management, conditions in an existing theatre which impair picture presentation. Mr. Schlanger cited screen size, position, illumination, masking and borders as critical points for the projectionist to watch for the purpose of suggesting changes that would effect improvement.

Somewhat along the same line, Harry Rubin, Paramount supervisor of projection, placed among the duties of circuit projection heads, the examination of the blueprints of theatre projects so that hazards,
inefficient arrangements, and technical mistakes may be eliminated before, rather than after, the theatre is built.

**Audience Noise**

Expressing, in a sense, the new interest that Hollywood is taking in the way its product is offered to the public, W. A. Mueller of Warner Brothers, described the volume problem raised by audience noise. Traffic up and down aisles and along rows, shuffling of feet, whispering, etc., creates noise of a level amounting, according to tests he had made, to about 8 decibels, which, he pointed out, represents a substantial portion of the total sound volume sensible to the human ear (something like a third for the general run of people).

He urged theatre operators to make every effort to eliminate all equipment noise in order to counterbalance audience noise. He might have added, but didn’t, that audience noise itself is least when the customers can see the screen without going through neck calisthenics, and when they can breathe and sit comfortably. Also when they are not bored by the picture—but that’s another story.

In the April issue of *Better Theatres*, W. B. Rayton of Bausch & Lomb was reported as saying that cleaning of the new coated projection lenses should be done at the factory. In a paper at the SMPE meeting on these lenses, Dr. Rayton indicated that they could be in service about six years, according to present observations, before cleaning of the lenses internally would be necessary. While the Super-Cinephor lenses are now coated, he said that a cheaper series of uncoated lenses (the Cinephor f. 2) had also been issued. This is not an anastigmat type, as is the coated Super-Cinephor.

**Sound Planning**

One of the most impressive of the papers dealing directly with the practical interests of Exhibition, was that of Charlie (otherwise known as C. C.) Potvin. Emphasizing the importance of planning for good sound and of distributing materials most efficiently, he urged greater control of auditorium cubage as a means of simplifying the acoustic problem. He called the auditorium “the most expensive single unit of the sound transmission system.”

The shaping of walls and ceiling to control sound reflections (and this enters into the reduction of total cubic contents of the auditorium as well) can follow many forms, he pointed out, that have decorative value. Among the devices cited were angular and spayed forms, running either vertically or horizontally. Horizontal convex curves are also of value, and a projection of only about an inch to the running foot is sufficient, Mr. Potvin said, for such angular or curving surfaces, in most instances.

With architectural shaping to control reflections, acoustic correction materials can be used with maximum efficiency, he continued, with the materials so distributed that reflection is toward absorbent surfaces.

As to control of cubage, Mr. Potvin declared that this was most difficult in the case of single-floor auditoriums, easiest with balcony houses. This is due to the fact that balcony houses provide a greater amount of dispersion of sound at the rear. He pointed to the prospect, however, that the cubage of single-floor auditoriums will be readily reduced by the introduction of ceilings which slope or step down somewhat rapidly at the rear and sides, and of walls which, instead of closing in toward the screen end, converge rather toward the rear of the auditorium.

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**Rounding Up Some of Those Attending the SMPE Convention**

- The Atlantic City convention of the Society of Motion Picture Engineers in April, was the 46th meeting of the organization. Pictured in these two mementos of the occasion are a fair share of the 200 who attended. Not all the subjects of the above study would stay put long enough to give their right names; at left, however: (Standing) Joseph Skelly, du Pont; C. S. Ashcraft; C. S. Ashcraft Manufacturing Company; Oscar Neu, Neumada Products; Sylvan Harris, SMPE manager; Harry Strong, Strong Electric; George Friedl, International Projector; D. L. Hyndman, Eastman; E. T. Jones, RCA; N. D. Golden, chief U. S. Motion Picture Division; E. S. Smeley, Altec; E. A. Williford, National Carbon and head of the SMPE; R. Brady, Eastman; C. E. Hamann and J. J. Langyai, General Electric; Max Batel, RCA; Herbert Griffin, International Projector; L. A. McNabb, Bell & Howell.

*A Section of Motion Picture Herald*
My Competitors proved to me... It Pays to Modernize with a Pittco Front

"I watched my competitors modernizing. Saw business slipping away from me as new and remodeled theatres kept taking my customers one by one. I had thought that my reputation and the quality of the entertainment I provided were enough to insure my continued success. But I can see now that if theatre-goers don't like the outside of your theatre, they just won't come inside. And that's why I'm going to remodel my theatre with a Pittco Front. I want to be sure that I get my share of the entertainment business."

When you remodel your theatre, see your architect to assure an economical, well-planned job. Our staff of experts will gladly cooperate with him in planning a Pittco Front to suit your needs. And remember, you can use the Pittsburgh Time Payment Plan—just 20% down, and the balance in easy monthly payments.

Send the coupon... today... for our new Store Front Booklet, packed with interesting photographs, facts and figures about Pittco Store Fronts.

At the New York World's Fair, see the miniature Pittco Store Fronts in the Glass Center building and the full-size Pittco Fronts of the Avenue of Tomorrow in the Forward March of America Building.
WHICH DO YOU WANT—

Building or Advertising Appeal?

On this decision depends a sound choice of modern or traditional front treatment, declares the theatre architect who here discusses application of each style

By BEN SCHLANGER

MORE AND MORE there are being erected motion picture theatre structures which possess facades that are architecturally suited to their surroundings. While these newer fronts are based on both traditional and modern architecture, in all cases their general scheme and treatment present a complete departure from tradition as it used to be applied to motion picture theatres.

They depart from tradition in one significant manner, and that is the refinement of advertising display. Marques are better formed and often are reduced in projection, while display frames are better distributed, leaving sufficient front surface available for architectural treatment.

Most of the recent theatre construction is to be found in other than the busier, transient city locations. The small towns, city suburbs and residential areas of cities are the places where most attention is being given to theatre design today.

In these instances, two factors stand out as being important influences in establishing theatre facade character. First it is recognized that in outlying districts street advertising need not be blatant to create patronage; and second, land costs permit greater frontage widths for the exclusive use of the facade.

It is almost impossible to create any daylight as well as at night. Toning down of displays and signs does not mean that the facade should be lifeless at night. On the contrary, there are innumerable architectural lighting schemes which can create refined attractiveness.

A theatre front today may very well be either modern or traditional in character. The approach to design, however, is different in each case. For example, in such traditional styles as Colonial, Georgian, Classical, etc., it is advisable, from a design point of view, to eliminate attraction advertising from a projected marquee. It is even best to avoid the conventional marquee altogether. It is also necessary to avoid large electric name signs, at least in their usual location. For the average situation, where electric signs and prominent attraction advertising may be desired, it would be better to use a modern design rather than to try to mix a period style with modern devices.

Further, the use of an inside, or lobby, ticket selling arrangement is preferable with the traditional design. Nor is an outside ticket booth always essential if the first set of lobby doors are made completely of glass, or almost all glass. Glass doors make an inside ticket counter visible and even attractive to people on the street.

Old Style, Modern Devices

In those instances in which it is felt that some electric sign display, changeable letter panels, and an outside ticket office, as well as a marquee are necessary, and when it is also desirable to obtain architectural character consistent with a traditional background, there is still another logical design approach. In such cases a modified and modernized Classical or Georgian design can be used. The theory of this design is to greatly simplify the traditional forms, even taking license to break away somewhat from the original forms; however, the original type of finish materials must be adhered to, such as brick, stone, wood, slate, copper, etc.

For example, you might have an extremely simple red brick wall treatment, trimmed for traditional purposes with a Georgian cupola or tower, or some other top piece. This would leave the lower frame...
Three Original Treatments

By Charles C. Burton
Architect and Engineer,
Paramount Theatre Service Corporation

Outlying Shopping District

The design on this page is based on one for which porcelain enamel was specified as the main facing material, but architectural glass would of course be as well adapted from a design point of view. Although no specific colors are mandatory, many combinations being as suitable, the following treatment indicates the effect intended by the designer: Buff or tan facing above red base and green wainscot, with upper facing fluted. Vertical sign of yellow glass supported by steel frame of decorative design. Marquee attraction panels yellow glass.
The above treatment, while suited in general character to a new theatre in a downtown section of a city, was developed with remodeling in mind, for the purpose of modernizing an old-style theatre to conform with business buildings of newer construction. Suggested specifications are: Facing in architectural glass or porcelain enamel, ground color pale blue, pilasters of a shade darker blue. Caps of pilasters and cornice painted gold. Ticket booth base cream-colored porcelain enamel or glass, or Formica. Over entrance doors, pale yellow opaque glass (such as Vitrolux), and fluted glass on rounded corners of ticket booth.
RESTRICTED RESIDENTIAL SECTION

The general features suggested in the design below are a capacity of 600, limited ground dimensions with 60-foot frontage, parking space in rear reached by driveway on side of building. Further, generous lounge provisions would be made, with these being placed (as is feasible in a community theatre) on the second floor, where they provide prominent features of the front treatment. The designer's front suggestions are: Dark blue architectural glass base with vermillion band above in glass or porcelain enamel. Parapet of glazed brick in buff. Ticket booth with vermillion glass base and light blue Venetian blinds. Attraction panels of cream-colored glass. Bronze (preferably) or aluminum display frames, recessed, with fluted glass panels underneath frames, in buff. Fluted glass panels also on corners of ticket booth.
MODERN REPLACEMENT


THE Princess theatre in Sault Ste. Marie, Ontario, owned and operated by Charles DePaul, had a good location and a steady patronage, but not enough seating; nor did it meet today's standards in style and plan.

It was a small theatre, only 31 feet wide, and any plan of expansion could not increase the seating appreciably by lengthening the building. Widening was considered but rejected. The existing building was not fireproof and major structural alterations would have necessitated fire-proofing the old portions including the roof. A new building was really required, and Mr. DePaul agreed that it was good business to wreck the entire theatre, even though this meant losing business while the new structure was being erected. Nothing remains of the old building except a portion of a wall at the south.

The new Princess seats nearly 1,000. The building is now 62 feet wide, with an average length of 138 feet. A stadium type floor was decided upon to give the maximum seating without the expense of a balcony. Except for space occupied by the projection room gallery, seating extends to front wall over foyer and lobby.

General Plan

The plan is irregular due to the front of the building being at an angle of 20° to the side walls. Entrance to the auditorium is by ramps at side walls to cross aisles. Except for the first three rows, the stadium is stepped. The edge of the stadium is 3 feet, 8 inches above the cross-aisle. Public rooms include a lobby 22 feet wide, with an average depth of 10 feet; a foyer 14 feet deep and extending across the building to ramps; and a lounge 30 feet wide and 9 feet deep. The lounge is down three steps.

Other rooms, under the stadium, include

A Section of Motion Picture Herald
men's and women's toilet accommodation, while the remainder of the space is used for a manager's office, an usher's room, and a storage room. The heating and air-conditioning equipment was placed under the stage.

The projection gallery is supported on the stadium. This contains a projection room 19 feet wide with an average depth of 11 feet, a rewind room with toilet, and a generator room. The projection gallery is of acoustical plaster.

The Front

The owner stipulated that the existing marquee, which was only a few years old, be reused; however, the marquee was modernized with Adler silhouette type attraction boards using flashed opal glass.

The front is of simple modern design in buff pressed brick relieved with darker brick. Below the marquee, however, the entire front is surfaced with Vitrolite structural glass to a height of 11 feet above the sidewalk. The color is mainly black, with some primrose and red.

There are six entrance doors with semi-circular glass panels. Jambs are splayed, permitting wider display boxes. The ticket booth is in Vitrolite—black trimmed with

[CONTINUED ON FOLLOWING PAGE]
REAR VIEW OF AUDITORIUM SHOWING STADIUM OVER LOBBY AND FOYER AREAS.

primrose and red—and a sanded panel below the deal plate has a sanded ship design.

Lobby and Foyer

The lobby is simple in design, with tan walls and an asphalt tile floor patterned in black and two shades of tan. Shadow boxes are located at each end. Gold neon in a plaster cove provides the lobby illumination.

The foyer has textured plaster walls and ceiling and a dado of three wood strips horizontally extending from the walls, up ramps, to the auditorium. Lighting is by plaster trough at lobby wall with orange amber neon, and ceiling slopes down to a "waiting room," or foyer lounge. Walls and ceiling are in three tones of tan and buff, graduated to the ceiling. The carpet is patterned, but predominantly red. There is a china drinking fountain with a black Vitrolite and mirror background.

The "waiting room" area is down three steps from the foyer, and at the steps between the two sections are two rectangular Vitrolite and mirror columns. On the wall opposite the steps is a simple plaster mantel. Carpeting in this foyer-lounge is burgundy. Walls are light mulberry, the ceiling eggshell. Lighting is from a trough over the mantel, and by torchiers.

The Auditorium

The auditorium is done in a colorful modern style, with walls (except at the proscenium) covered with red patterned velour from the wainscot to a frieze, or stripe effect along the upper edge. Pilasters are of blue velour, unpatterned. Rock wool is used behind all wall panels for acoustical treatment, and in some portions for insulation. The wainscot is of hard plaster painted in three graduated tones of red and trimmed with wood strips.

The treatment at the proscenium arch is in striking contrast to that elsewhere. Where the wall extends from the arch, a panel effect has been created in plaster painted white and with a block pattern in gold, harmonizing with the frieze along the upper edge of the side walls.

The ceiling, which is finished in hard plaster, is painted buff, for ground color. Given a stepped formation, rising to the rear of the auditorium, the ceiling is longitudinally divided by a plaque running its full length, so suspended as to form two light-troughs containing neon tubing.

The portion of the ceiling near the arch is 2 feet higher than normal and in this area is concealed luminous tubing providing a line of yellow light. This and the ceiling troughs are the sources of running light; house illumination is supplied by pilaster fixtures consisting in four half-spheres with plate-glass vertical fins.

The seating, arranged in three banks with two aisles, and employing the American Seating Company's "Bodiform" model, enters the color scheme boldly through the mohair back and leatherette seat coverings, which are coral.
ILLUSTRATING

SHOWMANSHIP OUT FRONT

The use of colorful patterns to give the whole front the ballyhoo touch, with the flash of a great “litho,” but in fine materials that lend quality to the treatment. This is the front of Ray Allison’s Rivoli theatre in Altoona, Pa., as recently remodeled, using Davidson porcelain enamel, and with an Artkraft porcelain enamel marquee, attraction advertising equipment, and extruded aluminum display frames, which it will be noted, are drawn into the entire front design.

Providing for eye-attracting “life” and attraction advertising with a narrow front on a busy city thoroughfare with many competing signs. This treatment is that of the Empire in Syracuse, which uses Adler attraction advertising equipment in a clever marquee arrangement and also across the entrance doors. The latter also is illuminated. Note use of 4-inch letters in combination with 10-inch letters; the Empire also employs 16- and 24-inch letters as advised by the copy. Also of interest is the location of the ticket booth, which leaves the relatively narrow vestibule clear for both traffic and view of vestibule poster and still displays.
A clever entrance area arrangement taking advantage of the corner of the building adjoining an alleyway. Though marquee attraction advertising space is minimized, sign letter design and illumination stand out, while poster and still displays are emphasized, both by their placement and the brilliant marquee soffit-vestibule ceiling illumination. The theatre is Wometco's new Center in Miami, Fla. The entire entrance area is finished in ceramic tile, with terrazzo floor in pattern following the splayed shape of the vestibule. Note the pier-like treatment of the tile-faced ticket booth.

Making advertising display the front, with marquee and vertical sign designed integrally, with weight (note the supporting marquee appears heavier than the sign) nicely adjusted to building proportions. Dominating even the name sign are the attraction boards, which provide plenty of space for variation of copy and also for perfect legibility and smash by the use of 24-inch letters as well as the smaller sizes. The theatre is the new Nortown in Flint, Mich., designed by C. Howard Crane. With wall construction behind the marquee in tan face brick, this front is otherwise constructed of Maul Macotta (concrete blocks faced with porcelain enamel), in tan above a green base, while columns are Chinese red. The neon illumination is red and green and white fluorescent.


Adding punch to the marquee attraction copy with poster provisions (Cinema theatre, Los Angeles, designed by S. Charles Lee), and descriptive matter in special space (Warner's, Fresno, Calif.). Both displays use Adler letters.

ILLUSTRATING Showmanship Out Front: continued
Showmanship OUT FRONT

Presenting in a group of articles, effective methods by which to implement the theatre front for complete fulfillment of its fundamental job of selling the show, with—

LIGHT • MARQUEES • DISPLAY

Front Planning to Get Effective Advertising Display

THE THEATRE FRONT, including, as it does, four elements, is the showman's first contact with his public. Like all first contacts, the impression created here in the mind of the prospective theatregoer is definitely a permanent influence working for or against the theatre. The four elements referred to are:

1) The front of the building above the marquee;
2) The marquee;
3) The attraction signs;
4) The display frames.

Each of these elements has its relation to the whole and contributes to the first impression of the prospective patron. The importance of the front of the building above the marquee depends to some extent upon the width of the street and the opportunity that the general public has to view the front of the theatre as a building.

The theatre marquee had first a utilitarian purpose: that of protecting the front, the ticket booth and the display cases, and the public from inclement weather. Also, it was a means of getting adequate lighting on the sidewalk and in front of the theatre.

The marquee attraction boards are perhaps the most important means of advertising that the theatre man has. They appeal to the pedestrian, as well as to the passengers of street cars, busses, and automobiles and afford an opportunity to create brilliance on the street, which in itself attracts attention.

Because of the various local ordinances, the width of marquees from building to curb is definitely established. Generally a minimum height above the sidewalk is established also, so that it requires ingenuity in designing a marquee to afford the theatre manager maximum use of the space available.

- Attraction Panel Size

The tendency too often, even today, especially in the smaller cities and towns has been to economize by making these attraction frames too small and using changeable letters that are too small. Changeable letters are, however, available today which permit the use of a variety of sizes, placing at the disposal of the theatre man great variety in the set-up of his marquee advertising.

Unfortunately, most of the marquee attraction frames installed were designed too small to afford such facility to the theatre manager. In my opinion, it is a mistake to retain them, and shortsighted policy not to take advantage of the letters obtainable.

- Confusing Decoration

I feel that much of the neon and incandescent lamp decoration of marquee attraction boards has been made so intricate and confusing that it definitely detracts from the effectiveness of the marquee advertising. Some of our marquee boards are as intricate as the iron work trim on some of the old buildings in the New Orleans French Quarter. Such decoration may be intriguing at first, but it does not last long and it does not sell anything.

- Display Frame Function

With regard to the display frames that are designed especially to give color at the sidewalk level and to appeal especially to the pedestrian, they can stand a great deal more thought than has been given them in the past. Too frequently, the theatre manager has felt that merely covering every square inch of his front with an attraction board of some sort adds to the appeal of his theatre, whereas a judicious selection of location, size and design of a few boards would have had many times the appeal of the cluttered-up front. I have observed many theatre fronts on which there have been advertised as many as four different pictures at one time.

The sidewalk display frames should perform basically the functions of exploiting the current attraction in the theatre. The patron should not be confused.

- Structural Provisions

Taking the front as a whole unit: the front of the building above the marquee, the vertical sign, if there is one, and the
marquee attraction boards definitely present a problem in design for the architect, and in connection with the vertical sign and the marquee attraction boards, the architect's design might be tempered by suggestions from the theatre manager or a good advertising man. With regard to the sidewalk frames, these may well be submitted to the judgment of the theatre manager. In many instances, the architect has not provided sufficient depth so that adequate display frames can be installed.

Shadow Box Advantages

We might place display frames in two classes: (1) the surface type frame, which really has no depth; and (2) the shadow-box type of frame that is lighted inside to add brilliance to the attraction display. There is no need for me to say that in this stage of theatre design, the shadow-box type of frame is the most desirable. It contributes brilliance to the front, and a degree of general lighting which is very desirable.

Placement of Displays

Perhaps the most antiquated phase of our theatre fronts today is the arrangement of our material in relation to the eye level of the observer. We are all fully aware that stills are a great attraction, from Broadway to the Sticks, yet you will find theatre operators setting up their sidewalk frames with stills 18 inches or 2 feet from the sidewalk level. If stills have the value which many of us attribute to them, they should be so arranged that adults can observe them carefully without stooping down.

In reference to one- and three-sheets, even paper as large as such material has its proper "horizon," and the frames should be set up so that they can be observed with the least discomfort to the observer. It can be expected that the average adult eye-line is 5 feet, 2 inches from the sidewalk, and with this five-foot-two measurement, the display should be so arranged that from that point of view and 3 feet back from the display, the display would be most effective.

Be Equipped to Use Effective Attraction Copy

ESSENTIALLY, changeable letter attraction panels for the front of the theatre, on the marquee and elsewhere, represent outdoor advertising, for which general advertisers pay huge sums in rental, service and lithography. Considered in this light, the theatre front—most especially, of course, the marquee and the area immediately above it—provides advertising space of high-price value, in comparison with which the actual cost to the theatre operator is low.

Even to make the fullest use of this space (which managements are only now beginning to do), the cost remains relatively low with attraction board equipment available today. Cast aluminum silhouette type displays are far more efficiently lighted than those that employed solid back glass letters.
and while first costs are comparable, the metal letters are not susceptible to breakage—indeed, when properly racked, they will outlast any theatre.

What we are after, of course, is the most effective attraction advertising, and economy must always be considered from that point of view. Mere announcements are not advertising; they do not actively sell; they are more or less labels. Any advertising must do all it can first to attract attention, then to stimulate desire. A couple of physically monotonous lines, naming a picture or two and several players, undistinguished in arrangement from any previous display, can do neither as well as front attraction advertising demands.

Basic Needs of the Display

There can’t be much to read—even were there sufficient space, the copy must attract and get its message across fast. It is precisely because of this that the monotonous announcement, crowded into a narrow space, is relatively wasteful. To attract the eye and be read quickly, the physical arrangement of the copy should be varied, with (as they say in advertising circles) “plenty of white space.”

Thus merely to get consistently seen and fully read, current attraction copy needs room. But there is the further consideration of selling force. An extraordinarily popular book or star may provide a title or name with all the punch necessary (anything added to “Gone With the Wind” on the marquee would be anti-climactic). But such pictures and players are few and far between. Most every attraction display is strengthened by a few adjectives or a descriptive phrase. That’s ballyhoo. We use such copy in our newspaper ads, don’t we?

Printed display advertising, in fact, gives us the cue. Marquee display has its own special conditions to contend with, but the closer it can come to printed display, the more effective it is bound to be.

Clearly, the elongated, narrow horizontal panel emphasizes the limitations of marquee attraction advertising. For sufficient latitude in the selection and arrangement of copy, one needs attraction panels of generous height. Quite often the advertising value of the marquee ends is less than that of the front side, or this relationship may be just the reverse; in such instances, the attraction panels may reasonably vary in height (although both appearance and cost factors are likely to advise uniform panel heights all around). But for prominent display, with essential attractiveness and legibility, and with copy properly apportioned according to the elements of the program and including descriptive matter, four lines are really needed, three lines are absolute minimum, and five lines are definitely to be preferred.

Letter Sizes and Quantity

The lines referred to are those accommodating the size of letter predominantly used with frames constructed for interchange of letters of the various sizes avail-

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**Wagner Master Multiple Construction**

For the BEST LAYOUT of Copy

A Wagner Multiple Installation in Warner's Regent Theatre, Elizabeth, N. J.

Any or all of the 8 sizes of Wagner Letters (from 4" to 30") can be used in Wagner Master Multiple Structures

"Wagner Letters & Multiple Units
Create the Flexibility of the Printed Page"

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WAGNER SIGN SERVICE, Inc.

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MAIL THIS COUPON NOW

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Write for details on the three distinctive and differently priced lines comprising the new Ideal Streamliner group.

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to seat patronage on securely anchored rental!

SUPREME EXPANSION BOLTS

should be specified for new seating and repairs. Offered by all better supply dealers.

The Chicago Expansion Bolt Co.
126 S. CLINTON STREET, CHICAGO, ILL.
able. Letter size requirements of course vary, but in the majority of situations the size most used for the average piece of copy will be the 10-inch. The 10-inch font should then be augmented by at least two larger sizes—in most instances, 16's and 24's.

Letter size is directly determined by the size of the attraction frame opening, and while the 10-16-24 combination has been found to serve most situations, for a small opening (say, 10x3 feet), an 8-inch letter would be in better proportion than the 10-inch, with the larger sizes reduced accordingly. In this connection it should be pointed out that a 4-inch letter is also available, and with 8-inch letters predominant, and possibly 12-inch letters for initials, this 4-inch size is effective for secondary copy. It is of course a handy size with even larger panels for descriptive copy. Six-inch letters are obtainable, but they are not interchangeable with other sizes. The interchangeable sizes are 4-, 8-, 10-, 12-, 16-, and 24-inch, while 30-inch letters are also available for multiple-line panels.

The number of letters required is also indicated by the size of the frame opening. The method of estimating the quantity employed by one manufacturer is to multiply the linear footage of the entire panel by 3 for minimum, by 4 for maximum, and by 3½ for "playing safe." For example, if there are three lines all around, and the front panel is 20 feet wide, while the end panels are 12 feet, we would have 20 plus 24 times 3 lines, or 132 total footage, which, multiplied by, say, 3, would call for 396 letters, or a 400 font.

Cost Adjustment

This quantity applies, however, only to the predominant, or regular, size used. Far fewer letters of the other sizes would be necessary for effective "typographical" treatment. Indeed, one might find it entirely convenient to get along with fewer letters of the regular size than would be the case if only one size were to be used. One manufacturer makes it a practice of advising the purchase, when three sizes are desired, of only half as many "regulars" as otherwise necessary. Another suggests for the average situation, a full font of the predominant size, and only enough of the larger sizes for occasional words and for initials—for example, about 70 of the 16-inch, and 50 of the 24's, with 500 of the 10-inch letters. The latter plan allows for considerable variation in arrangement, but emphasizes the use of initials rather than complete "typographical" flexibility. Choice, of course, is up to the theatre management.

The more the sizes available to the manager or publicity man making up the attraction copy, the greater the variation he can get into his display from program to program, and the better he can adapt his copy to the specific exploitation needs of each program. It is true that there are a lot of things we would like to have that we can't afford. But one has to be indeed a spendthrift to waste money on selling the show. The only time to think of economy here is when maximum effectiveness has been attained.—George Schurz.

Beauty and Long Life in Shadow Box Construction

IN PURCHASING poster display frames, do we always get a run for our money? Some years ago the theatre could buy all-wood frames, or even kalamined stainless steel, that met the requirement of style, price and, perhaps, quality; however, frames that make a big "splash" for a few months after installation, then deteriorate rapidly, are dear in the long run. With modern manufacturing methods and the great strides taken in the nonferrous metal field, both standard and custom-built display frames can be had of trim, modern lines, possessing unusual beauty, strength and durability.

These frames are aluminum or bronze extrusions formed or milled that have hairline mitered joints eliminating the usual unsightly corners commonly furnished in kalamine and also all-wood frames. The entire frame-work is structurally connected and mechanically locked to form a rigid construction that will endure long, hard service. No screws, rivets or welds are used in these connections. The hollow, seamless, extruded shapes are made by forcing alloy, which has been heated to a suitable plasticity, through a special die. This process may in a way be compared to squeezing a certain toothpaste through the slit in the tube end—it comes out flat. As
the alloy comes out from the die, it becomes hard and strong and sets in the pattern given by the die.

The advantages of metal forms are strength with minimum weight, smooth surfaces and exact lines. Natural aluminum finish stands up under exposure outdoors as well as indoors and has the well groomed appearance not found in frames made of thin materials. It requires no maintenance other than surface cleaning with a dry rag and can be aluminized in natural and bright colors which do not require the protection of a coat of paint.

**Structural Considerations**

Such frames are adapted to any wall surface, whether existing masonry, structural glass, or Formica, for both exterior and interior use. A recess should be provided before applying finish to wall surface if a recessed flush type frame is desired, with illumination either by luminaire or fluorescent tubes. Where extruded shaped aluminum frames have the advantage over other types are the reinforcements in back of the frame and in each mitre, in both the outside rim and in the door. Any slight settling in the masonry wall will have no effect on the frame or its appearance.

There is, however, several precautions to be taken by either the owner, the architect or the builders. First, he must ascertain the exact size of the display frame from the manufacturer in order to provide the proper recess for the frame. It can be very irritating, costly and embarrassing to find that after the frame has arrived it will not fit the opening; the mason has finished his work and the electrician has pulled his wires, then changes must be made that someone must pay for.

Another thing that is often overlooked is the space for installing the lighting tubes and boxes. This space must be so arranged that the tubes and boxes are entirely hidden from the outside, yet the light sources will properly illuminate the entire display area. The lamps must be arranged to throw light evenly over the display matter. It is best to install the tubes vertically on both sides of, say a 40x60 case (with the 60 inches as the height). If the tubes are installed horizontally—then a center and at bottom of the frame only—a dark area will appear at the center of the frame which will reduce considerably the effectiveness of the display.

When the frames are installed on the surface of a finished wall, proper grounds of wood or lead should be provided for fastening them rigidly. In totally enclosed display frames, recessed or surface mounted, proper ventilating slots should be provided in order to cut to the minimum the fogging effect of the heat from the lamps. Such clouding of the glass of course ruins the displays.

A minor but annoying trouble can be avoided by purchasing a master key to fit all locks on the display frames. If this is not done, you will have a lot of keys to fumble with until the right one is found. These precautions may look negligible, but they are important in day-after-day operation. The front and its displays are the show windows of the theatre. The best use of this space is the best means of increasing and holding patronage.

John J. Seving
**Air-Conditioning Plant Trouble Charts**

Compiled by J. T. KNIGHT, JR.

### 1. REFRIGERANT SYSTEM AS A WHOLE (WATER-COOLED CONDENSING UNITS)

<table>
<thead>
<tr>
<th>Discharge Pressure Too High (Above Range on Gauge)</th>
<th>Suction Pressure Too Low (Below Range on Gauge)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SYMPTOMS</strong></td>
<td><strong>SYMPTOMS</strong></td>
</tr>
<tr>
<td>Discharge water hot</td>
<td>Discharge pressure normal or low</td>
</tr>
<tr>
<td>Water consumption too low</td>
<td>Refrigerant system operation normal</td>
</tr>
<tr>
<td>High pressure cutout operates</td>
<td>Air flow through evaporator too low</td>
</tr>
<tr>
<td>Evaporative condenser installed</td>
<td>Evaporator warm</td>
</tr>
<tr>
<td>Discharge water hot</td>
<td>Low crankcase oil level</td>
</tr>
<tr>
<td>High pressure cutout operates</td>
<td></td>
</tr>
<tr>
<td>High discharge pressure</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>POSSIBLE CAUSES</strong></th>
<th><strong>POSSIBLE CAUSES</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Water shortage. Low water pressure.</td>
<td>Shortage of refrigerant charge</td>
</tr>
<tr>
<td>Restricted water flow.</td>
<td>Evaporator too small</td>
</tr>
<tr>
<td>Evaporative condenser insufficient</td>
<td>Clogged evaporator fins</td>
</tr>
<tr>
<td>Low water pressure at spray nozzles</td>
<td>Fan belt slipping</td>
</tr>
<tr>
<td>Spray nozzles stopped up</td>
<td>Fan rotation reversed</td>
</tr>
<tr>
<td>Cooling range inadequate</td>
<td>Leaky return ducts or plenum chamber causes</td>
</tr>
<tr>
<td>Water quantity insufficient</td>
<td>air to by-pass evaporator</td>
</tr>
<tr>
<td>Check basin strainer and water pump. Clean nozzles.</td>
<td>CLOGGED FILTERS</td>
</tr>
<tr>
<td>Check air flow on condensers</td>
<td>Solenoid valve burned out or stuck closed</td>
</tr>
<tr>
<td>Clean tubing fins on evaporative condenser</td>
<td>Fans not interlocked with compressor or defec-</td>
</tr>
<tr>
<td>Readjust</td>
<td>tive low pressure cut-out</td>
</tr>
<tr>
<td>Clean strainer; open supply valve wide</td>
<td></td>
</tr>
<tr>
<td>Check supply</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>REMEDY</strong></th>
<th><strong>REMEDY</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Repair leaks and add Freon</td>
<td>Repair leaks and add Freon</td>
</tr>
<tr>
<td>Check application</td>
<td>Check application</td>
</tr>
<tr>
<td>Clean fins, install filters.</td>
<td>Clean fins, install filters.</td>
</tr>
<tr>
<td>Call service engineer</td>
<td>Check application.</td>
</tr>
<tr>
<td>Replace filters</td>
<td>Replace motors</td>
</tr>
<tr>
<td>Replace cutout</td>
<td>Tighten belt</td>
</tr>
</tbody>
</table>

### 2. CONDENSING UNIT MECHANICAL TROUBLES

<table>
<thead>
<tr>
<th><strong>SYMPTOMS</strong></th>
<th><strong>POSSIBLE CAUSES</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Oil deposits around feather valves</td>
<td>Compressor knocks or noisy while running</td>
</tr>
<tr>
<td>Compressor knocks at starting</td>
<td>Low oil pressure</td>
</tr>
<tr>
<td>Oil deposits around feather valves</td>
<td>Oil pressure too high</td>
</tr>
<tr>
<td>Compressor knocks at starting</td>
<td>Fusible plug blows</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>REMEDY</strong></th>
<th><strong>REMEDY</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Call service engineer</td>
<td>Call service engineer</td>
</tr>
<tr>
<td>Call service engineer</td>
<td>Call service engineer</td>
</tr>
<tr>
<td>Call service engineer</td>
<td>Call service engineer</td>
</tr>
</tbody>
</table>

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A Section of Motion Picture Herald
Choose the air conditioning system that's right for your theatre. G-E equipment gives just this kind of summer comfort. Contact your local contractor or consulting engineer about a G-E installation.
3. MOTOR AND ELECTRICAL EQUIPMENT TROUBLES

<table>
<thead>
<tr>
<th>SYMPTOMS</th>
<th>POSSIBLE CAUSE</th>
<th>REMEDY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motor stops or will not start when control switch is closed—main power supply O.K.</td>
<td>Low pressure cutout open High pressure cutout open</td>
<td>Reset cutout and check cause of operation. Reset cutout and check cause of operation. Allow motor to cool, then check water supply. Reset relay, check cause of operation. Check rating of overload heaters. Replace fuse and check cause of blowing.</td>
</tr>
</tbody>
</table>

Motor stops or will not start—starting contactor picks up O.K.

Motor growsl but will not start — starting contactor picks up O.K.

<table>
<thead>
<tr>
<th>SYMPTOMS</th>
<th>POSSIBLE CAUSE</th>
<th>REMEDY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motor winding burned out Low voltage</td>
<td>Main fuse blown</td>
<td>Contact contacts closing at third</td>
</tr>
<tr>
<td>Main supply circuit dead</td>
<td>Supply circuit breaker opened</td>
<td>Motor winding burned out Cool</td>
</tr>
</tbody>
</table>

4. AIR-CONDITIONING UNIT AND AIR-HANDLING TROUBLES

<table>
<thead>
<tr>
<th>SYMPTOMS</th>
<th>POSSIBLE CAUSE</th>
<th>REMEDY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evaporator warm — low suction pressure</td>
<td>Clogged expansion valve strainer Expansion valve closed Expansion valve equalizer line blocked Shortage of refrigerant, solenoid valve stuck or burned out Oil trapping in evaporator</td>
<td>Call service engineer</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SYMPTOMS</th>
<th>POSSIBLE CAUSE</th>
<th>REMEDY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evaporator not cooling uniformly</td>
<td>Some distributor tubes blocked Horizontal header tapped at unequal levels Air flow too low</td>
<td>Call service engineer</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SYMPTOMS</th>
<th>POSSIBLE CAUSE</th>
<th>REMEDY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evaporator frosting — low suction pressure Water on floor</td>
<td>Drain line stopped up Piping or drain pan sweating</td>
<td>Check filters and fan Blow out lines, install larger lines with continuous slope, if necessary Insulate piping or drain pan</td>
</tr>
</tbody>
</table>

5. HEATING AND HUMIDIFYING TROUBLES

<table>
<thead>
<tr>
<th>SYMPTOMS</th>
<th>POSSIBLE CAUSE</th>
<th>REMEDY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Insufficient heating</td>
<td>Hot water calls air-bound Fans not running Poor hot water piping layout—no circulating pump Heating control inadequate Back feed through steam return line Modulating valve control bulb in cold air path Control bulb too small to be responsive Heater expansion against cabinet 1-pipe return by-pass improperly installed 2-pipe steam modulating valve incorrectly installed</td>
<td>Purge off air Start fans Repipe, install pump Install proper controls Install check valve Move bulb into circulated air Install large surface bulb Provide clearance Install new by-pass Relocate valve</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SYMPTOMS</th>
<th>POSSIBLE CAUSE</th>
<th>REMEDY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low humidity</td>
<td></td>
<td>Spray nozzles stopped up Insufficient water pressure Water supply shut off Water solenoid sticking or burned out Defective humidistat Water strainer clogged Flooded surroundings</td>
</tr>
</tbody>
</table>
METHODS

As stated in our April issue,

WE BEGIN this discussion of the care of retiring rooms, with consideration of the lounges. We now take up the toilet rooms. From a maintenance point of view, these rooms are the most important of all theatre areas; lack of perfect care here is most quickly evident and most strongly objectionable.

FLOORS

Tile and terrazzo floors are cleaned with a scrubbing brush, using water and soap, sudsless cleaner or other detergent. When necessary they should be washed during the day with either a dry or wet mop. Some use muriatic acid for bleaching stained tiles. This is helpful if not done too often; excessive use of the acid tends to make the plaster between tiles brittle. Slightly chlorinated water, or similar compounds, may also be used for bleaching and mopping.

TOILETS

Partitions should be washed frequently. If found scratched or smudged they may need repainting, and re waxing.

Toilet seats need washing at least once, often several times, a day, with water and antiseptic solution. Seats made of composition material are more costly, but they are extremely durable and they can be sterilized with disinfectants without injury to the finish.

Urinals are perhaps the greatest single headache in toilet room maintenance, with bowls a close second. The most practical attack is by a combination of bowl-cleaning solution and a brush which fits the curves of the surface. It is necessary to swab around the entire urinal or bowl, and particularly behind the lip (the cleaner can use a hand mirror to see behind the lip). Hidden encrustations cause odor!

The top plate of the urinal should be removed, and the space beneath brushed with cleaning solution. “Purisan” is an inexpensive bowl-and-urinal cleaner that is very effective. It is not acidic, does not evaporate, removes encrustations and rust stains, and has a bacteria-killing strength greater than that of carbolic acid.

DEODORANTS

After the cleaning force has achieved perfect cleanliness, the use of deodorants is all right for protection against temporary odors until the next cleaning.

Cone or block deodorants may be placed in the urinals, and a urinal strainer is available accommodating deodorant blocks on its under side—the block remains unseen. Urinal strainers, incidentally, should be porcelain; metal types tend to corrode.

Perfume sprays and dispensers should not be used to hide odors, but to enhance the impression of cleanliness. There are many fragrances, among them pine, which gives a clean, bracing smell suggestive of the woods.

PAPER SUPPLY

Toilet paper holders that restrict drawing more than two sheets at one time are entirely feasible in theatres. Holders for folded sheets are obtainable which match the stalls in color. The paper should be of at least 10-pound stock.

Incidentally, the practice of removing paper during afternoon shows largely patronized by children, is a serious mistake. All patrons are entitled to the convenience, and paper is a cheap “give-away.” Paper towels also should be constantly supplied. The more absorbent they are, the better. They should be of at least 32-pound stock. Automatic towel dispensers are annoying, and cause delay and needless overcrowding between shows. Use the regular kind.

SOAP

Soap is cheap, and the cheapest kind is liquid or lather soap, which may be economically dispensed. Bar soap is messy and may be stolen. The dispensing system mounted in the wall, with only spigot projecting, is neatest; moreover, it cannot be damaged, nor can the dispenser be stolen.

Sources of some small extra revenue in the toilet room worth considering include penny scales, and vending machines for sanitary napkins and handkerchiefs.

THEATRE TOILET ROOM: Its Service and Maintenance

• Concluding a discussion of the care of retiring rooms begun in the April issue

By S. BRAVERMAN

If you’re losing summer business because you aren’t delivering the type of cooling that keeps people coming, write USAIRCO. For 16 years USAIRCO engineers have been designing and building cooling systems for the theatre industry. USAIRCO Systems are successful because they’re engineered to fit each house. They’re delivering big cooling results at lower dollar costs.

The new USAIRCO Gyra Spray Washed Air cooling chamber is a new unit which brings to the small theatre, at amazingly low costs, the greater earning power of washed, cleaned, cooled, and filtered air. This superbly engineered unit can be hooked-up to your present blowers. Write for details.

EASY MONTHLY PAYMENTS

USAIRCO cooling equipment and systems are made by experts to deliver big cooling results economically, sold on easy monthly payments, because they pay for themselves out of the extra profits they make.

United States Air Conditioning Corp.

Northwestern Terminal, Minneapolis, Minn.

We're interested in Better Cooling Results. Send us complete information on your Spray Washed Air C Cold Water Cooling ❑ Refrigeration ❑

Name

Theatre

Town

State

GENERAL CHAIRS

"The World's Finest"

SOLD EVERYWHERE BY DEALERS SQUARE

ADLER SILHOUETTE LETTERS

and STAINLESS STEEL SUPPORTING FRAMES

in All Sizes and Constructions

Protected by National Patent Corp.

ADLER SIGN LETTER COMPANY

2900 S. ILLINOIS AVE.

CHICAGO
CARPET Selection & maintenance

Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.

Carpeting to Get Rid of that Lobby “No-Man’s-Land”

- Noting recent efforts to “bring the interior forward,” and how this may be simply achieved by carrying the carpeting up to the entrance doors is its foyers, lounges, auditorium. Why not bring this real interior as close to the sidewalk as possible?

That there is today an increasing amount of thought along this line is indicated by recent theatre designs. There have not been enough of them to evidence a definite trend, but the idea, not altogether new, may at last be taking root.

The Effect of Carpeting

A simple means of moving the real interior forward is to carpet the lobby to the entrance doors. Wherever the lobby, because of plot and commercial requirements, cannot be eliminated entirely (one relatively spacious division, treated as a foyer or foyer-lounge, being placed between outer entrance and auditorium), one normally should use the walls for the exploitation of coming attractions. This advertising function, dictated by reasons of space economy,

WHAT is a theatre lobby?
What function does it perform? Is it a room related to the front or one associated with the interior-proper (foyers, auditorium, etc.)? Or is it functionally a division all by itself, a kind of corridor connecting the entrance to the real interior of the theatre?

A lobby is more or less all of these things, depending upon the floor plan, which in turn is largely influenced by the ground plot.

Commonly, some considerable space is advisable between the front entrance doors and the auditorium, frequently with a second set of doors, so as to shut out both inclement weather and street noises. Such space is probably best identified by the term lobby, to distinguish it conveniently from the area immediately adjoining the sidewalk, which, whether open or not, may be properly called a vestibule. In general, the lobby shape and dimensions are determined by the presence or absence of shops in the building plan, and the distance that the auditorium must be located from the street. One therefore must allow for quite a range of conditions in dealing with its treatment. There is seldom any necessity, however, to treat the lobby as a kind of architectural orphan, recognized offspring neither of front and vestibule, nor of foyer and auditorium.

“Bringing Interior Forward”

How should the lobby be treated? The answer would seem to lie in what we ought to try to achieve in the whole plan of our entrance area. Certainly, we plan the front to attract attention and to sell the show. Then we should create as few barriers as possible between the ticket booth and the interior of the theatre. The patron should have as little physical experience and psychological impression as possible of barriers, of barren hallways, of distance before he can reach the atmosphere and the entertainment that he has paid to enjoy. The real interior of the theatre structure

The lobby of RKO Keith’s 81st Street theatre in New York, as recently remodeled. As in the remodeling of several other RKO theatres, the lobby was carpeted (Alexander Smith Caracul is used in the lobby shown above); and Pittsburgh Herculite glass doors were used to effect intimacy and continuity between exterior and interior. Note extension and formation of the rubber mats.
A lot of carpet yardage goes into modern theatres...and it gets gruelling wear. Keen theatre owners and managers have proved that Bigelow carpet is a wise investment...for beauty, for quality, for long wear, for suitability of grades and patterns, and for the services of Bigelow’s Carpet Counsel.

Balaban & Katz, owners of these three handsome Chicago theatres, have chosen Bigelow Carpet. Bigelow’s Carpet Counsel worked with them...offered advice and help in the selection of grades and designs. The pictures at the right show you high-lights of these notable installations.

Why don’t you take advantage of Carpet Counsel? Consult your dealer, who will bring you to the contract specialists in Bigelow offices throughout the country...Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York, N. Y.
fundamentally influences wall treatment. Display elements, however, can be made decorative as well as interesting. Carpeting introduces the luxury which immediately identifies this area as the theatre interior itself, instead of a passageway which must be plodded through before the theatre-proper is reached.

Conditions throughout the theatre (lounges alone being occasionally excepted) generally advise carpeting relatively brilliant in color or bold in pattern. In the auditorium and related area, well defined designs are called for by the dim illumination. Lobby lighting normally should be quite to the contrary, but to disregard here certain local factors that may enter into the choice, lobby carpeting should be on the bright side.

**Lobby Should Be Gay**

The whole treatment of the lobby should be one of warm welcome. It is part of the move-theatre-forward scheme to bring the cheer and glamour of the theatre to the very entrance. This calls for a relatively high light level, and for colorfulness. Lighting of foyer or standee area beyond the lobby can be adequately adjusted to conditioning of the eyes to the auditorium light level. The lobby should be gay. And with walls subdued in treatment so that attraction displays are conspicuous, brilliantly figured carpeting, luxurious underfoot and extending through the full arc of vision, can effectively serve as the chief source of decoration. No decorative element of similar scale runs naturally to the fanciful as does carpeting, and fancifulness is of course the very mood of the theatre.

In laying carpeting to the entrance doors, it is advisable to consider the merits of rubber mats just inside the doors. In general, rubber mats in this location reduce carpet wear, since the entering patron turns in passing through a doorway, creating more friction here than elsewhere. Additionally, it is not a bad idea to effect an "overlap" between the vestibule and the lobby, carrying mats of the same pattern used throughout the theatre.

**Inside the entrance of the Academy theatre in suburban Los Angeles, designed by S. Charles Lee. Here one broad, oval room serves as both lobby and foyer, with carpeting to the doors, and all visible from the vestibule. The carpeting here (it is Mohawk Saxony) is figured and of the same pattern used throughout the theatre.**

Portions of the facade more adaptable to modern theatrical display features. Lighting such as flooding, background light and silhouette lighting, helps considerably in modernizing traditional architecture.

Modern architecture comes under two distinctly separate headings—one, the ornamental modern; the other, the functional modern. The expression "streamlined" has become popular in referring to modern design. Actually, streamlining had its original use in the modern designing of boats, aeroplanes, trains and autos created to cut down air resistance in motion. Such designing led to smooth-flowing lines, and since good modern architectural design results in smooth directional lines, it too is referred to commonly as "streamlined."

Ornamental modern architecture has proved to be more or less faddish, and it is completely understandable why such architecture must depend on ephemeral novelty. It may be described as traditional architecture divested of all of its established forms of ornamentation, maintaining its basic forms, but adding new decorative devices.

There is a method of modernizing a traditional design in a satisfactory manner, and that is to leave the basic traditional form in stark simplicity, depending on the richness of the finish materials for interest and character. This latter approach is more adapted to the monumental structure and is therefore not satisfactory for small motion picture theatres.

**Building or Advertising Appeal?**

(Continued from page 10)

**Balancing the Forms**

The basic difference between the modernized traditional design and the functional architecture, is discernible in the static balance of forms in the former, and the balance of directional lines in the latter.

Static balance is highly desirable in a monumental structure. It calls for absolute symmetry, with every form on one side of a center line repeated on the other side. When static balance is used for the fronts of smaller structures, measuring up to approximately 100 feet, it splits the area in two, thereby weakening the design. Such symmetry in fronts also hampers the free planning of the internal spaces behind the facade.

The functionally designed facade leaves complete freedom and choice in the placing of the various forms and elements without the need of repeating any particular form just for the sake of symmetry. Balance is desirable, but in this instance it is a balance of the horizontal and vertical "lines" in the design. A certain amount of vertical lines are needed to balance the horizontal lines introduced, but the position of these lines is controlled only by the need for placing them where they will be most forceful in appearance, and in most instances the result will not be a symmetrical pattern.

Another distinct identification of true functional architecture is the care taken in the design of the functional elements of the facade, these elements being the doors, windows, displays, signs, lighting, etc., leaving the actual wall surfaces as simple as possible. These elements, when well designed, become the ornamental more of the whole treatment. The opposite is true with the traditional, in a sense, because the walls are ornamental as well as functional elements, and anything added to them results in over-ornamentation.

[Mr. Schlueter, well known to readers of *Better Theatres* as a regular contributor on theatre planning, is a New York architect who has specialized for twenty years in theatre design, a which he has brought an original point of view characterized notably by emphasis on the basic function of the theatre as part of the machinery of motion picture presentation. He is chairman of a subcommittee on theatre design of the Society of Motion Picture Engineers.]

*A Section of Motion Picture Herald*
TWO-AISLE SEATING PLAN

WHEREVER the shape and size of the plot will permit, it is desirable to use the two-aisle scheme of seating arrangement for capacities of 500 to 900. A great majority of the theatres recently constructed have been planned with this aisle scheme and it is interesting to note why this should prove desirable. The reasons are:

Advantages of Plan

1. With seven seats against each wall, and fourteen seats in the center bank, a maximum number of seats in the width is achieved for the amount of structure devoted to aisles—a saving in structural cubicage.

2. The seating width is then approximately 55 feet, which width equals just about three times the width of the average desirable width for the projected picture. This ratio of 3-to-1 is desirable for controlling viewing angles. Any increase in this ratio would create seats in the front half of the house (near the screen) that would be too much to one side of the picture.

3. Desirable ratios of auditorium seating width to seating depth are possible up to capacities of approximately 900. Ratios from 1.6 to 2.3 for the depth, to 1.0 for the width, produce efficient seating plan shapes for the capacities here stated.

When Balcony Is Advised

When the capacity exceeds about 650, it is desirable to break the seating up into an upper and lower level. This split-up is very helpful in breaking the apparent length, and it assures that no one patron will see too many rows ahead of him.

The extra cost for the upper seating level construction is really not an additional cost because the alternate scheme would be to use a three- or four-aisle plan on one level for capacities over 650. The extra aisle space also adds to the cost and causes a seating plan shape with too many seats too far to the side of the picture.

An additional economy is effected in the upper level seating scheme, inasmuch as space under this upper tier becomes available for lounges, toilets, etc. The upper level of seats should not overhang more than a few rows of the seats below, or else occur only behind a point marked by the last row of main level seating.

These columns are regular features of Better Theatres dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants to Better Theatres. All inquiries concerning planning should be addressed to Better Theatres Service Department.

ACOUSTICS

Carpeting as an “Acoustic Material”

Carpet can be used over the entire floor area as a substitute for acoustical materials? This question arises from time to time in connection with treatment of "deluxe" houses, where the utmost in luxurious appointments is desired.

The ability of carpet for acoustics and noise control in aisles, standee and lounge areas has been discussed previously, and there are very few cases where its use within these areas is not acoustically important. At the same time, there are very few auditoriums, except perhaps some of those which are especially shaped for sound control, where complete carpeting will take the place of acoustical materials. (Actually, conditions have been improved in a number of theatres by removing carpet which was installed under the seats, and by substituting a small amount of acoustical material expertly located on the wall areas.

Carpet Under Seating

When carpet covers the entire floor there is usually an excessive amount of absorption over the seating area. This holds true even though the carpet under the seats is only about 50% efficient when the seats are occupied. If it happens that the walls are not acoustically treated and are of such nature and so arranged that they produce sound reflections readily, the effects of these reflections seem to be accentuated if the floor is fully carpeted.

This may be easily understood from the fact that with an excessive amount of absorption in the vertical plane—that is, ceiling to floor—the reflections traveling between these surfaces are absorbed very quickly, whereas the reflections between the walls travel back and forth many times before they are completely absorbed.

Seat Absorption Enough

Obviously the seats should be absorbent to compensate, at least in part, for the absorption of the audience. Aside from this, it appears that the additional absorption of carpet under the seats is not particularly desirable.

ACOUSTICS AND CUBAGE

MORE EFFICIENT and more economical theatre structures can be built when greater attention is given to cubic foot volume in design. It appears that the relationship of this factor to the acoustics of the motion picture auditorium is somewhat puzzling to many architects and exhibitors. The following example of one method of limiting cubic foot volume may prove helpful to those who do not fully understand this important phase of acoustical design.

Let us consider fundamentally that we want to plan an auditorium of average seating capacity. After determining sight-line requirements, seat spacing, aisle widths, distance from the screen to the first row of seats, suitable standee area and other necessary facilities for the auditorium proper, within the limits of a fixed lot line, we arrive at a given set of dimensions for the floor plan. As the next step, a suitable ceiling height must be determined. This must necessarily lie above the upper fringe of the light beam projected to the screen. The question of "how much above the beam" rests with the architect.

More Height, More Material

If, in our example, a ceiling height of 25 feet clears the beam by 2 feet, why should the ceiling be carried to 30 feet, other than perhaps to gratify a preconceived notion that the structure looks more impressive with the extra 5 feet? If the ceiling were properly shaped at 25 feet, it might well give the architectural effect of a 30-foot ceiling. The extra ceiling height is not only costing the exhibitor more money from the standpoint of construction, but in its relationship to acoustics it is also costing him more for corrective material.

With each extra foot of ceiling height, the sound has that much more space through which to travel and be reflected, and will reverberate that much longer. Obviously this means that more acoustical material will be required to control the excess reverberation.

Height Restriction

If ceiling height can be held down to a desirable maximum limit above the light beam (2 feet should be ample in the average case) and the surface can be shaped for both architectural and acoustical effects, it will benefit the acoustical problem.
A. M. Bowles, manager of the Northern California Division of the Fox West Coast Theatres, has been elected a director of the Market Street Association of San Francisco.

RAMON RUENES, owner and operator of houses in San Benito, Mission and Raymondville, Texas, is dead. Born in Asturias, Spain, 59 years ago, Mr. Ruenes lived in this country for 26 years.

Fox Midwest Theatres, Inc., is taking over the Cozy at Pittsburgh, Kan., from Joe Lenski. Mr. Lenski is still operating his Cozy theatre at Girard, Kan., which is managed by his nephew, Walter Pannock.

The State theatre at Eureka, Calif., has been taken over from the Frank R. Sweasy Estate, by the Redwood Theatres.

HARRY HOHLIN, operator of the Cozy theatre at Bellevue, Ia., has secured from H. J. Hileman a five-year lease on the building.

H. G. Ernst has plans for an addition and alterations to his Grand theatre in Hayward, Wis.

STANLEY TAYLOR has opened the Gloster in Gloster, Miss. The house has a seating capacity of 400.

L. A. Schelling has purchased the Liberty at St. Helena, Calif., from Jack Wilson, and will remodel the house at an estimated cost of $20,000.

R. J. Edwards has taken over the management of the Garza in Post, Tex. Mr. Edwards replaces Glenn Leonard, who has purchased an interest in a number of theatre properties located in Auburn, Neb.

A. L. Royal of Lumberton, Miss., who operates motion picture theatres at Picayune, Purvis, Hattiesburg and Lumberton, Miss., was scheduled to open the Royal at Gulfport, Miss., in May. The new house accommodates 500.

The National Theatre Syndicate of California will enlarge the Liberty in Marysville, Calif.

JAMES G. THIPPS is the new operator of the Roxy theatre at Lithonia, Ga.

The Lane Theatre Circuit of Carroll, Ia., has leased a building at Ashton, Ia., and has remodeled and equipped it as a theatre.

LEW BRAY has succeeded GEORGE M. WATSON as manager of the Texas Consolidated Theatres in Wichita Falls, Tex. Mr. Watson has been transferred to Hattiesburg, Miss., as district manager for the organization.

JEROME M. JACKSON has opened his new Lookout theatre in Cincinnati. Mr. Jackson also operates the Jackson theatre in Cincinnati.

G. R. MOORE and JAMES LAW have reopened the Suisun theatre at Suisun, Calif., following rebuilding operations. The house was damaged by fire several weeks ago at a loss estimated to be in the vicinity of $8,000.

RAY BROWN has redecorated and installed new seats, carpets and drapes in his Harlan theatre at Harlan, Ia.

NIC JOHNSON has reopened his newly renovated Butterfly theatre in Sheboygan, Wis. The house now carries the new name of State.

WILLIAM LAURIE has taken a lease on the Lake at Lakeport, Calif., from Walter VERNON.

IRVING DOLLINGER has obtained a long term lease on the Liberty in Newark, N. J., from the F & M Amusement Corporation.

Mr. Dollinger also operated the Plaza at Linden, N. J. The transaction was handled by David Berk and J. Grumgold, theatre real estate brokers.

JOHN MATIS, formerly manager of the Fox Shorewood theatre in Milwaukee, has been named manager of the circuit's Strand in Manitowoc, Wis. Mr. Matis succeeds Ed Hiester.

Tri-States Theatre Corporation has closed a partnership deal with LEWIS L. LEPOWITZ. The agreement involves the Iowa theatre at East Des Moines, giving the A. H. Blank circuit its ninth house and its first in the East Des Moines district. The newly acquired house will be modernized.

D. B. LEVIN, president of the People's Theatre Company, San Francisco, has taken charge of the new Grand theatre, which was recently opened in the Mission district of that city. The new house is located within a block of another theatre of the same name, which Mr. Levin operated in the days of silent pictures.

GEORGE STORMS, operator of a theatre at Lovilla, Ia., has remodeled and modernized his theatre. New seats, sound equipment and projectors have been installed, and the stage rebuilt.

A. C. BERKHOFTZ plans to expend approximately $20,000 in the remodeling and modernization of his Rivoli at Two Rivers, Wis.

HAROLD J. PERLMAN has been named manager of the Granada in Racine, Wis.

DICK KEBRBERG and his father, FRANK KEBRBERG, who operate the Iowa at Sheldon, have added a new marquee and neon sign to their house. The Iowa is a 700-seat theatre.

SAM and LOUIS SOSNA plan to open a 400-seat theatre at Mexico, Mo. They have leased a building there and are remodeling it. Sam Sosna operates a theatre in Manhattan, Kan., while Louis has a theatre at Moberly, Mo.

Bland Theatres in Chicago, Ill., have sold the Rogers theatre to the Isaac Broman circuit.

LESTER ANDERSON, manager of the Cozy theatre at Fayette, Ia., for the past year, has closed the house and moved to Rochester, Minn. The house in Fayette is to be closed for a short time only, it is understood.

RAY GOLSTEIN, operator of the Olympia in Chicago, Ill., has acquired the Lake Shore in the same city from Ike Ettelson.

WILLIAM LEE (CLEVE) LAFOY, projectionist at the Rivoli theatre in Green ville, S. C., died recently at a hospital in that city. He was 50 years old. Mr. Lee declared 

A Section of Motion Picture Herald
has been connected with the company operating the Rivoli for more than twenty years. He was a charter member of Local 697 of the IA. He is survived by his wife and three daughters.

BARTLETT BROTHERS have erected a new neon sign at their Tyke theatre in Tilton, Iowa.

J. A. BECKER, who operates the Associated theatre in Independence, Mo., plans to remodel the Granada theatre there. A new front and extension of the building to permit the addition of 400 seats is expected to cost $50,000.

BOB MALEK, owner of the Uptown at Gladbrook, la., has sold a half interest in the theatre to RAY ROWDEN, who will take over the management of the house. Mr. Malek will go to Independence, la., where he has purchased two theatres from E. W. HAGEMAN. The newly acquired houses in Independence are the Grand, a 600-seater, and the Iowa, seating 360.

G. B. ODLUM, who recently took over the management of the City theatre on 14th Street, New York City, is marking the 30th anniversary of the house, which, despite its modern appearance today, goes back to the time when 14th Street was a center of nickelodeons.

Hunt's New Casino theatre at Wildwood, N. J., replacing the house destroyed there by fire last year, has been opened. The new theatre makes the thirteenth house in WILLIAM C. HUNT's group covering southern New Jersey and eastern Pennsylvania. GUY AND BILL HUNT will jointly manage the house until the summer season, when a resident manager will be brought in.

The Carroll Virginia Theatre Company has been incorporated at Steubenville, Ohio, with $20,000 capital, by EDWARD L., WILLIAM J. and CHARLES L. BIGNO, and T. J. SHEPPARD. The company will continue operation of the 1,000-seat Grand theatre there.

A. A. LACY is opening a 200-seat theatre at Carl Junction, Mo., to be called Carl Junction theatre, and another house with a seating capacity of 200, the Jasper, at Jasper, Mo. Mr. Lacy formerly was engaged in theatre operation at Humansville, Mo.

Seventeen Detroit theatres, including the Madison and Birmingham theatres in Birmingham, Mich., of the United Detroit Theatres Corporation, will continue Altec sound service, under a renewal contract just negotiated by Altec district manager, F. C. DICKLEY.

RCA has negotiated sound service contracts with two motion picture circuits, according to an announcement made by W. L. JONES, RCA national service manager. WILLIAM GOLDMAN has taken service for his houses located in eastern Pennsylvania, the arrangement including parts and tube replacement. C. H. TAYLOR, district service manager for RCA, represented the company in the Goldman deal. The other circuit is the Interboro of New York, operating nine houses. Stanley Kolbert represented the Interboro circuit, and Mr. Jones and Bernard Sholtz, New York service and sales executive, negotiated for RCA.

NORMAN SAMAHA has been named manager of the Rex theatre in Hammond, La. The house seats 1,200.

J. S. GARRETT has begun the remodeling of a building at West Plains, Mo., into a motion picture theatre. The house will seat 400.

LEO PETERSON plans a circuit of from eight to twelve theatres in South Dakota.

The Bijou in New Orleans, La., which is owned by MILTON GUIDRY, was damaged by fire recently with a loss of $10,000. The house was managed by MRS. F. L. GUIDRY.

MAC S. HERBERT, head of the Brandeis Theatre Corporation, has leased the President theatre in the Bronx, New York City, for fifteen years.

BENJAMIN FEY's Renton theatre at Renton, Wash., has been leased to New Enterprises, Inc. The new owners will turn the house over to Jensen-Von Herberg circuit for operation, effective June 1. Present plans call for the expenditure of about $20,000 on remodeling, and it is also understood that a new name will be given to the house.

CARL PRESLEY has completed reconstruction of the Madison theatre at Huntsville, Ark., at a cost of $5,000. The theatre was damaged by fire a short time ago.

Waters Theatre Company in Birmingham, Ala., has leased the Fox theatre at Andalusia, Ala., from the Prestwood Estate and will recondition it. JAMES M. PRESTWOOD, trustee for the estate, has announced that negotiations are under way for another site in Andalusia on which the Waters company will build a theatre to cost about $50,000.

WILLAR H. JOHNSON of Flint, Mich., has taken over the Family theatre from JAMES M. MINT, circuit operator.

LEONEL DELACROIX has opened the Osage theatre at Plaquemine, La. The house seats 1,000.

HOMER CURRAN, owner and operator of the Curran theatre in San Francisco, has taken a lease on the Alcazar, which has been dark for several months. Mr. Curran will operate both theatres.
... when you attempt to show the present dense black and white and colored films in moderate sized theatres with low intensity arc lamps.

Twice as much light, snow white light, is required to secure the desired screen brilliancy, to bring out the real photographic and production values, to reproduce the true colors; accordingly you are paying a premium for these expensively produced pictures without being able to exhibit them satisfactorily.

Moderate sized theatres, using screens up to 18 feet in width, and heretofore denied the vivid brilliancy of high intensity projection by prohibitive operating costs, today are installing the new Strong Utility High Intensity Arc Lamp. This lamp of intermediate capacity exactly fits their needs; doubling the light at an increased combined current and carbon cost of less than 2¢ per hour.

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• AN INDEPENDENT THEATRE SUPPLY DEALER WILL ARRANGE A DEMONSTRATION IN YOUR THEATRE WITHOUT OBLIGATION
WHO MAKES OUR ART A BUSINESS?

At a recent gathering of theatre people, a man who holds one of the highest positions in the motion picture equipment field was asked by a member of the small group of people with whom he was chatting, how he had come to enter the theatre machinery business after having been associated with a distinctly different line of work. In the course of his reply he remarked:

"I'm not an engineer. I've never had anything to do with the actual designing of the equipment I am selling. But the hum of a fine piece of machinery has always been sweet to my ears."

Regardless of his earlier interests and non-technical character of his particular responsibilities, this man belongs to the best traditions of the motion picture industry. Ours is the industry it is primarily because of a long line of men for whom machinery has possessed a kind of glamour. It is difficult for most of us to think of "glamour" in connection with cogs and gears and shafts and oil. Fortunately for all of us, there are some who do.

It has been truthfully said that the progress of the motion picture as an art has always followed the advance of its technology. And when we say "art," we of course mean that which has given the motion picture its wider appeal, its position as the theatre of today. And that "art" is the merchandising of our business.

The technologist, whether he labors in the research laboratories of some of our big equipment companies, or in a little shop of his own, is one of the makers of that art—one of those who have contributed, and still do vitally contribute, to the support of the motion picture business.

Yet too often we dismiss him as having no intimate connection with our business. He is one of a multitude of workers behind the scenes; in many instances, he and the organization who employ him seem remote to the immediate interests of motion picture merchandising. The showman's attention is preferably on pictures. And true it is that he is selling pictures. But the glamour boys and gals who supply the greater part of what he is selling would be of little moment were it not for the motion picture's gadget fellows and their unglamorous machines.

Projected light . . . mechanical sound . . . these are the substance of our merchandising. And we could go through the theatre making quite a list of things which do not fit into the movie fan's notions of "glamour," but which are nonetheless vital to the business of the motion picture theatre today.

"The motion picture," Terry Ramsaye has written, "is the newest and the most competent machine tool in the services of expression."

Machine tool it is. The whole art is mechanical. The machinery comes first. It made the art, developed it—and on occasion, when Hollywood seemed to have lost the glamorous touch, has saved it. It is the story of the motion picture is substantially the history of its gears and wheels, and of the men who made them go around. Their connection with the affairs of the motion picture industry is indeed an immediate, intimate, integral one. Without them, what?

One here may pertinently note, that no fiddle player has ever achieved the status in musical annals of Stradivarius or Cremona. He made the fiddles. —G. S.

Projection Room Planning for Extremely Small Theatres

In advising on the planning of the projection room, one familiar with the needs of theatres today, with the regulations of governmental authorities, and with the standards that the motion picture industry properly endeavors to enforce, is also of suggesting anything short of the ideal. The reason for this attitude is that methods submitted as permissible under extreme conditions may be taken, if not as recommendations, then as a sanction of methods for all conditions.

Nothing of the sort is intended by the specifications submitted in this article. This discussion is concerned wholly with the practical situation confronting a specific group of theatre operators who find themselves interested in properties which can be adapted to modern motion picture exhibition only by an acceptance of minimum facilities. Extremely small theatres in extremely small towns, probably to be established in store buildings—it is the problem.

• Theatres of extremely small seating capacity, and particularly those in the smallest towns, are often severely limited in space available for projection facilities. This article discusses their special problem.

By JOHN J. SEFING

and GEORGE SCHUTZ

of this class of theatre that these suggestions are intended to meet.

All too often, the exigencies of this type of property lead to projection facilities that not only fall short of what is today considered standard, but that are hazardous in one way or another.

Every theatre, whether it has a small or large projection room, should have projection plans approved by its local, city or state authorities, before any remodeling or new construction. The following data are intended to help the theatre owner familiarize himself with the absolute minimum requirements of the small theatre projection room, facilities that could be considered safe and practical.

Room Dimensions

A projection room layout for two projectors can be confined to an area of 10 feet wide by 7 feet deep and 7 feet high. A projector suitable for the small theatre has an overall depth of 60 inches from the finished front wall to the adjusting knobs on the lamphouse, when projecting at an angle of 6°. This leaves a clear working space of 24 inches at the rear of the projector in a 7-foot deep projection room.

The height of this projector from the floor to the upper magazine is 6 feet, 1 inch, leaving a clear space of 11 inches in a 7-foot high projection room.

In a 10-foot wide projection room, the
two projectors can be installed on 4-foot centers (2 feet on each side of center line of screen and auditorium), the center line of the No. 1 projector 3 feet from the side wall, and the center line of the No. 2 projector also 3 feet from the finished side wall. The width of the projector at the widest point is 18 inches, leaving a clear working space of 27 inches between the side wall and projector and between the two projectors—a clear working space of 30 inches. However, when the No. 2 projector is being trimmed for carbons, the lamphouse door will be swung out momentarily 10 inches, which for a short interval of time will cut down the clear space of 27 inches between the side wall and projector to 17 inches. The two-tungar-bulb rectifiers (40 amperes, 27.5 volts, d.c. to arc lamp) can be installed at the left side wall adjacent to projector No. 1. These rectifiers generate very little heat, need a small amount of ventilation, and have no "open flame" to constitute a fire hazard.

The rewinding of film (if allowed by authorities) can be done on a small bench by a totally-enclosed rewinder, which is reasonably safe when handled with care.
This rewinder can be installed at the right rear corner of the projection room.

**Ventilation Provisions**

Proper ventilation should be provided in all projection rooms, small or large. Six-inch dia-metal ducts should be installed, with stove dampers, from each projector lamphouse, to run to a main metal duct of 20-inches diameter, which will go through the roof to the outside. These 6-inch diameter ducts from the lamphouse are very important, as they exhaust the hot carbon gas, dust, etc., to the outside (such gas, etc., is a health menace if discharged into the projection room proper).

The 20-inch diameter metal duct serves as an exhaust for the projection room, and in case of fire, draws out the smoke, gas, etc., which otherwise would leak into the auditorium or cause an explosion. To make this exhaust system positive at all times, an 18-inch dia-blade fan, with thrust bearings and enclosed motor, should be installed inside the duct to ventilate the projection room and also create a draft on the carbon arc exhaust duct system. An 18-inch fan of this type using a short duct system will have a capacity of 2,000 cubic feet per minute, and in a room 10 feet wide by 7 feet deep by 7 feet high, will give a complete change of air every quarter of a minute. However, if this condition is to be realized, a window should be provided in the projection room for fresh air intake.

**Amplifier Panel**

The sound amplifier should be installed on the front wall of the projection room between the two projection port openings. The sound system in an extremely small theatre of the type here considered, requires little projection room space, and by installing the amplifier on the front wall, it takes minimum space and is more convenient than on the rear wall.

**Port Size and Placement**

The size of the lookout port openings should be 10 inches wide by 12 inches high, the bottom of the lookout port openings to be in a horizontal line with the top of the projection port openings. This relation should hold true regardless of the projection angle, as it will permit better view of the screen by the projectionist.

The projection port openings should be 10 inches by 10 inches, which will allow for any error in the determining of projection angles, movement of screen from position originally planned, and the average thickness of masonry wall.

The height of the projection port from the projection room floor to the bottom of the port will vary according to the angle of projection. The average height will be 39½ inches at an average angle of projection of 6°, using standard projectors. A workable rule-of-thumb method for determining the angle of projection is as follows: First, the lens pivot line should be laid out by drawing a horizontal line 48 inches off the projection room floor, and a

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vertical line 18 inches from the finished front wall of the projection room. This 18-inch vertical line holds good to a 12° angle of projection. Beyond a 12° angle, the dimension increases one inch to every degree increase.

**Angle of Projection**

For instance, on a 13° angle, the 18-inch dimension will increase to 19 inches, and so on. Where these two lines intersect will be the center of the pivot. Then three lines should be drawn from the front of the pivot to the screen in its proper position on the stage, one line going to the top of the screen, another to the center, and the third line to the bottom. The space between the center line going to the screen and the 48-inch horizontal line will indicate the angle of projection.

The top and bottom lines going to the screen will show the light beam area and will help to determine the clearances required at the auditorium ceiling and over the balcony (if there is one), which is very important so as not to have a person crossing the light beam, or to have a low ceiling casting an irritating and objectionable shadow on the screen.

**Light Beam Clearance**

The minimum clearance height between the lower projected light beam and any point on the balcony floor should be 6 feet, 4 inches. The minimum distance from the top of the projection port to the auditorium ceiling should be 12 inches in order to get the lookouts ports at the proper viewing height in the projection room; otherwise the projectionist will have to bend over every time he frames his picture or views the screen. This inconvenience may mean the difference between a good show and another advantage in having 12 inches of space between the top of the projection port and the auditorium ceiling is that there is less chance of reflection from the projected light beam, especially if the ceiling is painted or finished in a glossy white surface. This additional clearance will also permit the installation of light fixtures, ceiling ventilating outlets, etc.

**Room Construction**

The construction of the walls, ceiling and floor of the projection room should be.

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**Floor and Doors**

The floor of the projection room should be sufficiently strong to carry the load it is to bear with a good factor of safety. A reinforced concrete floor slab can be used, about 4 inches thick, with a troweled cement finish of about 2 inches. A 3/8-inch transite board can be used over a double 3/8-inch rough wood floor, supported by substantial wood joints or iron beams. When a projection room is constructed entirely of transite board (1 1/4 inches by 1 1/4 inches by 3/16 inches) the metal angle-iron reinforcements should be used throughout and the joints sealed with asbestos cement.

The door of the projection room should be entirely fire-proofed and swing outward from the room. In any case, a fire-proofed stair should be provided for entrance and exit to the projection room. When the space is very limited, a metal step stair (rather than a ladder) should be used, at least the same width as the door. A vertical iron ladder, trap doors and scuttles
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- - - that is putting high intensity projection lighting within the reach of moderate size theatres heretofore restricted to the use of low intensity lamps, because the operating, if not the original cost, of the earlier high intensities has been prohibitive.

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This Simplex High projects the snow white light characteristic of the high intensity arc which is so necessary to the projection of colored pictures.

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should never be installed, as they constitute a menace, especially in the event of fire.

Fire Shutters

The port openings in the projection room must have a fire shutter apparatus that will close manually, or automatically by the melting of fusible links in the trip system. In some states light metal tracks of No. 18 gauge, and ½-inch transite board shutters are allowed with 1-inch overlap of shutter on all sides of the opening. In other states, heavy metal tracks from No. 10 to No. 12 gauge are required with 3/16-inch to ¾-inch metal shutters, and with 2-inch overlap of shutter on all sides of the port opening.

There are various methods of arranging the shutter trip system. One method is to install a long 1-inch dia-pipe directly over all the port openings. All shutters are suspended by chains having a lead fuse as one of the links, and these chains are slipped over pins in the control pipe. At each end of this control pipe, extension arms are installed, through which the master trip chain passes. In this master trip line, fusible links (which let go at 160° F.) are installed directly over each upper magazine of the projector. This master trip line continues through several pulleys to a hook at the entrance door for manually tripping in case of fire.

Another method is to fasten the master trip line directly to the latch of each upper magazine, also using fusible links for automatic tripping in case of fire.

For preventing noise transmission to the auditorium, the lookout ports have ¼-inch plate glass in a separate track, and the projection ports have a ½-inch thick transite board installed in a separate track, in which a hole is cut to receive 6x6-inch optical glass. Optical glass is used because it cuts down the intensity of the projected light only about 5%, as compared with about 20% for ordinary polished plate glass.

[Mr. Sehng, who has collaborated with the editor of Better Theatres in the preparation of the foregoing material, is a theatre engineer of broad experience in the planning of theatres for the accommodation of equipment. He is a member of the Society of Motion Picture Engineers and serves on two committees, one concerned with projection, the other with theatre planning. He has been professionally associated with theatre architects and contractors as well as with theatre equipment distributors.]

Not What You Can Do Without
But What You’ve Got to Have

& Other Articles . . . . by F. H. RICHARDSON

FROM MONTREAL comes a letter from an exhibitor that expresses a condition brought to my attention. For rather obvious reasons the exhibitor requests that his name be withheld. In effect he says:

"I am operating a small theatre. Business is not what it should be and I am compelled to keep expenses shaved to the bone. Under the circumstances new equipment is out of the question, but I would like to improve what I now have, if possible.

"Screen illumination is unsatisfactory. Our light sources are low-intensity, using 25 amperes with 12-mm. positive and 8-mm. negative, cored carbons. Mirrors are 10½-inch in diameter; projection lenses are 3½ x 3½ F.E. Can I improve the screen illumination without installing new equipment?"

Well, this appears to be the old tale of poor business coupled with poor results on the screen. My answer is just this: Poor or even mediocre screen and sound results are an invitation to poor business.

New equipment, says the letter, is out of the question. I doubt that. But let’s see if anything can be done to improve results with the old. Assuming the light source to be a horizontal trim lamp, one might install 13-mm. positive and 9-mm. negative, either solid or cored, and raise the amperage to 30; or 14-mm. and 10-mm. trim, both cored, and raise the amperage to 35 (being careful not to exceed the amperage stated in each case).

One way quickly and easily examine the equipment, making sure very carefully, the optical system in exact line, the reflectors in good condition, and the lenses perfectly clean.

The principal possible source of gain, however, is the screen, the size of which is not stated. Provided the projector optical system be changed in accordance with the increased projection focal length, one can increase screen brilliance very measurably by decreasing the size of the screen image. With a definite amount of light produced at the light source, one is illuminating a definite screen area. What is the condition of the screen surface? Is it suited to the theatre? Is it clean? Get a sheet of cardboard, about 2 feet square; paint it white, suspend it at about the center of the screen and project clean light. Comparison of the cardboard reflection with that of the surrounding screen will indicate whether a new screen, or at any rate, to be used, is necessary.

The projection system is a closely co-ordinated affair; every element more or less affects every other, from current source to screen. In a situation like this every part of the system should be carefully and competently checked.

But suppose the image is not brought up to a reasonable standard of effectiveness by anything one may do with the existing equipment. Then, clearly, replacement of the faulty elements of the system is the only course to pursue. There are no buts to this. One must do what one must do, and there usually is a way to do it. There are available] evening anything that we can do without, or have any second-rate, if we have to, without closing our theatres—but those things are not to be found in projection and sound reproduction. To have a salable show one simply must spend the money necessary to produce it—or else.

Device to Measure Circuit Load Accurately

JOHN L. MEYERS of St. Louis, writes, "I have been told there is an instrument by means of which the load on any circuit, switch, motor, fuse, etc., may be instantly and accurately measured. I have been unable to ascertain whether or not this is true. If it is, will you be good enough to advise me where it may be procurable and what is its price and capacity; also, is it reliable?"

The tool referred to is the "tong test ammeter." It is in rather wide use among companies having a considerable amount of electrical equipment. It is accurate, reliable and safe to operate, and may be used to measure either a.c. or d.c. The weight is 3.75 pounds.

The instrument is held in one hand, and pressure by one finger of that hand upon a small lever causes a split metal circle at the end of the tool to open. The opened circle is placed around one wire of the circuit it is desired to measure, and the finger pressure relaxed, whereupon the circle closes and the load reading of the circuit appears on a conveniently located dial. The circle may be closed around a switch bar, a fuse or anything of which you may wish to measure the amperage load. Readings may be taken through any kind of insulation, even to armored cables.

Balancing Auditorium
And Screen Factors

I RECENTLY had occasion to visit Loew’s State theatre in Newark, N.J., managed by William S. Phillips. This theatre has a capacity of 2,500, and presumably it gives at least four shows daily. Newark has a population of around half a million, still the sale of 70,000 seats is some things that we can do without; it is acceptably sharp.

Watching the screen image, I was unable to observe any disproportion between the large auditorium and the picture size.
I walked down front, finding that from the front half of the auditorium the effect was good. The projection distance is 150 feet, screen image 18 feet, 6 inches wide. The auditorium and screen illumination were in approximately proper balance, which is an extremely important item. Projectionists work in two shifts: the staff is comprised of Harry Openheimer, Vincent Schauer, Albert Schultz and Arthur Whelpley.

Loew's State in Newark supplies ample proof that, provided other things be properly handled, a screen 18½ feet wide is large enough for the ordinary theatre seating layout accommodating 2,500 patrons. Nothing is subtracted from comfortable viewing by those having normal eyesight occupying the rear seats, whereas from the front half of the auditorium viewing conditions are immeasurably improved over those with a larger picture.

This statement is made under the assumption that the power of the light source be not reduced under that used for a somewhat larger picture; nor must the level of auditorium illumination be raised. Proper balance between screen and auditorium illumination, and absence of interference of auditorium light with screen reflection, are items of importance in any case, and doubly so when the size of the picture is relatively large.

**Projection Has Big Day At SMPE Convention**

Projection received a full day at the spring meeting in April of the Society of Motion Picture Engineers. Only half a day had been set aside for projection matters, but so many projectionists were present and the interest was so keen that those present at the session in the morning resumed after lunch and continued through the entire afternoon, which had been set aside for sightseeing. Even then it was found necessary to omit one paper for lack of time.

"A Personal Safety Factor for Projection Practice" was the title of an interesting paper by T. P. Hover, a projectionist from Lima, Ohio, which set forth many items in projection practice which might well receive attention and improvement to the ultimate added safety and more healthful conditions in projection rooms. In "New Lenses for Motion Picture Projection," W. R. Rayton, head of the research department of Bausch & Lomb, gave a very understandable illustrated explanation of the new coated projection lenses.

"Projection Supervision, Its Problems and Its Importance" dealt with a subject I have endeavored for six years past to get some supervisor of projection to prepare a paper on, without success. Harry Rubin, who is chairman of the Projection Practice Committee, finally undertook the task, and I am very sure all those present received benefit from his excellent treatment of the matter.

How projection setups are related to au-
ditorium conditions was discussed by the well known theatre architect, Ben Schlanger, in a paper that gave projectionists plenty of food for thought, and I don’t mean maybe. Other highly interesting papers concerned with projection were “Products of Combustion of the Carbon Arc,” by A. C. Downs, National Carbon Company; “A New Negative Carbon for Low-Amperage High-Intensity Arcs,” by D. B. Joy, W. W. Lozier and R. W. Simon, also of the National Carbon Company; “The Cyclex System of Motion Picture Projection,” by C. S. Ashcraft, “Progress in Projection Lighting,” read

E. O. Wilchek of the Altec Philadelphia office; and B. Blumberg and M. Lewis of the National Theatre Supply Company’s Philadelphia branch.

**Spring Arrives in Land o’ Projection**

IT HAS BEEN a late spring, but it is no different from the timely ones, apparently, in its effect upon poetic tendencies. And it seems to have drifted in through the projection ports, in a couple of places anyway. One from and by Ralph C. Blades, chief operator of the Star theatre in Sand Springs, Okla., runs to the tragic, but such, alas, is the influence of the Muse in Springtime. Here ’tis:

**LIFE OF A PROJECTIONIST**

Each day and night up the stairs I go
To my booth to project a show.
The films I am, trying to give the customers a show.

The first reel is good, the music is grand;
The audience laughs to hear the band.
But then the second—it’s poor indeed;
They yell, “A new operator we need!”

Though the story is bad, projection is fine.
But the operator is only blame every time.
If the picture skips, they say it’s his fault—
They’d like to see him in a film vault.

The film, of course, he didn’t make;
Whatever is given him, he must take.
And though the film itself is to blame,
He catches hell just the same.

Poet Blades had a couple of other stanzas, but these will give you the general idea of what he had stored up in his system through the winter.

In a lighter vein (though I am sure it will be taken quite seriously by my good friend P. A. McGuire of International Projector) is the following stanza noted in the IA District Number One Quarterly Bulletin:

**The Dreamer**

The projector heads up in my booth
Are very quiet to see;
They clatter, bang; they jump and buck,
And keep me company.

To wipe up all the oil they leak, sure
Keeps a fellow busy.
While to keep the damn things running right
Would make a sane man dizzy.

How shocked I’d be if the boss would say
Like a thunder bolt from the heavens,
“We’ll pension those jalopies off, we’re getting new E-Sevens.”

**Would a Firecracker Break Loudspeaker Cone?**

FROM A Southern state comes this: “An argument has arisen in our theatre. We have an RCA Photophone sound system. The question under debate is this: The projectionist says a firecracker exploded in the auditorium could not possibly set up sufficient concussion to break the cone of the loudspeaker. The manager holds differently. Who is right?”

The projectionist!

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**Index to Advertisers**

A
Adler Sign Letter Co. 27
Ames Metal Moulding Co. 20
Artcraft Sign Co., The 20
Ashcraft Mfg. Co., C. S. 3
Automatic Devices Co. 22

B
Baldor Electric Co. 22
Bausch & Lomb Optical Co. 38
Best Devices Co. 36
Bigelow-Sanford Carpet Co., Inc. 29
Brenkert Light Projection Co. 37

C
Chicago Expansion Bolt Co. 21

D
Davidson Enamel Products, Inc. 4

F
F & Y Building Service, The 22
Formica Insulation Co. 5

G
Garver Electric Co. 36
General Electric Co., Air Conditioning & Commercial Refrigeration Dept. 25
General Seating Co. 27
Goldberg Bros. 33-36-41
Gold E. Mfg. Co. 41

H
Hertner Electric Co., The 41
Heywood-Wakefield Co. 6
Heyer-Shultz, Inc. 41

I
Ideal Seating Co. 21
International Projector Corp
International Seat Corp. Second Cover

L
Lavezzi Machine Works 41

M
Maier-Lavaty Co. 20
N
National Theatre Supply Co. 36-39

P
Pittsburgh Plate Glass Co. 9
Poblocki & Sons Co., Ben B. 21
Projection Optics Co., Inc. 36

R
RCA Manufacturing Co., Inc. Fourth Cover
Reynolds Mfg. Co. 33

S
S. O. S. Cinema Supply Corp. 23
Strong Electric Corp., The 34
U
U. S. Air Conditioning Corp. 27

W
Wagner Sign Service, Inc. 21

_A Section of Motion Picture Herald_
"There is no longer a separation between Production, Distribution, Exhibition. Unless the job is done well at the exhibiting end, Production cannot live."

Y. FRANK FREEMAN
President
Motion Picture Producers Association
You wouldn’t bathe like this in a modern home

It’s just as old-fashioned to use an outmoded sound system for modern movies!

MODERN SOUND WILL “UP” YOUR TAKES!... INSTALL RCA PHOTOPHONE MAGIC VOICE OF THE SCREEN

The importance of movie sound is reflected in the attention it is given by Hollywood studios. They invest fortunes in sound recording equipment because they know better sound means better box-office.

How are your takes? The RCA Photophone Magic Voice of the Screen will help you better them! For it provides true reproduction of modern movie sound, enables you to offer your patrons the kind of sound they want to hear!

And it’s low in cost! Ask your RCA Photophone representative for details.

Better sound means better box-office—and RCA Tubes mean better sound

Only the New Magic Voice of the Screen offers all these Features!

Constant film speed is assured by famous RCA Rotary Stabilizer! This new Magic Voice also offers you new styling, new protection, new convenience, new added reserve power and many other outstanding features!

RCA Photophone’s service organization has a low cost theatre service plan in which you’ll be interested.
FEATURES REVIEWED
IN THIS ISSUE.

"I Can't Give You Anything But Love, Baby"
"Torrid Zone"
"Captain Moonlight"
"Flying Squad"
"West of Corsen City"
"Ski Patrol"
"Charlie Chan's Murder Cruise"
"For Freedom"
"Song of the Road"
"Covered Wagon Trails"
"Flight Angels"
"Opened by Mistake"
"Cowboy from Sundown"
"Crooked Road"
"Covered Wagon Days"

50 Series-Type Films for '40-'41:
Five Sales Conventions This Week
Local Exhibitor Groups Turning
To Own Trade Practice Programs

"U.S. Firing at an Industry Which Minds Own Business": Griffis
Thompson Agency Aims to "Crack Open" Ad-Film Theatre Business
RCA Shows Wide-Screen Television
For Theatres to Its Stockholders
Both Sides Face Congress Monday
In Battle Over Block Booking

Week's Anti-Trust Score: 4-to-1;
One Suit Withdrawn, Four Filed

'Bioff Unions', Refusing to Return
10% Raise, Make Further Demands
MEMORANDUM to:

TERRY RAMSAYE of M. P. Herald
RED KANN of Box-Office
CHESTER BAHN of Film Daily
SAM SHAIN of Motion Picture Daily
CHICK LEWIS of Showmen’s Trade Review
ABEL GREEN of Variety
HERBERT MILLER of The Exhibitor
“Dear Gentlemen of the Press: I give you now one of the Biggest Box-Office Hits of my entire career!”

Sincerely,

Leo

P.S. Watch for the Biggest World Premiere since M-G-M marched through Georgia with “Gone With The Wind”. 3-day celebration May 14, 15, 16 in the Oranges of New Jersey. First time in history a simultaneous World Premiere in 4 theatres of one city! All were completely sold out 2 weeks in advance!
Don’t let another
Plan now! And go th
THE BIG ONE

CAGNEY • SHERIDAN

with

ANDY DEVINE • HELEN VINSON

JEROME COWAN • GEORGE TOBIAS • Directed by WILLIAM KEIGHLEY

Original Screen Play by Richard Macaulay and Jerry Wald • A Warner Bros.-First National Picture
BUZZING!
minute go by!
limit to tell them

O'BRIEN

ALL THIS... and coming! "ALL THIS, AND HEAVEN TOO DAVIS AND BOYER - in the best of best-sellers!'

Warmly recommended for another '69th' set-up, by WARNER BROS.
Darryl F. Zanuck's Production of

LILLIAN RUSSELL

with

ALICE FAYE as Lillian Russell
DON AMECHE as Edward Solomon
HENRY FONDA as Alexander Moore
EDWARD ARNOLD as Diamond Jim Brady
WARREN WILLIAM as the Famous J. L.
LEO CARRILLO as Tony Pastor

Helen Westley • Dorothy Peterson • Ernest Truex • Nigel Bruce • Claude Allister
Lynn Bari • Weber & Fields • Eddie Foy, Jr.
Una O'Connor • Joseph Cawthorn

Directed by IRVING CUMMINGS
Associate Producer Gene Markey
Screen Play by William Anthony McGuire

SONGS!
Old... "After the Ball is Over", "Rosie, You Are My Rosie", "The Band Played On" ("Strawberry Blonde")
"My Evening Star" and other famous Lillian Russell hits!
New... "Adored One" "Blue Love Bird"

• Previewed at Pomona, Cal.
"never has there been a greater boxoffice achievement!"
"INSIDE JOB"

The week-end adventure with dry fly in white mountain water was over. Creel laden success came with the dainty ones, midge and blue dun, at bright mid-day, moth-millers as the half lights of late afternoon crossed the pools. The thin damp chill of spring twilight spread over the valley and the road down into the cross roads hamlet in the dark below, where the lights at Old Jake's tavern glowed with beckoning to the rendezvous, supper, pipe and bowl. It was two hundred miles from Broadway and this typewriter up in a dirt road countryside where the todays are all of a leisurely yesterday in tempo.

Nothing, you might fancy, in this comfortable expansive hour, could have been less on the mind of your correspondent than concerns of cinema. Then in rolled, a-roaring, our friend vociferous Bill-the-Exhibitor. Bill has a middling sized house in the little city around the other side of the mountain. He's had it a long time and modernized it three times, once silent and twice for sound. He has prospered, but not vastly, has contrived to stay considerably independent and escape entanglements. He belongs to his community which considers him quite a fellow. He's a director of the local bank, owns a piece of the lumberyard, a couple of store buildings and a farm. He has a Yankee's capacity for figuring.

It took two flagons of Old Jake's draft ale to lay the dust in Bill's throat and bring him to the repose of a seat at fireside and a mug for mere incidental sipping. He had something on his mind.

Bill had to have a look into the creel. "Pretty fair, pretty fair—that is, for a newspaper sticker from Broadway—seem to have a sample of everything in the river but a sucker—we've got them too."

"And, tell me what's new in the big city."

"WELL I had lunch the other day at the Plaza with a big producer from Hollywood," your editor responded, "and he told me that the American screen had just been saved by a certain very big picture. He says it is reviving, restoring, resuscitating and palmotoring back to life the public high regard of the screen, etc., etc."

Bill snorted and set down his mug with a slam. "Yeah, and I'll name it for you—'Done With the Wind'—and I hope to hell it has."

"You don't mean to say it didn't do business for you?"

"I mean to say," rejoined Bill, "that it did business, plenty of business, and how we played it. Say, that one was put on. The job ran me and my whole staff ragged, from ushers to extra operators, advertising, promotion and hoopla in general, Rotary, Lions, church groups, clubwomen, everything but rockets and a legal holiday, and today, just before I was taking off to drive over and gas with you my bookkeeper gave me the final figures. I put them down just to hand you in case you turned up full of art and argument. The whole thing is over now and the returns are in."

Bill drew a slip out of his long wallet, the gold trimmed one the Civic Association gave him on his twentieth anniversary, and laid down a figure. "You see, it's minus $16.82."

"BUT that's just dollars," Bill went on. "I haven't charged in wear and tear on me and the staff, or what we slugged out of the community in cooperative promotions and the spending of goodwill helps that you can only tap now and then. I haven't got a figure in there for what I did to the regular patronage by change in policy for the run, or the loss of the patronage that was drawn off to the big town first run shows. And I can't put in a figure that will cover what I've done to my booking schedule and the pictures that were sold away to make room. I can't set down figures to take care of the fact that advanced admission prices took away from pictures before and after, milked the movie money, and damn well took it out of town. I took in more money and I sent away a lot more money. We broke box office records for all time, stupendous, as they say in the ads, but there's no percentage in breaking records if you lose your pants in the process."

"You know," observed Bill after a lull, watching Jake put a chunk of aromatic apple wood in the fire, "that old one about the producer's process of comforting himself with the announcement that even if the picture did lose money he has had 'an artistic success'—well, sir, they're found a way to slip that to the exhibitor now. I know how they feel because I've just put over an 'artistic success' in exhibition. While I'm taking off my hat to super-salesmanship with one hand, I'm clutching my pocketbook with the other."

"Remember," said Bill, with a light of something else in his eye, "that night way back yonder when you and I and Jim Quirk were making a survey of the situation in New York and walked into Tex Guinan's joint, and she yelled 'Hello sucker!'—well, that was me she was talking to, exclusively—I've just decided that."

"When you get back to town," Bill admonished, "you can call another meeting at the Plaza grill and tell our friend from Hollywood not to save the industry again soon. It's just too colossal, we can't use it. It's too good for us. I can handle most things. I can lay low when a Gypsy Smith comes to town, and I don't buck opening days in the baseball park or try to outfigure the circus when it comes along to take all the show money out of town—but this one, it was an inside job."

\[\triangle \triangle \triangle\]

LAST week your editor was indignant about the statuary in stone and steel around here in Radio City. This week it is trees, sycamore trees.

With a fleet of compressor trucks, pavement breakers, jackhammers and enough men and tools to build a battleship, they are planting a row of saplings in Sixth Avenue, beginning in front of the RCA building. They will be "oriental plane trees" on the invoice, but to you and me they are just sycamores. They are elected because they will stand for New York, including the fumes of ethylated lead gasoline.

A sycamore is all right in its place, which is a swamp, but a thirty-foot sprout in front of an 850-foot office building is about as relevant as a prairie dog hole alongside the Grand Canyon of the Colorado. It represents a futile yearning, not the deep tangled wildwood.

One is not to be impressed until Rockefeller Center is planted with mature redwoods, and at least one of them with an eagle's nest in it.

—Terry Ramsaye
Paramount Replies

Paramount Wednesday charged RCA with "an attempt to drag a red herring across the trail of a simple technical discussion" in its accusation that the Paramount-DuMont television company was attempting to sabotage the new industry.

The statement in reply to the RCA charges, which are detailed on page 41, quoted Paul Raibourn, treasurer of the DuMont company and an executive of Paramount Pictures, saying, "In reply to RCA's charges that Paramount has entered the television industry to be a 'Trojan Horse' we need only point to the record. ... We are eagerly awaiting the granting of ... licenses so that we can demonstrate once and for all the superiority of flexible television."

The statement said the RCA charges avoided the basic question of "whether or not the consumer is to be served with flexible standards and television sets which will not become obsolete too quickly," and concluded, "We feel certain that the final decisions will be made by the FCC on the basis of technical merit."

Nick Settlement

The affairs of "the Nick union" were finally settled late Wednesday. Ernest F. Oakley, the circuit judge in St. Louis, accepted the following stipulations in the case of Local 143 of the Motion Picture Operators Union:

The union agrees to waive the collection of $48,399 from John P. ("Big") Nick, ousted czar of the union, and Clyde Weston, its former business agent, for which judgment had been entered by Judge Oakley; Nick and Weston will drop their appeal to the state supreme court from the judge's order removing them from control of the union and making its receivership permanent; and Judge Oakley is to regain full authority over the receivership.

Thus ends restoration of autonomy to the "Nick union" in St. Louis.

Television to Politics

SOME 43,000 persons in southern New England, New York, New Jersey and Pennsylvania will be given an opportunity to see as well as hear the proceedings of the summer's first national presidential political convention—the Republicans', which opens in Philadelphia June 24, through television programs to be broadcast by the National Broadcasting Company and Philco Radio and Television Corporation.

Plans for television coverage of the convention were made public in Washington Wednesday by John Hamilton, chairman of the Republican National Committee, who said that NBC would have two units and Philco one.

The NBC coverage of the event, according to Alfred H. Morton, vice-president in charge of television, will be the most elaborate ever given to a single event.

Two complete units will be moved from New York to Philadelphia, and a newly developed television camera will be used on the convention hall floor while a second set-up will handle interviews in a studio just off the stage.

The relay from Philadelphia to New York, Mr. Morton said, will be made over the RCA television and Philco cameras will be set up on special stands extending from the balcony level out over the hall floor some 40 feet from the speakers' stand, giving views of every activity on the stage plus scenes on the floor itself during demonstrations. Both companies plan to devote all the time necessary to convention activity, cancelling such contemplated programs as have been scheduled.

NBC will have 25 engineers, announcers and program producers on the job, Philco about 15.

First Lady

MRS. FRANKLIN D. ROOSEVELT made her film debut last week at the Fox Movietone Studio on West 54th Street. She appeared in the final scene of the first of a series of shorts, called "Dave Elman's Hobby Lobby," being produced by Leonard-Greene Productions.

Mrs. Roosevelt was made up with a paint described by the studio as "the same kind Joan Crawford or any other glamour girl might wear." After this, "with the patience and calm of a Hollywood veteran" she went through forty minutes of takes and retakes.

Arthur Leonard, the producer and director, said Mrs. Roosevelt's screen performance was "grand" and "her blue eyes photographed very nicely."

During her appearance under the lights the First Lady gave a list of hobbies of her family: the President: "books, prints, letters and above all, his models of ships"; Son James: "historical books of all kinds"; Son Elliott: "his ranch"; Son Franklin, Jr.: "Arguing, He loves it."; Son Johnny, "riding," and Daughter Anna: "Her job with the newspaper."

After her debut as a screen actress Mrs. Roosevelt had to rush to make her regular radio appearance for Sweetheart Soap.

PCCITO Convenes

THE NEWLY FORMED Pacific Coast Conference of Independent Theatre Owners went into their first convention in Los Angeles Wednesday, and declined that day to indicate what the stand of that organization would be with reference to the Neely Bill and other programs of regulative legislation. Meanwhile, out at mid-week came "In-Dex," their magazine organ, previously a four-page leaflet, in this convention issue swelled to ninety-four pages by advertising from the majors, and messages from production and distribution to exhibitors. Convention story on page 13.

Nickel-Movie Stars

THE PHONOVISION of Sam Sax and Frank Orsatti, one of the half-dozen nickel-in-the-slot cafe lounge movie machines that is about to break forth in the new "multi-million-dollar" industry, is going to use the public's "favorite stars of screen, stage and radio."

While most or all of the other nickel-slot movie sponsors have either stated openly, or inferred, that they would not buy Hollywood talent, in order to save the troubled feelings of organized exhibitors, in several sectors, charging unfair competition, Phonovision came out Wednesday, in telegrams to the trade press from Irving Hoffman, its New York press agent, with this: "Phonovision, intended for installation in cafes, hotel lounges, railroad stations, department stores and wherever men and women congregate, on sea, land and sky, will bring you the favorite stars of screen, stage and radio by the simple expedient of dropping a nickel in a slot. You will be able to see as well as hear your favorite band or orchestra, vaudeville or concert star as selected by you."

All of which was by way of extending invitations to cocktails, Thursday, in Suite 27B of the Hotel Sherry Netherland, New York, where Mr. Sax and Mr. Orsotti had just arrived for demonstration and publicity for Phonovision.

The Songwriters Protective Association resolved, Tuesday in New York, to discipline members who write "obscene, lewd, or lascivious" songs. The action follows the warning of several weeks ago from the American Society of Composers, Authors, and Publishers, that "dirt doesn't pay" and that ASCAP members would be chastised for writing in the lewd idiom. It is directed primarily against the authorship of lewd songs for nickel phonograph machines.
Elektro's Sparko

"A MAN'S best friend is his dog," proclaimed Senator Vest classically many a year ago. Now Elektro, the mechanical man by Westinghouse, famed among New York World's Fair exhibits, has a mechanical electrically motivated dog, named "Sparko." The electronic pup has a cam to wag his tail, and he can crouch, bark, growl and trot after his tin master. It is the solemn assurance of J. M. Bartel, builder, that "Sparko" is a Scotty. That remains to be proved. If "Sparko" proves to be deceitful, stubborn, given to chewing plano legs and burying objects in flower beds, then he will be a Houdini's successor. The legend one that it is a long time now since any animal has come to fame on the screen. Among the first was "Teddy," the Keystone cat, and considerably more recently assorted dogs, including "Strongheart" and "Rin-tin-tin." The first animal to become classic in film annals was Winsor McKay's dinosaur, "Gerty," just as synthetic as "Sparko," and, in fashion, a Anyone such as "Mickey Mouse" or "Donald the Duck."

Reject "Wind" Terms

The general council of the Cinematograph Exhibitors Association, British theatre men's group, formally agreed Wednesday, in London, to instruct its theatre owning members not to accept MGM's 70 per cent contract terms for "The Gnome With A Wind," not to increase admission above normal, as demanded by MGM, and not to pay any rentals higher than $50 per cent. Harry P. E. Mears, manager of the CEA, called Louis B. Mayer, in Culver City, appealing to him to release the film at "normal" rental and admissions. He criticized the amounts of the total high gross charged for the film, and the terms that they have the British public, fighting for existence and already overtaxed, objects to paying high prices.

French Grosses

FRENCH PICTURES today appear to be the most successful non-English dialogue pictures in this country. The most successful French pictures have been the "Mayerling" and "Grand Illusion." The production cost of each was said to be less than 100,000. The American gross on "Grand Illusion," according to Arthur A. Mayer, vice president and sales manager of World Pictures, "ran into six figures."

The present leading foreign film, "Harvest," may gross as much as $100,000 in the U. S. market, according to Andre Heyman, head of the French Cinema Center.

Fifty "Series" features will comprise 10 per cent of Hollywood's offerings to box offices next season.

Local Exhibitor groups turn to own trade practice "reforms."

Thompson agency sets out to "crack open" the advertising film field.

"Government is firing at a film industry that minds its own business," says Stanton Griffis.

Agreements within the industry cannot stop double featuring, is conviction of Edwin Silverman of Essaness Circuit.

Goldwyn urges admission price scales tuned to box-office values of productions.

LOEW NET jumps to $6,789,828 in first six months of World War II.

RKO, MGM, and Twentieth Century-Fox introduce films with parades.

Five distributors hold 1940 product conventions this week.

RCA shows wide-screen television for theatres to its stockholders.

Week's suit trust score: 4 to 1; One withdrawn, four others filed.

COAST labor refuses to return 10 per cent raise and makes new demands.

Both sides face Congress Monday in battle over block booking bill.

DEPARTMENTS

Editorial

This Week in Pictures Page 10

The Hollywood Scene Page 58

Managers' Round Table Page 67

Release Chart Page 75

Asides and Interludes Page 60

Showmen's Reviews Page 48

In the Courts Page 59

Obituaries Page 59

In the Newsreels Page 56

What the Picture Did for Me Page 61

In the Cutting Room Page 45

Short Product on Broadway Page 45

In British Studios Page 65

Now Australia

Word is Australia in any hour telling that Australia has followed the example of Mother England, and imposed a 50 per cent export restriction on film revenues. This story arising, that an agreement had been concluded, was said to be premature because the MPIDA in New York still was collecting information to support the distributors' claims that at least 75 per cent of Australian imports should be allowed to leave the country.

On account of high taxation and a 25 per cent rejection right given to exhibitors in the New South Wales territory, the cost to U. S. of distributing movies to consumers in trouble in Canada, certain South America, and other.

NBC's Proposition

Using motion picture "fan" publicity as furnished by the Hays organization in New York, NBC plans a short wave broadcast in six languages, to Latin America and Europe. The National Broadcasting Company would now like to have motion picture companies pay for the time. Lunsford P. Yandell, director of international commercial broadcasting for NBC, an assistant treasurer of the parent Radio Corporation of America, and, incidentally, a board member of the new RKO, this week confirmed what had been a long ranging plan.

The broadcasting company now uses material supplied by the Motion Picture Producers and Distributors of America for six 15-minute programs weekly, in six languages: English, Italian, German, Spanish, French and Portuguese. Mail response has been such, NBC claims, that a sponsor is certain of an audience.

Mr. Yandell said "negotiations" were on with the majors, separately and collectively, and with corporations in other industries.

While the following description of the type program which the NBC hopes to sell to the sponsors would of course be subject to decisions by sponsors and the NBC, Mr. Yandell said it represented a "nearly accurate picture."

The NBC would offer a half hour program seven times weekly, over a period of two years.

Other NBC Programs: Better Theaters, Motion Picture Daily, International Motion Picture Almanac, and Fame.
THIS WEEK IN PICTURES

WEBER AND FIELDS, the famous vaudeville team of a past era, reunited in Twentieth Century-Fox's "Lillian Russell", return to Broadway for the premiere.

POST-CONVENTION conferences are in progress at the Twentieth Century-Fox home office in New York following the arrival on Monday of Sol Wurtzel, William C. Goetz, and Darryl Zanuck from Hollywood. They are shown at the station with Joseph Moskowitz, Sidney R. Kent, and Spyros Skouras.

LUNCHING at Dinty Moore's in New York, above, are Leon Netter, vice-president, Paramount Theatres Service Corporation; John Nolan, Comerford Theatres; Edward Schnitzer, Warner eastern manager.

FOR CHARITY. The committee of the Motion Picture Section of the Greater New York Fund meets for lunch and lays plans for solicitation of independent exhibitors. Robert Wolff, RKO; B. S. Moss, Criterion theatre, chairman; Joseph Lee, Twentieth Century-Fox; Nat Beier, United Artists; Harry Buxbaum, Twentieth Century-Fox; and L. E. Burrell, director of the utilities and amusement division of the Fund.

ON PREMIERE BUSINESS. RKO executives S. Barret McCormick, Ned Depinet, George Schaefer and William Mallard arrive in Louisville for the premiere of "My Favorite Wife" at the Rialto. Most members of both the Hollywood contingent of stars and publicity men and the home office delegation of executives remained for the Kentucky Derby in which the favorite lost to a 35-to-1 shot.

CHAMPIONS, below. The Quigley Trophy is presented to the MGM home office basketball team by Bill Stern, sports commentator, and received by Charles C. Moskowitz, Loew theatre head. Sidney Salitzky, center, manager, is flanked by J. P. Cunningham, Motion Picture Herald, and Oscar Doob.
PICTURE PIONEERS, INC., above, right and below, frolic at spring conferences in New York and Toronto. Above are Charles C. Moskowitz and Martin Quigley. At right are Louis W. and J. Myer Schine, initiates; Jack Cohn, House Manager, and Charles Hayman, Buffalo exhibitor, posed in front of the stalls erected in the Waldorf Astoria for the horses who raced as part of the entertainment.

In Toronto, right, the Canadian Picture Pioneers gathered at the Royal York hotel, where a reproduction of a nickelodeon provided atmosphere. At the head table in the background are D. J. Ongley, Hon. Earl Lawson, O. R. Hanson, J. J. Fitzgilbons, Clair Hague, president; Miss Ray Lewis, secretary; M. A. Schlesinger and Arthur Lee.

SPRING and the home offices put out the welcome mat for exhibitors in New York for the World's Fair, re-opened this week with fanfare but without carnations. Above, Charles Perry of the Adams theatre, Detroit, meets Lee Garmes, producer, and Helen Vinson, star, of RKO's "Beyond Tomorrow" in that company's lounge. At right, Phil Bloomberg, president of Naumkeag Amusements, Salem, Mass., is first to register at the MGM booth.

REELECTED OFFICERS, left, of the Arkansas Independent Theatre Owners are K. K. King, secretary; W. E. Malin, vice-president, and O. G. Wren, president.

W. MARSH GOLLNER, below, of the Eastern Shore Theatres, Salisbury, Md., and his son meet Gale Page on the Warner set of "The Life of Knute Rockne" in Burbank.
Eight Large Studios Producing 18 Different Central Theme Groups, Ranging from "Family" Types to Mysteries

by WALTER SEDLEN
in Hollywood

More than 10 per cent of Hollywood's 1940-41 product will consist of "series" pictures, a pre-selling season checkup of the studios reveals. According to plans already announced or now being formulated, the new season will account for at least as many such films, and probably more than have been produced, in the current film year, which, at its conclusion, will have numbered approximately 50 of the "series" type.

Currently, eight of the ten large studios are producing a total of eighteen different "series" themes, ranging from the "family" types of the "Hardy" and "Blonde" order to mystery stories such as the "Saint" and "Charlie Chan" groups. These, of course, are exclusive of the western product featuring one star or group of players, or based on a particularized character like "Hopalong Cassidy."

"Name" Writers Signed

Indicative of the increased importance being accorded series pictures is the recent signing by Metro-Goldwyn-Mayer of such "name" writers as Sinclair Lewis to write a "Hardy" picture, and of Lloyd C. Douglas for a "Dr. Kildare" feature.

Only Warner Brothers and United Artists are not represented among the producers of series films, although both have made sequels to pictures accorded favorable audience reaction, as have the other studios.

Metro-Goldwyn-Mayer's "Hardy," "Dr. Kildare" and "Nick Carter" series will account for some seven out of ten of that company's 1940-41 list of approximately 50 pictures. In addition, the "Maisy" pictures, of which there already have been three, is set to continue. A screen play for the fourth, which also will star Ann Sothern, is being written by Betty Reinhart.

Eight of the "Hardy" films have been released since the inception of the group with 1937's "You're Only Young Once," with Sinclair Lewis now writing the latest of these, the "Hardy" which casts Mickey Rooney in the title role.

The fifth of the "Dr. Kildare" films is now being written around the three principals portrayed by Lionel Barrymore, Lew Ayres and Laraine Day, by Lloyd C. Douglas, who wrote "Magnetic Obsession" and "Disputed Passage."

Spacing them two years apart, MGM also has made sequels to its "Tarzan" and "Thin Man" pictures.

The Warners' Series

Similarly, Warner Brothers has made "Daughters Courageous" and "Four Wives" as sequels to its "Four Daughters," and "Four Mothers" is currently scheduled to be made. All save "Daughters Courageous" have screen plays by Julius and Philip Epstein. Hal Roach, for United Artists release, has made picturizations of three of the Thorne Smith novels, "Topper," "Topper Takes a Trip" and "Turnabout."

Oldest of the series pictures is Twentieth Century-Fox's "Charlie Chan" group developed from the Earl Derr Biggers character, the first of these having been made in 1931. Twenty-two have been produced in all. Two more are scheduled for the present season, although, according to announcement make at the company's Chicago sales convention, only one is set for 1940-41. Also, only one "Jones" family film is to be made for next season. To date, 17 of this series have been released since their inception in 1935.

The "Mr. Moto" series, starring Peter Lorre and based on the character created by J. P. Marquand in "The Saturday Evening Post," was abandoned after eight of them had been completed by late 1938. The latest Twentieth-Fox series is the recently revived "Cisco Kid" group. The first of these pictures based on the O. Henry character was in "Old Arizona," made in 1931. The series was re-launched again in 1939 with "The Return of the Cisco Kid," in which Warner Baxter starred, with Cesar Romero as his aid. This year three have been made, starring Romero, and the schedule calls for an additional five to follow.

Paramount, which in the 1938-39 season released "Three Weeks with Pay," "Sweepstakes Millionaires" and "Night Work," all with Mary Boland and Charlie Ruggles, is now for its series activities on the character of "Henry Aldrich," stemming from the Clifford Goldsmith stage play. Jackie Cooper had the principal part in "What a Life," and recently has been signed to a new contract by Paramount to continue the contumacy of the series. Currently before the cameras is "The Aldrich Family in Life with Henry."

Paramount Considers Group

Paramount also is reported considering the inception of a series to follow its recent "Secrets," based on the Booth Tarkington story.

Three separate series are being made at Columbia, and a fourth is planned. Already released have been two in the "Five Little Peppers" series based on the books by Margaret Sidney Lathrop, and two more are in preparation. The title roles are played by Edith Fellows, Tommy Bond, Bobby Larson, Dorothy Ann Seec and Charles Peck.

The "Lone Wolf" series is taken from the detective stories by Louis Joseph Vance, with Warren William in the lead of the three latest. Five pictures have been released, in the "Blandie" series, based on the Chic Young comic strip, and several more are now in preparation. Leading roles are taken by Penny Singleton, Arthur Lake, Larry Simms and "Daisy." Columbia also has purchased film rights recently to another comic strip, "Tillie the Toiler," by Russ Westover, and plans a series for this group.

Five in the "Higgins Family" series have been released by Republic since the start of the group in the spring of 1939, with a sixth now being prepared. The original stories feature James, Lucile and Russell Gleason, Harry Davenport, Tommy Ryan and Lois Ranson.

Monogram plans to continue its "River" series, based on the books by Laurie York Erskine, and starring James Newill. The first was released last August, and six have been made to date.
LOCAL EXHIBITOR GROUPS TURNING TO OWN TRADE PRACTICE REFORMS’

Independents Operating 1,250 Houses in Six Pacific States Hear Conciliation Plan Explained at Coast Convention

More than 200 exhibitors, representing approximately 1,250 independent theatres in six western states and Alaska, were in Los Angeles Wednesday to attend the first annual convention of the recently organized Pacific Coast Conference of Independent Theatre Owners, with trade practice "conciliation" described by Robert H. Poole, general chairman and executive secretary, as the "keynote and backbone of the organization." Sessions were to continue through Friday, May 10th, with a final meeting of trustees Saturday.

Plan in Effect Now

Following an all-day preconvention conference of trustees Tuesday, it was decided to make clarification of the organization's conciliation and the first order of business Wednesday morning. Presiding in separate chambers, heads of the four member organizations composing the conference, two representing each, were to explain in detail to their memberships the methods and mechanism by which conciliation and arbitration would be carried out. General councilors were to be invited to submit specific exhibitor or exhibitor-distributor problems for conciliation forthwith.

Members elected of the conference are the ITO of Southern California and Arizona, similar groups in Northern California and Nevada, in Washington, Northern Idaho and Alaska and the ITO of Oregon.

The plan is a development and expansion of policy instituted by Mr. Poole as executive secretary of the NTO of Southern California and declared by him to have functioned successfully in effecting settlement of the 114 exhibitor problems in that territory within the past two years. All of these, according to Mr. Poole, were of a sort that might otherwise have been taken to court or the legislature. He said no issue accepted by the organization for conciliation failed of successful outcome.

Explains Plan

As a first step in availing himself of the organization's conciliation machinery, Mr. Poole explained Tuesday, a showman must make a written report of his grievances at the head of his own claim unit. This report is examined for accuracy and fairness by a committee composed of the local organization head and two disinterested members of the state board of directors.

In the event that a satisfactory conclusion cannot be worked out, the local conciliation committee submits the case to a general conference committee composed of the executive secretary and two conference trustees who take it to the distributor's district manager concerned.

All convention sessions but one were open to the press and interested outsiders. No resolution or agreement was to be submitted from the da's at any time, Mr. Poole said. The chairman refused to predict what the newly formed Bill would be among the matters brought up or whether a delegate would be sent to the Washington hearings on the subject.

HITS GOVERNMENT TRADE CONTROL

Opposing Government regulation of the motion picture industry, although adding that the Independent exhibitor needs to have it proved to him how much of the Government's brief in its suit is equity is true, Hugh Brack, trustee of the ITO of Southern California, drew cheers at the Pacific Coast Conference, Wednesday, when he said, "When Government controls a business you soon have socialism in that business and when you have socialism you no longer have a business."

Cities for arbitration purposes but the independents have demanded a central body to regulate clearance questions.

St. John's Exhibitors

Form Local Trade Pact

Not only does an agreement on prices and business conditions, overall, mark the exhibitors of St. John, N. B., but it extends to the silencing of a cut-rate threat.

When a pact was reached by the St. John exhibitors for a minimum admission of 25 cents a former legitimate theatre, the Opera House, successively re-named the Rialto and Princess, threatened to cut its price from 15 cents to a nickel.

Famous Players, Spencer, St. John Amusement Company, and Franklin & Harriman, joined in the co-operative project to lease the Opera House, and keep it dark. Each participant is assessed a stipulated sum monthly for the rent.

Arkansas Officers Reelected

O. G. Wren was re-elected president of the Independent Theatre Owners of Arkansas at its annual convention in Little Rock, last week. Other officers re-elected are K. K. King, secretary, and W. E. Malin, Auguste, vice-president.

Three new members were elected to the board of directors. They are H. E. Ruh, Cape Fox Hotel, C. Mundo, Little Rock, and W. L. Landers, Batesville. Other board members include L. F. Haven, Forrest City; C. F. Bonner, Pine Bluff; J. F. Norman, Little Rock, and D. E. Fite, Harrison.

G. Carey, Paris, was chairman of the resolutions committee and also made the principal talk at the afternoon session Monday. Other speakers were Miss Emma Cox of Osceola; W. E. Malin, Augusta and J. F. Norman, Forrest City.

Governor Carl E. Bailey spoke at the banquet Monday night. Eli W. Collins, director of the state Unemployment Compensation Division and a former president of the MPTOA, was toastmaster.

Delegates from six states were present for the meeting.

Carolina Group Sets Date

Theatre Owners of North Carolina and South Carolina will hold their 1940 summer convention at the Ocean Forest Hotel in Myrtle Beach June 9, 10 and 11, it was announced by H. R. Perry, Hartsville, S. C., president of the association.

Mrs. Walter Griffith, Charlotte exhibitor and secretary, announced that a majority of exhibitors in the two states voted for Myrtle Beach. Mr. Perry appointed a program committee to handle details to be headed by H. H. Everett, Charlotte, chairman, assisted by Roy Smart, Charlotte and Ben Strozier, Row Hill, S. C.

It was announced that between 300 and 400 exhibitors and their wives have made tentative arrangements to attend the three-day convention. It is planned to have a Hollywood star as guest of honor.

Northwest Allied to Meet

Allied Theatres of the Northwest will hold its annual meeting in Minneapolis immediately following the national Allied convention in Chicago, 19th to 22nd, it has been announced by W. A. Steffes, president. The organization is conducting a drive for new members and has held one regional meeting, at Rochester, Minn., in connection with the campaign. Other meetings are planned.
THOMPSON AGENCY SETS OUT TO OPEN AD FILMS FIELD ON WIDE SCALE

Head of Company's Film Department Says Public Is the Best Censor, Claims 10,000 Theatres Will Accept Films

National advertisers are being asked to turn new attention to the agency's sponsored film, according to Robert A. Thompson, one of the leading advertising agencies in the country. In Fortune magazine, a Thompson advertisement reproduced an exchange of letters between the Motion Picture Producers and Distributors of America and the advertising agency on the subject, but neither would comment additionally on the correspondence except to say that a round table discussion had been suggested by the Thompson agency to determine the attitude of the film industry.

For several years some of the leading advertising agencies have been giving attention to commercial films. This will be extended to two or three major areas which have been stimulated by the success of 

ANOTHER NEW YORK NEWSREEL THEATRE

A newsreel theatre, The Airlines, will be included in the new Airline Terminal Building, opposite Grand Central Station, N. Y., when it is opened Monday.

David Darbin, now managing the Grand Central, will be general manager of both theatres. The new building will contain the ticket and sales offices for American, Transcontinental and Western and United Eastern and Pan American airlines.

As long as such films are acceptable to their audiences, exhibitors welcome the additional revenue, he said. Sub-standard advertising or films not in good taste or not well produced, Mr. Fidler said, do not bring in real audiences for sponsored films. He said that their pictures were carefully made by "topflight" animators in Hollywood, and remarked, "Our animation excels that of Hollywood product for workmanship, with the exception of the Disney cartoons."

Mr. Fidler reported that there was not a single instance of one of their "playlets" having been withdrawn. The fact that the cartoons are in color is in line with standards of production, he added. According to Mr. Fidler, "The film industry is not like the newspaper business so our films have a 'plus' value to the exhibitor and to the audience.

J. Walter Thompson has the means to the best use of the product and supervises production. Distribution is handled through one of the companies regularly specializing in advertising pictures, but even here the company exhibits and operates and selects the theatres.

Says Use Is Spreading

The use of films as an advertising medium is growing. Mr. Fidler said, claiming that 10,000 theatres will accept minute movies.

Although J. Walter Thompson's principal motion picture operations are at present in the field of short colored animated cartoons, longer advertising films have been produced primarily for non-theatrical distribution. Minute movies with live talent find a ready acceptance if well done, the agency reported.

In stating the case for theatrical distribution of sponsored films Mr. Fidler said, "Hollywood has demonstrated that education and information can be made compatible with such recent pictures as 'Dr. Ehrlich's Magic Bullet,' 'Grapes of Wrath,' 'Mr. Smith Goes to Washington' and 'Gone With the Wind.'" He also said, "If it were not for the advertising of business and industry, magazines and newspapers could not have been brought to their present state of public service, and business and industry can also help the motion picture industry to widen the application of its medium."

Advertising films are "not a substitute but a complement" to entertainment pictures, according to Mr. Fidler. He claimed that the interest in advertising sponsored films and the interests of the entertainment motion picture industry could be reconciled.

Cites Trailers as Example

Mr. Fidler compared sponsored pictures with trailers. He pointed out that the patron paid to see a picture and might find himself subjected to from one to four trailers coming attractions in which he might have no interest whatsoever. Mr. Fidler claimed that just as the public accepted trailers it would accept entertainment minute movies made for reputable companies.

Mr. Fidler also pointed out that television most probably would use motion pictures for a discussion with the public. He said, "There would be opportunities to spread out the overhead and large salaries and good preparatory experience in the field by not interesting themselves in advertising pictures now."

Newspapers Had Protested

When it was recalled that newspapers had previously objected to the activity of some of the large companies back in 1932 when they produced and distributed advertising films, Mr. Fidler said, "Progressive newspapers will not oppose screen advertising when it is established on a proper basis and would accept it just as soon as they recognized it as an established expression of the industry. Many newspapers themselves use screen advertising." It was pointed out that as yet the advertising agencies "had no part" in any question but of some of the larger companies.

Code Seal Required

Over a year ago the MPPDA announced that a code seal had to be obtained from its Advertising Advisory Board and affixed to all home town, Durham, N. C., before the company's radio broadcasts, and once over television.
"U.S. FIRING AT FILM INDUSTRY THAT MINDS ITS OWN BUSINESS": GRIFFS

Motion Picture Never Has Exerted Its Vast Potential Influence on the Government, Says Paramount Executive Chairman

In its present attack on the motion picture industry, the United States Government is pointing its heaviest guns at an industry which consistently has refrained from exerting its own vast potential influence on the Government, Stanton Griffis, chairman of the Paramount executive committee, told the weekly meeting of the Los Angeles Town Hall, in Los Angeles, Monday: Addressing a luncheon club composed of leading Los Angeles business men, Mr. Griffis declared that the U. S. attack was made just at the moment when the foreign war situation was over and the power of the film industry the most difficult in its history, and he made a plea for the continued independence of "the nation's most widely patronized art."

Charges Harassment

"A great combination of Art and Business (motion pictures) finds itself today beset on every side by attacks of local, state and federal agencies with the added pressure of the Legislation," Mr. Griffis said, "harassed by such Congressional bills as the Neely Bill . . . harassed and terrorized by acts of the Department of Justice aimed toward forcing the major companies to separate theatre ownership from production; worn down by taxes of every conceivable nature; inhibited and limited by almost a hundred censor boards which have sprung up around the country; all at a time when an unprecedented foreign invasion is upon us due to the breakdown of foreign currencies and the War." The industry finds its foreign income has abruptly decreased 25 percent below last year's high.

Contrasting the attack on the film industry with Hollywood's conspicuous aloofness from partisan politics and propaganda, Mr. Griffis said, "This is an industry, too, that consistently, even if not quietly, sticks to its knitting of furnishing laughter, entertainment and escape; spends its far-flung energy in making the world a happier place to live in; resolutely endeavors to keep out of the field of politics and propaganda, although I sincerely believe that if the motion picture companies should so desire, and would and would for the moment stay from this principle, within a very short time could so influence public opinion as to elect a Congress and a President; and probably has more influence on the lives of the younger generation — and this is a broad statement—than most of our schools and colleges put together."

Opposes Government Regulation

Mr. Griffis took sharp issue with those who claim that Government regulation is the way to improve the quality of pictures and asked that the industry be allowed to solve its own problems in the future as it has in the past. The movies, he pointed out, are not only a business but a form of art, and even in a country as totalitarian as Soviet Russia there is a strong movement to free the arts from state interference and domination.

"The industry's willingness and desire to cure its own ills is amply illustrated by the outstandingly shown by the revision of its trade agreements and practices and by the ceaseless development of many years of its own conservative of its own productions and catering public relations, public morals, business relations, types of advertising and its activities in every branch."

To show what the industry has done to improve its product, the Paramount executive stressed the higher cultural level attained by films in the last three years.

"It is a remarkable truth," Mr. Griffis said, "that perhaps this development is followed by the fact that the industry has become better they invite more intellectual and intelligent criticism and tend to create, not obscure, the growth of perfection."

Acknowledging the troubles of the film industry's past troubles, Mr. Griffis pointed out, emanated from the failure of the public, Government and sometimes producers themselves to realize that since the days of the "Peep Show" the movies have become "Big Business."

Keep Selling Old Films

"As I said before, these attacks come at a time when, after years of struggling with currency evaporation in many countries, the industry finds itself with its foreign income suddenly decreased somewhat around 25 percent as against a year ago, though surprisingly of this decrease only a small amount of the falling-off in income could be laid to the terrific drop in exchange rates in England and the more important European countries. Not many years ago my company took about a million dollars a year out of Spain. And now I might tell you surprisingly enough that while we have not sent a picture into Spain for several years, we have kept our organization intact, paid them out of local profits, and more than doubled our bank balances in pesetas. This has come about by the simple expedient of merely sending around and 'round to the theatres the old pictures which are there and which they are glad to see over and over again. If any of you gentlemen are in the market for a few pesetas or an apartment house in Madrid, we will be glad to accommodate you. We will gladly offer you an additional choice assortment of yen in Japan, marks in Germany and, in fact, substantially all currencies from kopeks to Hungarian leis."

"In England, however, we have had the most astonishing cooperation from the British Government and the Board of Trade by which we are currently allowed to take out at the official sterling rate approximately half of our sterling intake. This at least until next October, though after that we shall drop."

In the light of the unfavorable conditions which he outlined, Mr. Griffis said, "The trend of picture-making is towards the creation of a certain domestic self-containment, that is, the manufacturing of pictures which might make the laborer worthy of his hire even should the entire outside world market collapse. This becomes a challenge to artist, producer, technician, theatre operator and banker alike. It is being hurled at us."

To the Los Angeles business leaders, Mr. Griffis referred to the movies as the "industry which feeds in our little suburb of Hollywood alone some $150,000,000 annually in production; carries an investment of many hundreds of millions of dollars in theatres in every city, village and hamlet in the country; gives active employment to some 300,000 people annually; pays some $125,000,000 in taxes, and entertains and educates in the United States within the walls of its theatres more than 80,000,000 people weekly and approximately 135,000,000 people weekly abroad."

"Factories' for Films"

Citing Paramount as an example, Mr. Griffis said that in its essentials a film company is no different than any of the other enterprises of the country. "Our factory," he said, "is in Hollywood where we make feature pictures and show them in shorts. In New York we have another factory for news reels and other shorts. It is highly departmentalized, including distribution, both domestic and foreign, office management, and many other departments, legal, insurance, public relations, even banking."

Mr. Griffis compared Paramount to Armour & Co., a developer of by-products, taking for his example the fact that Paramount's net profit out of the candy business in its theatres is in excess of the interest on its indebtedness.

"During the past four years Paramount has reduced its consolidated debt almost $20,000,000, paid approximately $8,000,000 in dividends and converted about $11,000,000 of its preferred shares into common, all without public financing."

Speaking as a New York financier and business man to his California counterparts, Mr. Griffis defined his own position in the film industry as one of organizer of art. He quoted a prominent banker's statement: "he in the greatest art in the world is art of the organization of Art." and described his job as just the opposite of a financier. Mr. Griffis is president of Paramount Pictures & Company, besides chairman of the Paramount executive committee.

Art and Business

"During the past three or four years Paramount and subsidiaries have done upward of $50,000,000 in financing," Mr. Griffis said, "and though as investment banker I am ashamed to confess it, not a dollar of this has been public financing. And not a dollar has been paid to any broker or middle-man."

"It has been done almost entirely through exchanges offered to its own security holders, through banks and insurance companies, and in the process its average interest rates have been reduced from about five and one-half per cent to about three and one-half per cent, with a saving to the company of about $5,000,000 a year."

Consolidated Earnings

Consolidated earnings of Paramount Pictures, Inc., for the year ended Dec. 30, 1939, showed charges against income for income taxes, depreciation and reserves, amounted to $2,737,533, and profit on the purchase of the company's debentures totaled $20,411, a total of $2,757,944, the company announced, by President Barney Balaban, disclosed (page 29, Motion Picture Herald, May 4th).
INDUSTRY PACTS CAN'T HALT DUALS: SILVERMAN

Only Federal Control Would Eliminate Double Features, Says President of Essaness

Fifty motion picture theatres in Chicago are still running double, but it ran almost the length of time required to fly there from New York, according to Edwin Silverman, president of the Essaness Theatres Corporation. In New York this week, Mr. Silverman emphasized the consistency of the fight which Essaness had made against double and triple features in a city where Balaban and Katz largely control the theatre situation.

In a period when faulty marketing is causing the move to lose its appeal, said Mr. Silverman, only federal control of program length would eliminate multiple feature shows, because "there will always be 'chiselers' in industry agreements."

Mr. Silverman termed indecisive and unfair a recent experiment in Chicago in which a number of Balaban and Katz houses and some independents, 17 in all, tried single feature shows.

"Things in this business have a way of being exaggerated," he said. "This happened at the time "Mr. Smith Goes to Washington" was released, and here is the story:"

"Someone thought of single featuring the pictures. The plan was discussed. Whilst it was a strongly anti-double feature, we didn't want to go single for only one week. This is a reform you can't make unless you are all in unison, and unless you all try it for a period of time, and begin on a specific date."

Says Trial Was Not Fair

Of the 17 theatres which made the experiment, no more than four, all operated by Balaban and Katz, had "Mr. Smith," and Mr. Silverman added, "the others had inferior pictures which had been double featured in all the previous runs."

Reports in Chicago newspapers that the experiment had failed came, Mr. Silverman asserted, out of a Hollywood conversation of an executive of Balaban and Katz with a syndicated columnist, with the resultant Chicago headline "Are We Here to Stay?"

Mr. Silverman recalled a bill, placed before the Illinois legislature last year, to limit motion picture shows to two hours and 45 minutes. Governor Horner vetoed it.

Paramount at the time retained as counsel Leo Sipit, former RKO president, Mr. Silverman added.

"We wanted that bill; we still want such a bill," he said. "If it had been sustained, the independent theatre owner would have had the only possible cure for what the majority of them consider is the motion picture industry's most vicious evil."

Cites Falling Attendance

Mr. Silverman said attendance had fallen off the last 10 years for these reasons: poor marketing; control of the industry by affiliated circuit owners; reactionary minds in the industry; the increased leisure time and the many forms of entertainment now available to the public, and the inability of the industry to adapt itself to these changes.

"The problem is not insufficient leisure time or purchasing power," he said. "The average American has almost twice as much spare time, and double the money, as he did that he now can do more with the time and money."

He noted that entertainment forms quick to take advantage of this were roller skating, ice skating, softball, bowling and night baseball.

"Why, since the introduction of night baseball," he continued, "the game has drawn larger crowds than on average Sundays and Saturdays all over the country."

"The motion picture policy, it seems to me, has been not to make it easy for them to see the picture they want, when they want to. We say to the customer, 'If you want to see a motion picture, you can't do anything else the same afternoon or evening. It takes only three hours and 45 minutes to fly from Chicago to New York, but there are quite a number of theatres in Chicago which have programs lasting six hours. We would cut them out tomorrow if Balaban and Katz would, and we've tried to get them to cut them out.'"

Urges Survey

Mr. Silverman claimed that, whereas, many industries in the country have increased their business by good merchandising, in spite of higher taxes and payrolls—he cited the mail order houses, the auto industry, the Du Pont company—yet the picture industry is doing less business.

"The picture industry, in 1930, had a weekly attendance of 110,000,000, out of a total population of about 122,000,000—or 92 per cent of the total," he asserted. "But last year we had 85,000,000 and this year we have 83,000,000. If the same ratio obtained, as in 1938, we would have been having a weekly attendance of 120,000,000 persons. We have lost the remaining millions."

The Chicago circuit president suggested that the industry hire a survey organization such as Dr. George Gallup's.

"The pictures are better now than they ever were; so, if we're losing money and audiences gradually, we ought to know definitely why. In my own opinion, it's all in the marketing."

"A handful of people, literally, control the theatre policies of the industry," he charged, "because one fellow has to do what the fellow ahead of him did, and the hands of the distribution sales managers are tied by the circuit owners."

"Streamlined distribution can overcome many of the causes of all these lawsuits. After all competition, and the fostering of it, has certainly developed all of our present industries to their present peak.
GOLDWYN URGES PRICE SCALES TUNED TO BOX OFFICE VALUES

Says Hollywood Can Not Make More Than Two Hundred a Year and Deliver Quality; Proclaims Industry at Crisis

Samuel Goldwyn has come to New York and established his aerie in the Waldorf-Astoria Tower, to stay a spell and deal with three situations.

First, Mr. Goldwyn finds himself at the cross-roads in his controversy with United Artists, and with negotiations elsewhere for releasing arrangements.

Second, he will direct some attention to UA's 1940 sales convention, which opens Monday at the Waldorf-Astoria. See page 39.

Third, he sees and proclaims the motion picture industry at a crisis—40 per cent of the world market lost in wars, a waning attendance at American theatres, off perhaps 25 millions a week in a decade—and rising costs in Hollywood production.

Says Block Booking Must Go

What's to be done?

The answer would be, if Mr. Goldwyn could order events, in classification of pictures sharply on the basis of entertainment value, with admission prices to match.

"If the exhibitor is to have a sliding scale of admission prices keyed to quality, then do you agree that he must also buy on a scale adjusted to quality?" he was asked.

"Yes, emphatically so," he responded quickly—all Goldwyn responses are quick—"and all Hollywood knows, too, even if it does not admit it, that block booking is out—must go."

Brains for 200 Good Films

Important in Mr. Goldwyn's prescription of program is his insistence on reduction of output in Hollywood to the point where quality considerations can prevail.

"Hollywood has been turning out about 600 pictures a year and experience proves that only about 200 of them have the merit and value to win public support, to be, in other words, really worth making."

"Hollywood does not have the brains and talent to turn out more than 200 good ones a year. But it goes on making a flood of pictures, at the rate in some studios of 50 a year, one a week, because the schedule calls for it. That means that they are making pictures with their eye on, not the important public with the buying power to support the industry, but that served by the little theatre in the sticks or the backstreets where they want to run seven changes a week."

Daring and Payrolls

"It would appear that that would be up to Hollywood's decision," Mr. Goldwyn's one-man audience responded. "But do you think that a production community that has 'only enough brains and talent to make 200 pictures a year', while it makes three times that, has meanwhile enough decision, brains and daring to restrict itself to what it can do well?"

"There are a lot of smart people in Hollywood," Mr. Goldwyn asserted.

"Enough?"

"One of them told me the other day," said Mr. Goldwyn, trying to look irrelevant, "after I had made a talk about the situation, that they would not pay any attention to what I had had to say until the day when they missed their first payroll."

Mr. Goldwyn views as devastatingly destructive double and triple bills, giveaways and lottery schemes. He considers that the weak product is dragging down the standing of the motion picture as a whole, that picture merchandising is too generally dominated by a box office policy which sells the good, bad and indifferent all at the same price. Aggressive Mr. Goldwyn sees no other tenable course for the picture makers. "You can be sure," he said, "that production costs, where quality is maintained, will not go down. The competition for talent and the labor conditions make that certain. You can be sure that labor is not going to take less."

"What about executives?"

"There are not enough executives to matter," he replied. "Also in the main where

(Continued on following page, column 1)
Goldwyn for Ban
On Block Sales But
Not for Neely Bill
(Continued from preceding page)
those factors are out of line they tend in
time to fall of their own weight. Mr. Goldwyn, with his experience as long as
the feature era of the screen, is entirely aware that a fixed general policy would leave unserved the lesser theatres. He views that as unavoidable and a conse-
quence of what he thinks must be the develop-
ment of the business in pursuit of its sur-
vival. He has the opinion that those lesser theatres can find and buy product attuned to their policies and the buying power of their audiences.
While affirming his opinion that block
booking must go as a trade practice, Mr.
Goldwyn in one of his several press audi-
cences insisted that he continued opposed to the Neely bill, because of such onerous pro-
visions as those embodied in the synopsis clause.

The contemporary Goldwyn production,
"The Westerner," is to have its premiere at Fort Worth, Texas, June 25th, at the
Hollywood and Worth theatres, along with
a three-day celebration with civic and state participations in the hopla manner, pa-
rades, and a charity ball.

"The Westerner," says Mr. Goldwyn,
"is to be given trade shows before selling."

Court Upholds Mohawk
Grand National Offer
Federal Judge Vincent Leibell, in New
York on Tuesday, affirmed the sale of Grand
National Pictures' film rights to Mohawk
Pictures Corporation, after competitive bid-
ing. The acceptance of the Mohawk bid of
$17,500 and 30 per cent of the first $100,-
000 grossed, and 50 per cent of all sums over
that amount, was upheld by the court.

Gustave A. De Lemas has applied to the
court for an order setting aside the sale and
compelling the GN trustees to accept his own
bid of a flat $37,500.

Judge Leibell's decision rejected this
application.

Columbia Wins Point
Columbia Pictures management, defendant in a suit by five stockholders, in New
York Supreme Court, won a point on Tuesday when the court ruled that Columbia was not in
violation of any of the causes of action in the suit, ruling that attempts to recover
alleged excess salary and bonuses were barred by time limitations. However, the
court denied Columbia's application to dis-
miss the other causes of action.

Boston Projectionists Celebrate
The 30th anniversary celebration of the
Boston Motion Picture Projectionists, Local
182, was held in the grand ball room of the
Copley-Plaza hotel there last late week. Bos-
ton theatres closed from a half to three-
quaters of an hour earlier to enable the Lo-
cal members to attend. The banquet was $5
a plate and 800 tickets were sold.

Gold and Schaifer
Retain Posts; New
Greenthal Duties

United Artists personnel adjustments this
week included dismissal of Maurice Silver-
stone, company chief, that Harry
Gold and L. J. Schaifer will continue in
their posts of vice-president and eastern
sales manager and vice-president and west-
ern sales manager, respectively. Mr. Silver-
stone also announced that M. Greenthal,
in addition to his duties as exploitation
manager at the home office, will become ad-
vertising and exploitation manager of a new
"Gold" bureau.

Kelly Stays for Convention
The first of the two United Artists regional
conventions opens Monday in New York. Story
on page 39.

Arthur Kelly, vice-president in charge of for-
eign trade, distributed a special departure for
Europe for another week or 10 days in order
to attend the New York sales meeting.

Silverstone was at a special press con-
ference at his hotel to In New York, where he is
confined by illness, that both Mr. Gold and
Mr. Schaifer are giving the maximum satisf-
acter to the sales managers and the foreign
and producers. Broadway had heard in recent weeks that Mr. Gold was to be appointed gen-
eral sales manager.

The new "pre-selling" bureau, to be headed by
Mr. Greenthal, has been organized to in-
crease domestic revenues. Mr. Silverstone said that the company's study of outstanding ex-
ploration on recent pictures of outstanding quality convinced it that box-office values of worthwhile productions could be augmented by
millions of dollars through successful pre-selling
campaigns.

Mr. Greenthal will spend time in Hollywood
confering with producers and also will super-
vise the activities of the new staff in the field. The
new selling system includes an exploitation and
advertising program, the exploitation program will be started on trade publications. Mr. Greenthal will begin
individual picture campaigns from the time of the
release of the story and continued through
the release of the production.

Starts Operations in June
The individual campaigns will be handled by
15 field men in key cities working under Mr.
Greenthal. The men will be appointed in the
near future and the bureau is expected to begin
operations about June 1st. The new bureau will
work in cooperation with the home office ad-
vertising and publicity department, headed by
Lynn Farnell.

The plan for the new "pre-selling" bureau was
approved at the meeting of the United Art-
ists board of directors held in New York about
two weeks ago. At that time David O. Selznick
contributed many suggestions for the work of
the new bureau, based on the experiences used by his company before and during the production of
"Gone With the Wind."

Patrons Absorb Tax
The Shea Theatre Corporation of Bexley
and State in Dover, Ohio, and the Union, at
New Philadelphia, Ohio, has passed along the
one cent amusement tax to patrons. The
-tax has previously been included in the regu-
lar divisions of 29, 30 and 35 cents. A cir-
cuit announcement said that for years the
circuit has absorbed the tax, paying three per
cent of receipts, but that with the rising cost of
product an adjustment was necessary.
GET ON THE SIDE WITH SUNNY PARAMOUNT!

IT'S ALL A MATTER OF FACTS...FOLLOW ME?
What Mr. and Mrs. John Q. Public want is to relax!

They want to forget about bills

They want to forget about squabbles!

They want to forget the lines in their face

They want to forget their humdrum life

They want to forget about BANG! BANG!

They want youth!

They want thrills!

They want action!

They want music!

In other words...

They want entertainment...

...and that's where Paramount shines.
DID I hear you say you WANT PROOF?

Just lift this page and there it is!...
BING CROSBY - DOROTHY LAMOUR - BOB HOPE
"ROAD TO SINGAPORE"

A Paramount Picture with
CHARLES COBN - JUDITH BARRETT
ANTHONY QUINN - JERRY COLONNA
Directed by VICTOR SCHERZINGER
Produced by Ben Hecht and Samuel Goldwyn

Exhibitors get the hold-over hit of the year. N.Y. Paramount - 4 weeks, Los Angeles - 3 weeks, San Francisco - 3 weeks, Newark - 3 weeks, Oakland - 3 weeks, Kansas City - 3 weeks, Minneapolis - 3 weeks...in every key city, the story's the same: they can't get enough of "Road to Singapore."

The Biscuit Eater

"One of the most rousing, beautiful pictures I have ever seen!" -orama Cams

"Outro, in THE BISCUIT EATER - can't beat the idea of men's best friends - about women!"

Watch the box office shake off those old winter blues. In its first 22 openings as Georgia, "The Biscuit Eater" shoots way out in front of such money-makers as "Bew Geste," "Man About Town," "Honeymoon in Bali" and "This Cat and the Canary."

They Shook Their Years

Showmen will round up their biggest crowds in many a month. World Premiere at New York Paramount gives house its biggest opening in the history of the theater.
THE FLOWERS THAT BLOOM
IN THE SPRING, TRA-LA!

Two orchids in a row
from Walter Winchell

"Take a bow, Buck!"

"Take a bow-wow,

"Orchids to 'The Biscuit
Eater'... man's best friender
about man's best friend!"

"Orchids to Jack Benny's
'Buck Benny Rides Again!'"
Life is just a bed of roses with these Paramount posies!
Two orchids in a row from Walter Winchell!

The best picture of the year:

"DOWN WENT MCGINTY"

JohnMcGui

BOB BURNS - COMIN' 'ROUND THE MOUNTAIN

Sweet mountain music!

"A NIGHT AT EARD CARROLL'S"

The most glamorous party you ever thought you'd see! The glitzy, gaudy, glamorous grand finale of Bob Burns' television program!

"THE WAY OF ALL FLESH"

AKIM TAMIROFF - GIAPPS GEORGE HENRY - NURSE ANGUS

"SAFARI"

Tulio Campanari - Merrill Angus Lynn Quaismen - Billy Gilbert

"PATHIC NORM AND WARDSON - TAMIROFF "UNTAMED"

"THE GHOST BREAKERS"

"A TECNOCOLOR TRIUMPH"

CABBY - MADELINE COOPER and CARROLL in CECIL B. DE Mille's "NORTH WEST MOUNTED POLICE"

"A WARNING! BILLY, EVIE, and MARY are after love!"

"GAY, GAY, GAY, GAY!"

"DOACRENT IN DIAMOND"- RAY MULLAND - ELLEN DREW

"FRENCH WITHOUT TEARS"

From the stage play by Terrence Hanron Produced by Victor Saville Directed by Anthony Asquith

"OTHERS WERE THE DAYS"

DOROTHY LAGOUR - ROBERT FRANKLIN LEON O'NEILL - J. CARROLL NAUGHIN

Another and bigger "Seveners!"

"THOSE WERE THE DAYS"

"THE WAY OF ALL FLESH"

AKIM TAMIROFF • GLADYS GEORGE WILDER • HENRY • MURIEL ANGUS

Story by Loret Biro and Jule furthmon

LOUIS KING, FAIRBANKS, Jr., CARROLL SAFARI

"DOUGLAS FAMAN

"BOB HOPE - PAULIE GODDARD"

"THE GHOST BREAKERS"

"DOUGLAS FAMAN

"BOB HOPE - PAULIE GODDARD"

"THE GHOST BREAKERS"

"DOUGLAS FAMAN

"BOB HOPE - PAULIE GODDARD"

"THE GHOST BREAKERS"

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"DOUGLAS FAMAN

"BOB HOPE - PAULIE GODDARD"

"DOUGLAS FAMAN

"BOB HOPE - PAULIE GODDARD"

"DOUGLA
Paramount gives 'em to you hot off the fire ... not out of the refrigerator for 1940-41!

In Technicolor

"SHEPHERD OF THE HILLS"
Directed by HENRY ("Trail of the Lonesome Pine") HATHAWAY

CLAUDETTE COLBERT and JOEL McCREA in "Arise My Love"
Directed by MITCHELL ("Midnight") LEISEN

Another Big "BING" Musical
"GHOST MUSIC"
with BING CROSBY - MARY MARTIN
Basil Rathbone and Oscar (Information Please) Levant
Directed by VICTOR ("Road to Singapore") SCHERTZINGER

Madeleine Carroll
Franchot Tone and Ray Milland
in "VIRGINIA"
with Akim Tamiroff + Lynne Overman
Directed by E. H. ("Honeymoon in Bali") GRIFFITH

"A Date with Destiny"
with Basil Rathbone, John Howard, Ellen Drew, Ralph Morgan and radio's Vera Vague.
A blood-chilling drama
Directed by TIM WHELAN

FREDRIC MARCH and BETTY FIELD in Joseph Conrad's "VICTORY"
Directed by JOHN CROMWELL
Oh, boy, Paramount sure is my meal ticket.

IT'S ONLY THE BEGINNING, MR. EXHIBITOR!

There'll be another DeMille production, and other big Paramount properties, and a lot more to shout about — so watch for the Paramount 1940-'41 product announcement in the trade papers!
Paramount gives ‘em to you hot off the fire... not out of the refrigerator for 1940-41!

**LOOK WHAT’S COOKIN’**

**In Technicolor**

**“SHEPHERD OF THE HILLS”**
Directed by HENRY (“I Stole the Lawman’s Rose”) HATHAWAY

**“ARISE MY LOVE”**
Claudette Colbert and Joel McCrea
Directed by MITCHELL (“Midnight”) LEISEN

**“A DATE WITH DESTINY”**
Basil Rathbone, John Howard, Ellen Drew, Ralph Morgan and radio’s Vera Vague.
A blood-chilling drome
Directed by TIM WHelan

**“GHOST MUSIC”**
Bing Crosby - Mary Martin
Directed by VICTOR (“Quiet, Please?”) SCHERTZINGER

**“VIRGINIA”**
Madeleine Carroll
 Directed by E.H. (“Honeymoon in Bali”) GRIFFITH

**“THE STREAMLINED HEART”**
Fredric March and Betty Field
Directed by JOHN CROWE RITCHIE

**“WINNER”**
Directed by MARK (“Take Every Bite You Can”) SANDRICH

**BING CROSBY DOROTHY LAMOUR BOB HOPE**
“ROAD TO RIO”
Another “Road to Singapore” with the same all-star trio!

**CLAUDETTE COLBERT**
In “KISS THE BOYS GOODBYE”

**“RANGERS OF FORTUNE”**
Fred MacMurray
Patricia Morrison • Gilbert Roland
“Dr. Cyclops” • Duker
Directed by SAM WOOD

**CLAUDETTE COLBERT**
In “THE STREAMLINED HEART”

**MARY MARTIN**
In Broadway’s immortal Stage Hit
“Kiss the Boys Goodbye”

Oh, boy, Paramount sure is my meal ticket.

*IT’S ONLY THE BEGINNING, MR. EXHIBITOR!* There’ll be another DeMille production, and other big Paramount properties, and a lot more to shout about — so watch for the Paramount 1940-’41 product announcement in the trade papers!
The Sunny Side’s got that **GOLDEN GLOW**...

...So get on the **SUNNY** side with **PARAMOUNT**!
LOEW NET JUMPS TO $6,789,828 IN FIRST SIX MONTHS OF WORLD WAR II

Amortization Costs Reallocated on Basis of 30% Foreign Instead of 35%; RKO Would Buy Meehan Stock

Despite all the pessimistic predictions of immediate financial repercussions of World War II upon the ledgers of American motion picture companies, from experts and estimators, the net profits of Loew's, Inc., one of the biggest among the big, jumped $420,981, to $6,789,828, in the six months ending March 14th, the first full six months report to be made by any of the large picture companies since the war started. Not that the war, with all its marketing, shipping and monetary restrictions hasn't been felt in certain motion picture quarters, nor that it won't be felt in the future in others, as all are agreed.

Loew's on Tuesday in New York reported that the company's earnings, before depreciation, taxes and reserves, including its share of profits of affiliated companies, after deduction of preferred dividends of subsidiaries, amounted to $11,101,356 for the 28 weeks ended March 14th, as compared with $10,516,538 for the same period ended in 1939.

Amortizations Revised

Due mainly to war conditions abroad, said the management, Loew's has revised its table of amortization of film costs applicable to all pictures released subsequent to Aug. 31, 1939, by reallocating such costs in the proportion of 70 per cent to domestic and 30 per cent to foreign, instead of the previous respective allocations of 65 per cent and 35 per cent.

In addition, the company has accelerated the amortization rates on such pictures. As a result of such revision and reallocation approximately $865,000 more has been charged off to amortization expense in the 28 weeks ended March 14th, or a total of $852,000, which would have been deducted had the company's amortization procedure not been revised.

The company's share of net profits for the 28 weeks ended March 14, 1940, after depreciation and taxes and reserves for contingencies, was $6,789,828, as against $6,689,828 for the like period of 1939. Such net earnings were equivalent, after preferred dividends, to $3.79 per share on the common stock outstanding in the hands of the public on March 14, 1940, as against $3.88 per share on the average number of common shares outstanding for the comparable 28 weeks in 1939.

RKO Seeks Finances To Buy Meehan Stock

RKO is understood to be seeking a loan in order to buy out the M. J. Meehan interest in Keith-Albee-Orpheum. Of the $6,500,000 KOA preferred dividend, Meehan's holdings are valued at about $3,500,000 and RKO's at $2,000,000. RKO has consulted with the Equitable Life Assurance Society regarding the necessary loan of between $3,000,000 and $4,000,000.

Mr. Meehan's price is reported to be $110 a share for the approximately 1,000 shares which he holds. This is equivalent to the current price of the stock but does not include past due dividends amounting to about $21 per share.

Little progress on the financing negotiations has been made, however, and RKO is still studying several plans of internal financing for the stock purchase, which would eliminate the necessity of making a large outside loan.

Negotiations Continue

It was emphasized, however, that this does not mean that the negotiations have been or will be dropped, even for the time being. The objective of consolidating KAO with RKO by means of the purchase of Mr. Meehan's holdings is as desirable now as ever, it was said. The current negotiations were initiated by Atlas Corp. about three years ago. At no time since their inception were the negotiations abandoned and later revived. The general purpose of effecting a consolidation of KAO with RKO has been and remains a continuing one.

The proceedings in conclusion of the RKO reorganization eclipsed the KAO negotiations for a time, but at the first opportunity thereof they were resumed with the only difference being that the reorganized RKO company became a principal to the negotiations in the place of Atlas Corp.

Consolidation of KAO would make available to RKO about $3,500,000 in cash held by the theatre company and its subsidiaries, exclusive of the earnings of those companies, which have averaged approximately $1,000,000 annually in recent years.

Federal Judge William Bondy has postponed the hearings on the applications for final allowances in the RKO reorganization proceedings from May 14th until May 28th at the request of the trustee, the Irving Trust Company. The petition stated that the trustee had retained a new attorney and needed time for additional preparation.

RCA Quarter Net

Profit—$2,312,893

At the annual stockholders' meeting David Sarnoff, president, announced the quarter earnings of the Radio Corporation of America which controls RCA Victor, RCA Photophone, NBC and has a substantial interest in RKO.

Net profit for the quarter amounted to $2,312,893, compared to $1,448,110 in the first quarter of last year—an increase of $864,783 or 60%. These earnings cover the preferred dividend requirements, and leave 10.8c for each share of the outstanding common stock. This compares with 4.6c earned for the common stock in the first quarter of last year.

The gross volume of the business for the first quarter of this year amounted to $28,310,407 compared to $25,034,960 in the same quarter of last year—an increase of 13%.

Mr. Sarnoff said, "The annual report of the corporation for the year ended Dec. 31, 1939, sent to all stockholders, showed that all operations of the company were on a profitable basis. Compared to the previous year, there was an increase in gross income of 10 per cent, an increase in net profit of 9 per cent, and an increase in employment of 15 per cent."

The consolidated statement of income for RCA and subsidiary companies for the quarter ending March 31, 1940 was as follows:

<table>
<thead>
<tr>
<th>Gross Income</th>
<th>1939</th>
<th>1939</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Quarter Operations</td>
<td>$28,107,966.09</td>
<td>$24,004,980.52</td>
</tr>
<tr>
<td>Other Income, including Interest and Dividends from Investments</td>
<td>15,192.21</td>
<td>124,012.72</td>
</tr>
<tr>
<td>Total Gross Income from all Sources</td>
<td>$28,263,158.30</td>
<td>$25,064,993.25</td>
</tr>
<tr>
<td>Leases, Costs of Goods Sold, General Operating, Development, Selling and Administrative Expenses</td>
<td>$24,546,122.61</td>
<td>$22,174,675.96</td>
</tr>
<tr>
<td>Net Income for the Quarter (before interest, Depreciation, Amortization of Patents and Federal Income Taxes)</td>
<td>$3,717,035.69</td>
<td>$2,890,317.29</td>
</tr>
</tbody>
</table>

Deduct: Interest | $24,563.97 | $36,002.21 |
| Depreciation of Assets | 91,417.68 | 89,404.33 |
| Amortization of Patents | 158,000.00 | 158,000.00 |
| Provision for Federal Income Taxes | 25,000.00 | 300,000.00 |
| Total Deductions | $1,041,919.65 | $1,376,202.52 |

Net Profit for the quarter | $2,312,893.44 | $1,544,110.64 |

Preferred Dividends | 904,296.05 | 865,386.43 |

Balance for Common Stock | $1,107,596.76 | $547,986.68 |

Earnings per share on Common (13,841,916 Shares) | $108.56 | .56 |

A quarterly dividend on the corporation's $3.50 cumulative convertible first preferred stock and on the "B" preferred stock were declared for the period from April 1st to June 30th and will be paid July 1st to stockholders of record of June 7th.

The Board of Tax Appeals has approved

(Continued on following page)
Universal Officers Increase Holdings in the Company

Heavy additions to their holdings of Uni-
versal Pictures stock in March were re-
ported for three officers of the company this
week in the semi-monthly summary of the
Securities and Exchange Commission.

The SEC disclosed the acquisition of 9,500
common voting trust certificates by Nathan
J. Blumberg, New York; giving him a total
of 31,000 shares; Frank Gibson, New York;
bringing his total to 1,300 direct and 26,500
through Standard Capital Company; and, 3,500
by Charles D. Pratman, New York; giving
him a total of 4,400, together with 3,000 vot-
ing trust certificate warrants received from
the corporation without charge.

Additional holdings by Blumberg,
Pratman and Gibson derive from the
acquisition during March of 70,400 shares
from R. C. Carravon, Universal president,
by a syndicate of eight Universal officials.

Other transactions reported included
the acquisition by Loew's, Inc., of 25 shares
of Loew's Boston Theatres common stock,
giving it a total of 100,339 shares; acquisition
of 200 shares of Loew's, Inc., common stock
by Charles C. Moskowitz, New York,
making his interest 900 shares; and acquisition
of 11 shares of Pathe Film common by Rob-
mert M. McKinney, Jersey City, N. J., director,
representing his entire interest.

Selznick Company Owns 16% of Technicolor

Selznick-International has exercised a final
option on 3,500 shares of Technicolor, Inc.
stock which brings the company's holdings
up to 16 per cent and completes the option
rights made available to certain producer cus-
tomers some time ago.

Pathe Film Corp.
Net is $29,632

Pathe Film Corporation has reported a net
profit of $29,632 for the quarter ending March
31st. The profit before provision for federal
income taxes was $30,492.89. The dividend re-
ceived from the DuPont Film Manufacturing
Corporation of which Pathe owns 35 per cent
of the common stock was $35,000 for the
quarter. Pathe expenses were $4,507.11. The
DuPont profit was $45,654 against $39,575 for
the same period in 1939.

$105,135 Profit Reported
By American Seating Co.

A net profit for the quarter ending March
31st of $105,135 has been reported by the
American Seating Company. This is equal to
47 cents per share on 221,602 shares of com-
mon stock. In the same quarter last year the
company had a net loss of $33,688.

Roxy Theatre, Inc., Preferred Dividend

The board of directors of Roxy Theatre,
Inc., at its meeting on the 3rd of May, declared
a quarterly dividend of 37½ cents per share
on the outstanding preferred stock of the cor-
poration, payable June 1, 1940, to stockholders
of record at the close of business on May 15,
1940.

Questions and Problems

A prominent trade writer, who had been
asked by a group of exhibitors whether or not
there was a way to protect themselves from
the "confusion and confusion," has received
the following replies:

1. What is the nature of the exhibit?

2. What is the size of the exhibit?

3. Where is the exhibit located?

4. How many exhibitors are there?

5. What is the purpose of the exhibit?

The replies will be published next week.

Theatres Decide Not to Exploit Fair This Year

The New York World’s Fair, opening its
second year on Saturday, is expected to offer
greater competition to theatres in the metro-
politan area than was the case last year due
to an increase in popular amusements, lower
prices and giveaways at the Fair.

Broadway theatres which purchased the
Fair’s banners last year for display on mar-
quises and in lobbies have decided not to
exploit the Fair this year. Special stage shows
on the Fair theme, which were presented
by the Radio City Music Hall and the Roxy
last year will not be repeated.

Exhibitors are also considering the intro-
duction of newsreel scenes on Fair subjects.

Many Sponsored Films

Sponsored motion pictures, 16 and 35 mm,
black-and-white and color, on myriad subjects,
will be featured again, of the various ex-
hibits at the New York World’s Fair, the
second year of which begins on Saturday.

Most of the films will be screened free in
special projection rooms seating 100 to 150.

The longest of the free films will be "Land
of Liberty," a two-hour sound film adapted
from 125 different features and shorts, by
the motion picture industry, as a contribu-
tion to the Fair. It will be shown in a 350-
seat room in the Federal Building.

In the same place, the Federal Works
Agency is to screen three federal produc-
tions, “The Flow That Broke the Plains,”
“The River” and “The Fight for Life.” An-
other documentary film, “The City,” will be
exhibited at the Science and Education
building.

In the French, British, Czechoslovakian
and Finnish exhibits there will be films de-
picting items in the current war. Three-
dimensional polaroid films will be screened
at the Chrysler Motors Building; and, in the
amusement section, the concession, “Gay
New Orleans,” will feature showings of old
films, every night.

Forty-two exhibitors will present films
regularly.

Shore-to-Ship Teletac

A part of the opening day ceremonies will
be teletac to the United States liner Presi-
dent Roosevelt from 3:30 to 5 p.m., soon
after the ship leaves for Bermuda from its
New York dock. The National Broadcast-
ing Company and the Radio Corporation
of America will transmit the program which
will be the first shore-to-shore teletac ever
attempted.

On May 11th, the Federal Government
will broadcast commercial programs from the
Fair it has been relatively free of special
facilities, including an outdoor hand-
stand and an indoor auditorium, will be
made available to any radio sponsor who
wishes to broadcast.
TWO IN A ROW FROM RKO!
Stupendous and Colossal Describe Irene Dunne Visit

Huge Crowds Storm Rialto

"My Favorite Wife" at the Rialto Theater Thursday night, with Irene Dunne, Louisville's star of the RKO-Radio pictures, appearing in person.

Boyd Martin's review of the film is on page 6, section 2.

Stupendous, colossal and terrifying were the crowds that surged in front of the theater in hopes of a glimpse of the famous actress. Thousands were unable to get seats inside.

Group Arrives By Plane.

Miss Dunne, together with her husband, Scott, also in the production, arrived by plane earlier in the day at Bowman Field.

The big events of the Kentucky visit for Miss Dunne are her appearance at the Stephen Collins Foster stamp-name celebration at Bardstown, and the Thursday night showing of "My Favorite Wife" at the Rialto Theater.

When the star arrives at the city, she will sing "My Old Kentucky Home." She will be accompanied by other members of her party, who will also be "dangerous" to enter the theater through the crowded front entrance.

Meanwhile photographers scurried about taking pictures of the star and her husband, Mr. Scott, who was dressed in a dandy outfit, as they entered the theater.

Star Wears Light Blue.

Dressed in a light blue long-sleeved dinner dress and matching turban and wearing a shoulder prop of orchids, Mrs. Dunne arrived by plane earlier in the day at Bowman Field.

When Miss Dunne was presented to the audience, the applause was deafening and elated pleased patrons mingled among the backstage contingent. She spoke briefly in her pleasant voice and consented to sing a song—"Wishing Will Make It So."

Ticket "Scalper" Nabbed.

Mr. Martin was introduced all around, and around the stage hands patiently assembled a drawing room set while walking drawing room sets were crowded with numerous ladies in evening gowns, furs and flowers and gentlemen in dinner coats.

When Miss Dunne was presented to the audience, the applause was deafening and elated pleased patrons mingled among the backstage contingent. She spoke briefly in her pleasant voice and consented to sing a song—"Wishing Will Make It So."

Irene Dunne and Randolph Scott

Backstage at The Rialto

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RIALTO DOES BIGGEST BUSINESS IN 3 YEARS!

Coast Preview Critics Say—

VARIETY—
"Sure-fire . . . made to order for the top first runs."

FILM DAILY—
"One laugh after another...should do land-office business."

MOTION PICTURE DAILY—
"One of the funniest pictures of the year."

MOTION PICTURE HERALD—
"The audience was swept with laughter."

BOX OFFICE—
"All hands hit the jackpot for comedy."

HOLLYWOOD REPORTER—
"RKO has a solid hit . . . Should take the kinks out of a lot of box-offices."

HOLLYWOOD VARIETY—
"Sure-fire prescription for a hit show of most prosperous dimensions."

LOUELLA PARSONS, L. A. Examiner—
"A rogue of a picture...Sophisticated, sparkling, gay and so hilarious it will make the worst grouch forget he is mad."

EDWIN SCHALLERT, L. A. Times—
"Will yield enjoyment and laughter in largest measure."

VIRGINIA WRIGHT, L. A. Daily News—
"Rapid-fire nonsense, played in broad comedy style...Great antidote for the news of the day."

JAMES STARR, L. A. Herald-Express—
"If it is not the comedy favorite of 1940 I will eat the film reel by reel."

IRENE DUNNE  CARY GRANT
"My Favorite Wife"

with RANDOLPH SCOTT  GAIL PATRICK

A LEO McCAREY PRODUCTION
MORE BIG OPENINGS REPORT

New Orleans, Kansas City, Montreal, Vancouver, Buffalo, Sioux Falls—six out of six—flashing word of sensational success . . . with Seattle and Portland holding over to terrific business!
ash!

FOR

IRENE

with

ROLAND YOUNG • ALAN MARSHAL
MAY ROBSON
BILLIE BURKE
ARTHUR TREATHER • MARSHA HUNT
ISABEL JEWELL • DORIS NOLAN

PRODUCED AND DIRECTED BY
HERBERT WILCOX

SCREEN PLAY BY ALICE O'HER MILLER • FROM THE MUSICAL COMEDY—"IRENE" • BOOK BY
JAMES R. MONTGOMERY • MUSIC AND LYRICS BY HARRY TRENCH AND JOSEPH MCCARTHY

RKO RADIO PICTURES
Irene Dunne Shares Interest with Derby; "Edison" in Four Theatres, "Lillian Russell" at Three

World premieres of the large companies' new pictures this week brought forth a new crop of local celebrations, parades and other light openings.

RKO's "My Favorite Wife" started last Thursday, May 2nd, at the Radio theatre, Louisville, in conjunction with the ballyhoo leading up to the running of the Derby last Saturday.

MGM's "Edison, the Man," opens next Thursday in four of the five towns in the New Jersey "Oranges," climaxing a three-day celebration.

Twentieth Century-Fox is to have a double premiere; "Lillian Russell," at Pittsburgh, Pa., and Clinton, Ia., next Wednesday and Thursday.

by E. H. MORRIS
in Louisville, Ky.

Competing with the Kentucky Derby, the Homecoming Day of Kentucky Colonels, the Stephen Collins Foster celebration at Bardstown, Ky., and many other Hollywood celebrities in Louisville for the annual sports classic, Irene Dunne, Randolph Scott, Walter Connolly, and others took some of the spotlight at the Radio theatre Thursday, May 2nd, at the world premiere of Miss Dunne's newest picture, "My Favorite Wife."

Miss Dunne and her party, which included her husband, Dr. Francis Griffin; Sam and Bella Spewack, screen writers; Leo McCarey, producer, and Garson Kanin, director; Mrs. Walter Connolly, Gene Fowler, scenarist; Hal Roach, David Butler, star of "Blondie," and Perry Lieber, RKO publicity chief, arrived at noon at Bowman Field airport.

Governor Johnson, Mrs. Sam Connors, Democratic National Committee woman from Kentucky; Sam H. McMeekin, director of safety; a delegation of fifty Louisville club women, the entire student body of Loretto Academy, of which Miss Dunne is a graduate; six bands and a police escort greeted the party.

Next day, Miss Dunne joined other Hollywood luminaries and Postmaster General James J. Farley at "My Old Kentucky Home" in Bardstown, where a one-cent postage stamp honoring Stephen Collins Foster was issued at special ceremonies.

At the invitation of Governor Johnson, Miss Dunne sang "My Old Kentucky Home" and "Jeanie With the Light Brown Hair," and other Foster melodies during a coast-to-coast broadcast of the celebration over a nationwide Mutual network.

Returning to Louisville, Miss Dunne Friday night was guest at the annual banquet of the Honorable Order of Kentucky Colonels, held at The Kentucky Hotel. Among those who attended were these members of the Governor's staff: Brig. Gen. George H. Wood, Walter Connolly, and William A. Quigley, Joseph Schenck, Howard Chandler Christy, Bryan Field and George E. Allard. Among the stars, Miss Dunne and Stephen Collins Foster, George Cukor, J. F. Felley, C. E. Petitjohn, Sidney R. Eaber and Jack Alicoate, all ranking as Generals; and Don Ameche, Clark Gable, C. M. Mangum, Howard Hawks, Creo Fitch Harris, Bill Corum, Bernard Dickmann, Samuel Fussin, Dick Andrade, Charles F. C. Joseph, Joseph Hartfield and Howard Havks, all ranking as Colonels.

GOLDWYN DATES "WESTERNER"

Samuel Goldwyn's new "The Westerner" will have its world premiere at Fort Worth, Texas, on June 25th, simultaneously at the Hollywood and West Point theatres. There will be a three-day celebration sponsored by local authorities. Principal features will be a charity ball to be held June 24th and community parades. Visitors to Fort Worth from Hollywood will include Samuel Goldwyn and the cast of "The Westerner," headed by Gary Cooper, Walter Brennan and Doris Davenport.

Following the Fort Worth premiere, "The Westerner" will open in the theatres throughout Texas on June 26th.

The RKO coast delegation was augmented by the following from the New York home office: George J. Schaefer, president; Ned E. Depinet, vice-president in charge of sales; S. Barrett McCormick, director of advertising and publicity; and Terry Turner, director of exploitation.

"Edison, the Man" in Four Theatres May 16th

MGM's "Edison, the Man," starring Spencer Tracy, will be shown for the first time, and for one night only, at 9 P.M., next Thursday, at the Hollywood theatre, East Orange; the Palace, in Orange; the Windsor, in West Orange; and the Clinton, South Orange; all theatres in New Jersey.

The openings will be preceded by an Edison "Pageant of Progress" to these four towns and Maplewood, nearby, from May 14th to 16th, next Tuesday to Thursday.

Next Wednesday, in the evening, an "Edison Premiere Ball" will be held at the Orange Armory, the proceeds going to local charities. Local dignitaries, friends of the late Mr. Edison, and motion picture stars are expected.

The following afternoon there will be an "Edison Pageant of Progress" through the streets of East Orange, and Governor A. Harry Moore of New Jersey on Friday, May 3rd, proclaimed May 16th "Edison Day."

Twin Premieres for "Lillian Russell"

In the recreated atmosphere of the nineties, Twentieth Century-Fox will open Darryl Zanuck's musical production of "Lillian Russel," next Wednesday, at dual world premieres in Pittsburgh, and Clinton, Iowa, and at a press preview in Hollywood.

Critics from 40 key cities will be guests at the three showings. The celebration in Pittsburgh will be a two-day affair and in Clinton it will be a single day. Mayor Claxton of Pittsburgh will welcome Alice Faye and Edward Arnold, stars of the picture, and Governor W. H. Clayton. Mayor Papa of Clinton will head the reception committee for Don Ameche, Binnie Barnes, Cesar Romero, Mary Healy and the newspapermen who will attend the middle west preview.

The Eastman Opens New York Exhibit

The Eastman collection of historic photography apparatus called one of the most comprehensive ever assembled, was opened to the New York public on Tuesday morning, at the New York Museum of Science and Industry, the RCA Building, Rockefeller Center, after a preview on Monday evening, to an invited audience of approximately 300 persons, among them the city's most noted photographers.

In the collection are apparatus belonging to the private Cramer collection, of Paris, acquired by Eastman about a year since, containing devices and pictures made by Daguerre, Niepce, Fox-Talbot, and other "fathers of photography"; and the Eastman company's own collection, comprising apparatus of the past 60 years, including may be used by photographers such as Brady, Cameron, Eastman, Edison, and others.

The preview on Monday evening was opened in the museum's auditorium by Robert Shaw, director of the museum; Dr. Frank J. Meggett, its president; and Dr. Walter Clark, assistant to Kenneth Mees, director of Kodak Research Laboratories.

History of Art Given

Dr. Shaw introduced Dr. Meggett. The latter, noting that the museum had attempted to make a feature of temporary exhibits, expressed pleasure at the cooperation of Eastman and for its present exhibition. He then introduced Dr. Clark.

The Eastman executive illustrating his talk with colored slides, traced photographic development from the experiments of Daguerre, Fox-Talbot, Niepce and others, to the modern camera.

Photography, he noted, "got off to a false start," in actuality, with Daguerre. Photographic development from the experiments of Daguerre, Fox-Talbot, Niepce and others, to the modern camera.

Twin Premieres for "Lillian Russell"

Noting that the collection displayed a copy of the first successful film, made by Thomas Armat in 1890, for his KinetoScope, Mr. Clark pointed out that the motion picture industry would not have been possible without the Eastman development.

Dr. Clark credited the late Mr. Eastman with the invention of the roll film holder, for waxed paper film, in 1883-84; the strip film, on a paper base, in 1885; the first Kodak, with strip film sufficient for 100 pictures, in 1888; and the first flexible, transparent roll film in 1889.

Though displaying historic devices, pictures, and personal mementos, mostly, the exhibition also includes modern large and miniature cameras of Eastman and other companies, in which these, these are placed with the older models for comparison.

There is also a section on color photography.

In the motion picture section are copies of Edison's first film; and Lumiere's camera. Among the curios are "detective cameras," these being miniature "candid" cameras, some in necklace ticking, others in briefcases; some in opera glasses, others in watchcases.
JAPAN'S GOVERNMENT INDORSES U.S. FILM

An American motion picture has been given an indorsement by the Japanese Government Board of Education. The film is Warner Brothers' "The Adventures of Robin Hood" and the indorsement was "unanimous." "Although this ["Robin Hood"] is a so-called amusement picture, the superb directing and excellent color technique give this picture an artistic dignity and successfully captures an atmosphere of a fairy tale which is so difficult to achieve and which has never been secured in Japanese pictures."

"Therefore, realizing that this picture will exert a tremendous influence on our Japanese motion picture industry, we recommend this picture for general patronage."

Universal Stands On Flexible Program and Budget; Hal Roach Sets $6,000,000 for Six Films; New Korda Co.

Pre-seasonal sales conventions are going full blast, five of them running this week: Universal in Atlanta City, United Artists in New York, one Metro-Goldwyn-Mayer regional in San Francisco and another in Chicago, and Monogram's second regional in San Francisco.

Warner Brothers on Tuesday announced two regional conventions: June 10-12, in Pittsburgh, June 17-19, in Chicago. Columbia's pictures are the latest of the 10 companies to be heard from, the company still being undecided as to date and place, or whether to hold regionals or a national.

Twentieth Century-Fox met April 12-14 in Chicago, Republic will hold regionals in June, probably in New York, Chicago and Denver or San Francisco. RKO meets May 27-31 in New York, and Paramount May 24-26, in Los Angeles.

New season product highlights of the week included Universal's pre-convention announcement of "absolute flexibility" in the quantity and budgeting of product; the formation of a new Alexander Korda company for United Artists production; the budgeting of $86,000,000 by UA producer Hal Roach for six pictures, and the formation of an RKO producing unit by William B. Hawks, to star Ronald Colman in 10 United Producers Corporation features over three years.

Universal Convention Opens Saturday

"Flexibility" will again be the keynote of Universal's message to its salesmen and to exhibitors when the annual three-day convention opens in Atlantic City Saturday, according to William A. Scully, general sales manager. "Every opportunity that Universal will get to increase its personnel that it will announce at the convention Saturday will be taken," he said.

Mr. Scully also said in a pre-convention statement that no set budget was planned. He added: "While Universal joins with the other companies in the belief that exhibitors must help in the fight for profits and improve the level of production values which must now look almost exclusively to the domestic field for profitable distribution, the company nevertheless holds to the conviction that such cooperation on the part of exhibitors should not be forced upon the basis of production costs alone. The resulting product must be box-office."

More than 125 home office executives and salesmen from the eastern territory will attend. In addition to President N. J. Blumberg, Cliff Work, head of the studio, will participate in the sessions.

Although a separate convention will be held for its exchanges a week later in Chicago, W. J. Heineman, western sales manager, also will attend. In turn, F. J. McCarthy, eastern sales manager, will go to the Los Angeles Chicago City, and Mr. Scully will preside at both regionals.

The complete list of those who will attend in addition to Atlantic City, includes the following: From the home office: Joseph H. Sel-
WARNERS TWO REGIONALS IN JUNE

(Continued from preceding page)

Roosevelt, Hal Roach and Sol Lesser also are expected to attend the New York convention. Alexander Korda, already a United Artists producer, has formed a new company, to be known as Alexander Korda Films. The company plans two high-budgeted films to be made in 1940. Edward E. Korda will also make two films at the studio in Denham, England.

The Korda Films organization includes Zo- lon Korda, director; Emanau Silverstone, busi- ness representative; Morris Helprin, assistant in production; Basil Block, legal counsel; Jack Otkin, production manager, and William Horns- beck, film editor.

Ollie will be at the United Artists studio and the first operation will be to complete "The Thief of Bagdad," a color film which was begun in England.

The film's budget for the new season will be $5,000,000 for six pictures to be released through United Artists. The Bankers Trust Company of New York and the Security First National Bank of Los Angeles are underwrit- ing a large share of the budget.

Hugh Huber, vice-president in charge of production, said that $1,000,000 of the budget would be used for advertising. Of this sum $400,000 will be used for "exhibitor-cooperative campaigns" in newspapers.

The first of the new productions will be "Road Show," from the novel by Eric Hatch. Others are "Broadway Limited," starring Victor McAllister and William H. Mataure; "Niagara Falls," "Topper Returns"; "The Unoly Horde," starring Lon Chaney, Jr. Richard Wall-ace directing from the play by Grover Jones; and "Fiesta" a Wallace-Jones produc- tion.

Mr. Roach is in New York and plans to be back about a week. He attended the preview of "Turnabout," his latest production, in New Rochelle on Tuesday night.

WARNERS SET TWO REGIONALS, IN JUNE

Gradwell L. Sears, general sales manager, has announced that two regional meetings will be held, one in Pittsburgh from June 10th to 12th at the William Penn Hotel, and the other in Chicago from June 17th to 19th at the Black- stone.

The Pittsburgh meeting will be attended by district, branch and zone managers from the Eastern and Canadian territories, while the Chicago conclave will be for the West and South.

Plans for a convention in Washington have been abandoned, it was announced, for reasons of practicality and economy.

Roy Haines, eastern and Canadian sales man-ager, will be in charge of the regional meeting at Pittsburgh. Ben Kolmenson, western and southern sales manager, will preside at Chicago. Mr. Sears and other top executives of Warners and its affiliated companies will address both meetings.

MGM HODS FIRST AND SECOND REGIONALS

On Monday and Tuesday at the St. Francis hotel in San Francisco, the first of MGM's re- gional sales meetings was held. Official an- nouncement to the trade of the company's 1940- 41 lineup was made at San Francisco.

Executives attending included William F. Rodgers, general sales manager; Edward M. Saunders, western sales manager; Howard Dietz, director of advertising and public:ity; Edwin Aaron, assistant to Mr. Rodgers, and Joel Bezahlher.

The sales staffs of five MGM western ex- changes, headed by George A. Hickey of Los Angeles, attended the San Francisco sessions. Others present and their cities were:

Los Angeles: Clayton T. Lynch, manager; William A. Cushing, salesman; John S. Davie, salesman; Reu- ben S. Harris, salesman;

Hollywood: Samuel Gordon, manager; Clarence S. Bogart, salesman; Carl E. Lind, salesman; David T. Neill, salesman.

San Francisco: Leonard C. Wingham, manager; Ledand L. Riley, salesman; Edward C. Mow, salesman; Sidney Schuster, salesman; N. Edward Beck, exploition man.

Seattle: Max F. Saffe, manager; Mac Ruben- feid, salesman; B. Wallace Rucker, salesman.

Other conferences were scheduled for May 13th-14th, at the Drake hotel, Chicago; May 17th-18th, Astor hotel, New York City, and May 20th-21st, Hotel Shoreham, Washington, D. C.

E. J. Mannix and Irving AsHer, studio executives, are to leave for England on the Clipper as soon as accommodations are available. The trip is being made to consider expansion of production activity abroad.

RKO OFFICIALS WEST TO PREPARE FOR CONVENTION

George J. Schaefer, president; Ned E. Depi- net, vice-president, and S. Barret McCormick, director of advertising and publicity for RKO Radio, will release the pictures in England, Nolan, in charge of the studio, and Harry Edington, executive producer, and other execu- tives on the production schedule for 1940-41. Details of the program will be presented at the annual convention, May 27th to 30th in New York.

A. A. Schubart, chairman of the convention committee on travel, said that about 250 were expected at the meeting. The reception committee includes Robert W. Frank Drama, Phil Hodes, Jack Ellis, Lon Kutinsky, Harry Zei- tels, Ed Carroll and John Dacey.

Jack Votion and Sam Coslow of Voco Produc- tions have signed Lum and Alner, radio team, for three films a year for the next three years, after viewing rushes of "Dreaming Out Loud." RKO will release the pictures.

William Sistrom is going back to England within a month to produce RKO quota pictures, despite the war conditions. In January he made a survey in London. He said there were plenty of studio facilities available. Decision on the number of pictures which RKO will make in England, their casts and directors will be made by Mr. Schaefer in Hollywood this week.

Ronald Colman has been signed to star in five pictures which the J. Edward Warner Pro- ducers Corporation, headed by William B. Hawks, and to be released by RKO. Mr. Hawks, a former agent, is a brother of Howard Hawks. It is reported that Ronald Colman has concluded a profit-sharing arrangement. The 10 pictures are to be made over a three-year pe- riod. Mr. Colman, who has been a partner at RKO in "Lucky Partners," co-starring with Ginger Rogers, has signed a contract calling for his appearance in six features and six two- reel comedies.

The next to last week of the 15-week Ned DeBult Drive the Buffalo exchange, Charles Boasberg, is first. A. N. Schmitt's Milwaukee staff has pulled into the second po- sition of the season, with seven shows, Barney Pittam, manager, is in third place.

The eastern division is leading the west- ern division, and the northeastern district, headed by Herb MacIntyre, director of the chase, is leading the districts.

Monogram Holds Second Regional on Coast

Monogram held a western regional meeting Saturday and Sunday, May 4th and 5th, at the Empire hotel in San Francisco. The first meet- ing was held in Dallas on April 21st-22nd when the new picture schedule of 50-60 features and 24 westerns was announced.

The San Francisco meeting was attended by Mr. John Karas, manager of Monogram Pictures of California; Marty Solomon, Los Angeles exchange manager; M. J. McCar- thy, D. D. Forrey, Al Goldstein, William Dug- gan, Al Harris, Walter Wessing, Mel Hulding, George Allen and others.

In the fourth standing of teams in Monogram's "Spirit of Independence" Drive, the American league leads the National by a mar- gin of 2,21 per cent, according to Mr. Goldstein. The American league is led by the Tigers, and lists Cincinnati, Cleveland, Detroit and Los Angeles. First place in the National league is held by the Seals. The cities are Salt Lake City, Indianapolis, Omaha and Kansas City.

Producers Releasing Corp. Plans Thirty-Eight

The Producers Releasing Corporation, headed by Harry Rathner, announced that the production schedule of Sigmund Neufeld Productions, which films are released, has been increased from 20 to 36 films next season. Seventeen of the productions will be westerns, six starring Tim McCoy and six Bob Steele, and the other west- erns featuring an as yet unannounced radio- singer. The first picture on the new schedule is "I Take This Oath," the second "Frontier Crusader."

Officers of the organization, in addition to Mr. Rathner, are Harry Asher, Boston, first vice-president; George Gill, Washington, sec- ond vice-president; Louis Rustin, Los An- geles, third vice-president, and Bert Kulich, New York, secretary-treasurer.

Atlas Executive Salaries Reported

In 1939, a salary of $300,062 was paid by Atlas to Floyd B. Odlum, president and di-rector of the corporation, which owns a large block of stock in the new RKO, the Atlas Corporation's annual report to the Securi- ties and Exchange Commission revealed, on Wednesday, in New York.

The report also stated that L. Hatch, executive vice-president and dire- tor of the Atlas Corporation, received a sal- ary of $56,231 in the same period.

HOLLYWOOD BECKS SENATE PAGE BOYS

Columbia, having decided to make a picture about Senate page boys, has arranged for all 21 of the Senate pages to be portrayed in the film, according to an Associated Press dispatch from Washington this week. The boys will leave Washington four or five days after the presen- tion of Congress adjourns, go to special railroad cars to California, return to Washington after two or three weeks in the film capital.
American Long Distance Telecast Record Is Set When New York Program Is Received in Chicago

Large screen television (4½ by 6 feet), designed especially for use in theatres and developed by the Radio Corporation of America, was given its first official showing at the annual stockholders’ meeting on Tuesday in NBC telecast studio, 3-A, Rockefeller Center, New York. The only other group demonstration known was the private showing at Camden, N. J., for the members of the Federal Communications Commission which was reported in the February 10th issue of Motion Picture Herald.

The state of RCA financially, was also made known Tuesday. See page 31.

Long Distance Record Set

The American long distance television record was set last week when a program originating in New York City was received in Chicago. Television usually is limited to a 50 mile radius from the Empire State sending station.

Last June the British Baird large screen television system was demonstrated, using a 9 x 12 foot screen. The apparatus was said to be capable of projecting a picture 15 x 20 feet. The Baird system was to be adapted to American standards but so far no showings have been given since the summer. At that time a number of theatre interests was not enthusiastic. Another British television company, Scophony, has large screen television equipment in use in London before the war. Other American companies are reported to be working on television projection devices so that the new medium can be brought to theatres within the short time.

RCA is the first company to announce an American “large screen” television projection equipment.

Called Intermediate Stage

David Sarnoff, president of RCA, in presenting the large screen television to the stockholders said the equipment was the intermediate stage between the home receiver and a theatre projector giving a picture 9 x 12 feet. Mr. Sarnoff said the larger machine is being refined in the laboratory and will be ready for public demonstration within the next three months.

The equipment used Tuesday was described as a laboratory model and the company has no immediate plans for marketing the device. It was reported that from 12 to 18 months would be necessary for its commercial development.

On Ordinary Beaded Screen

The images were projected on an ordinary beaded motion picture screen. RCA believes that even though the present device was but an intermediate step in the development of units for the projection of much larger pictures that the 4½ x 6 images have many interesting possibilities for use in clubs, schools, and other similar places where the viewing group numbers from 100 to 500 or more.

A varied program including news telecasts by Lowell Thomas, musical numbers and the second installment of the first television “serial.”

The apparatus appears to be a refinement of the developed kinescope projection tube and the optical system. Another contains the high voltage power supply, and the third houses the electrical circuits, amplifiers and controls. All three are assembled in a single mobile platform. The overall dimensions are: length, 6 feet; width, 2 feet, and height, 5½ feet.

The new system is based on projection optics of extremely wide aperture, a kinescope capable of high voltage operation, and apparatus suited to these conditions. Essential elements are the new kinescope projection tube and the optical system. These provide more light and utilize it more effectively than ever before, RCA claims.

56,000 Volts Used

The new kinescope uses 56,000 volts as compared with the 6,000 or 7,000 volts used by the kinescope in the ordinary home-type television receiver. The actual size of the image on the face of the kinescope projection tube is 2.4 by 3.2 inches. The television signals are brought to the kinescope by either an antenna system, which takes them off the air, or by a direct wire line from the source of the program. In the public demonstration, the signals were taken off the air as broadcast by the National Broadcasting Company’s transmitter, W2XBS, atop the Empire State Building.

The optical system of the unit has an effective numerical aperture of F-0.7, or more than four times the speed of the best available projection equipment.

RCA'S "LARGE SCREEN" TELEVISION SHOW

The Radio Corporation of America picked a favorable time and a well-disposed audience for its first public demonstration of its 4½ by 6 feet television. The stockholders had just been told that all the company’s operations were showing a profit. And they knew that successful television developments would help the company, so the “large screen” television show was viewed as a sample of efforts toward future profits.

However the television demonstration seemed remarkably fine even for those who came to see it and not to attend a stockholders’ meeting. The size and brightness of the images were satisfactory from an entertainment standpoint for an audience up to about 200 persons. The program used for the demonstration was of sufficient quality to indicate possibilities of television entertainment.

No attempt was made to show long shots. The light 1/2 a slight tinge and the projection was not as steady as it is in 35mm. motion picture projection.

The illusion of reality in “large screen” television appears to be even greater than in the case of motion pictures.—MQ. Jr.

Motion Picture Industry Accused by RCA of Trying to Hamstring Television by Delaying Commercial Operation

The motion picture industry, fearful of competition, is attempting to hamstring television by raising issues designed to delay commercial operation, it was charged, in effect, this week by Radio Corporation of America.

This action was the second attack by RCA against motion picture interests in general and Paramount-DuMont in particular. The first was the disclosure last month to the Interstate Commerce Committee hearing on the Lundeen resolution asking for an investigation of the Federal Communications Commission’s television actions. At that time, RCA asserted that Paramount controlled DuMont.

Stanton Griffis in Hollywood Tuesday declined to comment on the attacks.

Brief Submitted to FCC

Radio Corporation’s charges were made in a brief submitted to the FCC just prior to the expiration of the time for filing briefs on the television hearings of a month ago on the question whether limited commercial operation would begin September 1st, should be postponed.

The brief was one of three filed with the commission, the others having been submitted by the Farnsworth Radio and Television Corporation and Radio Pictures, Inc.

All three companies agreed that public participation was essential to the development of television; that the promotional activities of RCA, which led the commission to reopen the issue, had not handicapped progress; and that television technique had reached the point where satisfactory program service could be afforded.

Blast at DuMont

RCA’s blast at the film industry was directed at the Allen B. DuMont Laboratories, which had urged that “flexible” standards be provided so that any receiving set could be used on the transmissions of any television station.

The recent interest of the motion picture companies in television, the RCA brief asserted, is primarily for the purpose of ‘protecting’ their larger interest in the movie and theatre industry and not to develop the new art of television.

“Therefore,” it was declared, “they desire the adoption of systems and methods that would make television inferior... to motion pictures.

Cites Paramount Interest

“The interest in television on the part of DuMont Laboratories must be to serve those who furnish the working capital—Paramount Pictures, Inc. Regardless of any interest which Allen B. DuMont has personally, as a radio engineer, in the development of television, it is impossible to ignore the interest of Paramount Pictures in the DuMont Laboratories... The interest in DuMont Laboratories held by Paramount’s bankers cannot be ignored in considering the actual control exercised by Paramount.”

The brief went on to say that the FCC had adopted the “freezing” of standards and charged that DuMont, in advocating “flexibility,” really talks about the DuMont Laboratories, which, it was charged, would, in itself freeze development at a low level and within narrow limits.

“There will never be a time—as long as there (Continued on following page, column 2)
are research engineers working on television—when television, or any other radio service, will not be threatened with changes because of new laboratory developments," the commission was told.

Promotional activities, rather than being harmful, would benefit both the public and the industry, RCA contended, declaring that "if the industry is ever to be established, a start must be made to put something somebody—with some kind of transmission characteristics.

"Television service has been developed to a point where public participation is essential," the company held.

"All that is needed for television to go forward as a public service is for the commission to permit transmission of television programs without restriction as to commercialization." RCA also warned if it was compelled to move from television Channel No. 1 to Channel No. 2 to make way for frequency modulation broadcasters which have asked for that space, it would be off the air for four months and it compelled to make any other change it would be off for 18 months.

Farnsworth Stand Similar
The Farnsworth brief joined RCA in opposing the assignment of Channel No. 1 to frequency-modulation operation, holding that such a shift would disrupt television progress.

Farnsworth urged the commission to establish standards "to foster and encourage increased research and development," preferably the RCA standards, and added that unrestricted commercialization also be permitted.

"It is unanimously agreed that the public itself, through its television receivers, must play an important part in the development of television programs and program technique," it was pointed out. "Programs of the standard which American audiences demand can be obtained only with the assistance which commercialization can provide in the carrying of the great financial burden that is entailed."

Denying that promotion has retarded development, Radio Pictures contended that public participation will tend to "accelerate growth into an important and satisfactory service."

The FCC, it was reported, does not believe the motion picture controversy seriously enters the television situation because RCA has an interest in films through its stock in REO.

DuMont Officers Reelected
Allen B. DuMont was reelected president of the television laboratories which bear his name at the board of directors meeting which followed the annual stockholders' meeting. It was announced in New York Tuesday. Mortimer W. Loewi was reelected vice-president; Paul Raibourn, treasurer; and Bernard Goodman, secretary.

Class "A" directors elected were DuMont, Loewi, Henry Crowley and Philip Siff. Class B directors, representing the Paramount interest, were Mr. Raibourn, Mr. Goodman, Arthur Israel, Jr., and A. J. Richard.

What Twentieth Century-Fox Paid
Twentieth Century-Fox in 1939 paid Sonja Henie, $249,166; John Ford, director, $235,000, and Darryl F. Zanuck $255,000, according to the company's statement filed with the New York Stock Exchange Wednesday.

103 Die in Colombia Fire
One hundred and three persons were burned and trampled to death, and 200 injured in a motion picture theatre fire Tuesday night, in Sancanda, Colombia.

FCC TELEVISION REPORT IS EXPECTED SOON
The Federal Communications Commission is expected to give its decision on commercialization of television by May 15th at the latest. The Commission had designated Sept. 1, 1940, for the beginning of limited commercial operations. That order was suspended and the next report will confirm that date or assign another or give reasons for an indefinite postponement.

Controversy between Senator Lunde and the FCC over the handling of television continued this week with the Senate charging that the Commission has "delayed" settlement of the issue.

Senator Charles W. Tooke of New Hampshire this week charged that the FCC repeatedly had delayed submission of its report on radio monopoly to the House Appropriations Committee.

The U. S. supreme court agreed Monday to review decisions of the District of Columbia court of appeals which held that the FCC had erred in refusing to approve the assignment of Station KSFO, San Francisco, from the Associated Broadcasters to the Columbia Broadcasting System of California.

Telford Taylor, former special assistant to the attorney general, has been appointed general counsel of the Commission. He succeeds William J. Dempsey, who is resigning.

Goodman in New Post
Adolph Goodman has been appointed assistant manager of the RCA National Service Division. He will have charge of all Photophone service activities. Earl Johnson, Kansas City district service manager, has been shifted to the home office on equipment sales promotion and is succeeded in Kansas City by William Hardman. Also transferred to the home office were N. A. Willis, field engineer in Baltimore, and Adolf Loi of the New York staff. F. M. Armstrong now has that Baltimore post, and A. P. Wark has succeeded Mr. Loi.

AMPA Heals Commentators
The luncheon of the Associated Motion Picture Picture Advertisers, Inc., at Jack Dempsey's restaurant in New York on Thursday was attended by the Film Commentators Circle. David Lowe, president of the Film Commentators, which comprises 122 members in 34 states, presided.

Employees' Frolic Held
The first annual frolic of the National Screen Service's newly organized Employees' Club was held at the Congress hotel, in Chicago on Friday, May 3.

New System for Distance Telecast
(Continued from preceding page, column 3)

Benny Fedt
The picture the world is waiting for because in her first screen role since she was the beautiful Scarlett O'Hara, Vivien Leigh again thrills in a film of emotional fire and Robert Taylor gives his most powerfully romantic performance.

"WATERLOO BRIDGE"

with Lucile Watson, Virginia Field, Maria Ouspenskaya, C. Aubrey Smith • A Mervyn LeRoy Production • Screen Play by S. N. Behrman, Hans Rameau and George Froeschel • Based on the play "Waterloo Bridge" by Robert E. Sherwood

A METRO-GOLDWYN-MAYER PICTURE • Directed by MERVYN LeROY • Produced by SIDNEY FRANKLIN
IN THE CUTTING ROOM

The Sea Hawk
(Warners - First National)
Sea Adventure
Made previously in 1924, "The Sea Hawk" is based on the Rafael Sabatini novel of adventure in the time just preceding the Spanish Armada's defeat at the hands of England's fleet.
Errol Flynn appears in the leading role, as one of the British privates. Queen Elizabeth is portrayed by Flora Robson, with the cast including Brenda Marshall, Claude Rains, Donald Crisp, Alan Hale and Una O'Connor.
The screen play was written by Howard Koch and Seton I. Miller, Michael Curtiz directed, as he did last on "Virginia City," and Henry Blanke was the associate producer, his last having been "Saturday's Children."
Release date: To be determined.

South to Karanga
(Temporary Title)
(Universal)
Melodrama
Trouble based on the operation of a railroad running from African copper mines to a seaport is the basis of this first Marshall Grant production. Mr. Grant having formerly been Universal's story editor. Edmund L. Hartman and Stanley Rubin wrote the original screen play, and Harold Schuster directed, as he did "One Hour to Live."
The cast includes Charles Bickford, Dick Foran, Lloyd Duest, John Sutton and Maurice Moscovitch.
Release date: August 2, 1940.

Riders from Nowhere
(Monograph)
Western
Jack Randall, Ernie Adams, Margaret Roach and Tom London are the principals in this story of a westerner who assumes the identity of an ambushed ranger and rides a town of its lawlessness.
The screen play, an original, was written by Cal Krusada, with Raymond K. Johnson directing. Harry S. Webb produced.
Release date: To be determined.

Hot Steel
(Universal)
Melodrama
Richard Arlen, Andy Devine, Anne Nagel and Peggy Moran are the principals in this story of a new steel formula and attempts to wrest it from its rightful discoverers.
Clarence Upson Young and Maurice Tombragel wrote the screen play, Christy Cabanne directed and Ben Pivar was associate producer.
Murray and romance figure in the story before its culmination.
Release date: May 24, 1940.

[Short Product Playing Broadway]

SHORT PRODUCT PLAYING BROADWAY

Week of May 4

CAPITOL
The Dominating Male.........MGM
Home on the Range..........MGM
Features: Strange Cargo.....MGM

CRITERION
South of the Boudoir.........Columbia
Stranger Than Fiction, No. 71, Universal
Feats: Two Girls on a Bus.....MGM

MUSIC HALL
No Shorts
Features: Rebecca .........United Artists-

PARAMOUNT
Not So Dumb................Paramount
Stealin’ Ain’t Honest......Paramount
Popular Science, No. 4........Paramount
Features: Buck Benny Rides Again........Paramount

RIALTO
No Shorts
Features: West of Carson City, Universal
Lights Out In Europe, Mayor-Bursley

RIVOLI
Rome Symphony ............United Artists
Features: If I Had My Way, Universal

ROXY
Sailing the Seven Seas......20th Cent.-Fox
Wel’s All Th’ Shootin’ For?....20th Cent.-Fox
Features: Star Dust ...20th Cent.-Fox

STRAND
Gun Dog’s Life..............Vitaphone
Slap Happy Pappy..............Vitaphone
Features: Saturday’s Children, Warner Bros.

The Mortal Storm
(MGM)
Nazi Impact
Adapted from the novel by Phyllis Bottome, "The Mortal Storm" tells a story of Germany in 1933, the year when Hitler came to power. Although never seen on the screen, it is Hitler who dominates the film, which depicts the interiors of a German concentration camp and the famous "burning of the books" as sidelights of the period.
The story is that of a Jewish professor and his family, and the impact of Nazism upon them. The professor is portrayed by Frank Morgan, while love interest is provided by Margaret Sullivan and James Stewart. The cast also includes Robert Young, Judith Anderson, Bonita Granville and Maria Ouspenskaya.
Sidney Franklin produced, as he did "On Borrowed Time," and Frank Borzage directed his last picture having been "Strange Cargo."
Release date: To be determined.

All This and Heaven, Too
(Warners - First National)
Romantic Drama
Based on the Rachel Field novel, "All This and Heaven, Too" tells the story of a governess in a French-royalist family in the midst of the last century. The screen play was written by Casey Robinson, who also wrote those of "The Old Maid" and "Dark Victory."
The cast has Bette Davis in the role of the governess, Charles Boyer as the head of the French household, accused by press and royalty of being in love with his children's governess, Jeffrey Lynn as a young American who befriends the girl on her arrival in New York to teach. Seen also are Barbara O'Neill and Virginia Weidler.
David Lewis was associate producer, as he was on "If We Meet Again," and Anatole Litvak directed, his latest being "Castle on the Hudson."
Release date: June 29, 1940.

Young People
(Twentieth Century-Fox)
Shirley Temple
An original screen play by Edwin Blum and Don Ethridge, the former of whom collaborated on "Adventures of Sherlock Holmes," the latter on "I Was an Adventuress," this latest Shirley Temple vehicle is the story of a retired vaudeville team. Jack Oakie and Charlotte Greenwood are the other members of the group.
Mack Gordon and Harry Warren contributed music and lyrics, while Harry Joe Brown was associate producer. Allan Dwan directed, as he did last on "Frontier Marshal."
Release date: To be determined.

Bad Man from Red Butte
(Universal)
Western
Johnny Mack Brown here enacts the dual role of a murderer and a stage coach line representative, with the cast including Bob Baker, Fuzzy Knight and Anne Gwynne.
Joseph Sanford was the associate producer, with Ray Taylor directing, as he did "West of Carson City." Sam Robins contributed the original screen play.
Release date: May 31, 1940.

Love, Honor and Oh, Baby
(formerly called "No Exit")
(Universal)
Mystery-Comedy
Based on the efforts of a radio reporter to track down the head of a murder ring, this screen play is by Clarence Upson Young, from an original story by Elizabeth Tryon.
The cast includes Wallace Ford, Kathryn Adams, Mona Barrie, Donald Woods, and Warren Hymer, Charles Lamont directed, as he did on the "Baby Sandy" pictures.
Release date: June 7, 1940.
WEEK'S TRUST SCORE: FOUR TO ONE; ONE WITHDRAWN, FOUR OTHERS FILED

Okahoma City Federal Court Calls Hearing May 16th on U.S. Request to Remove Action Against Griffith et al.

In a move surprising and unexplained, the Department of Justice, on Friday, May 3rd, asked the federal court at Oklahoma City for permission to withdraw its anti-trust action in Oklahoma against the Griffith Amusement Company and the large distributors, thereby discontinuing the first of the field trust actions aimed at monopolies of unaffiliated large circuits. The field suit supposed the "key" case of practically all the majors and their circuits in New York. These suits were filed to create a new "place in the sun" for the independent exhibitor, Thurman Arnold, assistant U.S. attorney general, who has prosecuted the case, this being the basic reason for the prosecutions.

On the Government's petition for permission to withdraw, Federal Judge Edgar S. Vaughn, Monday, ordered all parties to appear in his Oklahoma City Court on May 16th.

On Monday the Government filed a response to an order issued by Judge Vaughn April 5th granting the defendant circuit and distribution a "place in the sun" of particulars. The Government responded with the argument that it could not comply because "the information requested is in possession of the defendants."

Ten Suits Promised

The Government, last year, promised that it would file about ten such "field suits" against unaffiliated circuits, and it actually filed three, against the Griffiths for their operations in Oklahoma and Texas; the Schines, in New York; and the Rialto Amusement Circuit, in Tennessee.

And while the majors got some relief from the Griffiths on Thursday and Friday, being defendants in all the suits, their burdens became heavier in other quarters, with the filing of more and more actions against them by independents. The coming complaints were admittedly against the two score suits already involving the "Big Eight"; Mr. and Mrs. Cassil, of St. Louis, who filed action against the Dubinsky Brothers and the majors; the Rialto Amusement Company, suing the majors, in Elizabeth, N. J.; and two plaintiffs against Interstate Circuit and majors, in Texas--P. Z. Glass and Sam Kersheimer.

See Significance in U.S. Court Decision

While Paul Williams, special assistant attorney general, returned his staff from Washing- ton to New York, on Monday, in preparation for the Government's "key" film case, starting June 3rd, many in legal circles in New York and political quarters in Washington, saw significance in the United States supreme court's decision, of Monday, in the Madison oil case. The Court upheld the Department of Justice, giving it what many believed to be its most important anti-trust victory in recent years.

The high court's 62-page decision, delivered by Justice William O. Douglas, upheld the Government on every point in one-two-three order. And the most consistent language that the Court's decision is to be found anywhere in the Capital. It virtually assures at least some success in the Justice Department's anti-trust drive, along several fronts.

From this opinion and the other recent anti-trust decisions, supreme court approval of the following Justice Department anti-trust doctrines are set down in the capital:

1. The existence of power to restrain trade, corporate or trust combination for that purpose, makes the holder of that power a violator of the trust laws.

2. "Reasonableness" of the restraint constitutes no defense.

3. In open market price-fixing cases, it is not necessary to prove that the alleged violators controlled a "substantial" part of the market, nor that the combination by itself, and apart from other factors, controlled the price.

4. In patent cases, the holder of the legal monopoly cannot use the patent to achieve controls over secondary distribution markets which, if achieved by other means, would be in violation of the anti-trust laws.

5. In price-fixing cases, it is not necessary to show that the combination sought "uniform and indefeasible" prices. The prices are "fixed" in the legal sense simply because they are agreed upon, even if they fluctuate.

Government Ends Trust Case Against Griffiths

The United States Department of Justice, Friday, May 3rd, submitted an order in the federal district court at Oklahoma City, asking permission to withdraw its anti-trust suit against the Griffith Amusement Company and the majors.

Government attorneys refused to comment. Defense attorneys professed amazement, and were reported considering an attempt to obtain a hearing on the unusual procedure, which, they feared, might be a maneuver calculated to obtain an appeal from an order directing the Government to file a bill of particulars, or might be a prelude to the filing of a new complaint against the same defendants in another Western jurisdiction.

The preliminaries to the move were a motion last month, by the Government, to reduce the time by one month which had been allotted to it, for furnishing the defendants with a bill of particulars. The time was therefore set back from June 1st to May 1st. The date came, and the Government failed to file. On last Friday the Government then presented the request for withdrawal, on the grounds that it had defaulted, in not serving its bill.

May Force Public Hearing

Because the procedure requires no public hearing and the court may grant the dismissing without any public explanation, the defense was considering forcing such a hearing.

The Government suit was filed April 28th, 1940. It had progressed slowly. There had been so little preparation that estimates were made, recently, that another year would be required to bring the case to trial.

When filing the suit, a Government statement called it an "essential complement" to its New York anti-trust suit.

Officials in Washington this week revealed that the move was a counter-attack against the alleged efforts of the companies to force the Government to disclose its entire suit in advance of trial.

If the Government's motion is granted, it probably will take the case to the supreme court to determine whether the demand for a bill of particulars was too broad and arbitrary.

Officials of the department emphasized that the action was by no means an indication that the proceedings were to be abandoned and explained that there was no other course by which they could secure a ruling limiting the scope of bills of particulars.

The Oklahoma suit sought dissolution of the defendants' circuits and a rearrangement of their properties under several separate and independent corporations, in such a manner as to create competitive conditions. It also sought to restrain the exhibitor defendants from jointly and collectively negotiating contracts with the producers on a local, competitive basis.

Schine Case Delayed For Three Months

Starting moves which will delay the beginning of the Department of Justice trust suit against the Schine circuit and the majors, in the Buffalo area, at least three months, Judge Knight, federal judge, on Wednesday, ordered the Department to file bills of particulars on the defendants within 60 days, and allowed the latter 40 more days after receiving the bills, to file answers.

Four More Trust Suits By the Independents

At St. Joseph, Mo., Mr. and Mrs. Frank H. Cassil, who own and operate the Rialto theatre, have filed suit in Federal District Court for damages of $452,775, against the Dubinsky brothers circuit, Charles G. Geiger, and the Dubinsky Brothers circuit, and the majors.

Mr. Cassil charge the distributors and the Dubinskys with violating the anti-trust laws by unlawfully combining and conspiring to put the independents out of business.

Pointing out that they opened the Rialto in
U.S. CLEARS DECKS FOR TRUST TRIAL

(Continued from preceding page)

1930, and thereafter, until 1932, bought and
played pictures second run, while the Dubinskys
did not take over the Electric, Missouri, Or-
pheum, and Crystal until the fall of 1932, the
Cassils had to wait. In 1932 the Rialto was
forced by the distributors and the Dubinskys
to play third, and subsequent run, and to wait
132 to 146, instead of 60 days, after first run.
They also claimed that the Dubinskys had sold
all major product for first and second run
though this greatly exceeded the pictures that
the Dubinskys could possibly use; and that this
enabled the Dubinskys to control and direct
availability of pictures to the Rialto. The latter
getting 20 cents, was forced to lower its admis-
sion when the Crystal, second run house of
the Dubinskys, charged 15 cents, they allege.
The same "discriminatory" procedure was fol-
lowed when the Crystal closed, the Cassils sta-
ated and add that the Electric, formerly a 25
cent first run, took over exhibition of second run
pictures 50 cents.
Distributors, among other things, allowed
the Dubinskys substantial rejection privileges
and special options on time of exhibition, while
denying or substantially withholding such
privileges and rights from the Cassils, they charge.
Although the protection period against the
Rialto increased from 18 days to 25, they aver,
distributors asked the same or greater prices
for pictures, the Cassils said.
Mr. and Mrs. Charles Geiger, opened the
Valley theatre, in the Rialto’s neighborhood,
and because they operated houses in Kan-
sas and Missouri, they induced the distributors
to discount the value of their licenses, to theatres
that they claimed were for the Valley (and distributors
thronged to give the Valley) price advantages
and protection against the Valley, and the Rialto.
Cassils stated and said they were forced to
buy the Valley’s fixtures and equipment and
take over the expired lease (July 1, 1937,
to March 31, 1939) and to operate at a loss.
This cost the Cassils $4,925.

The Rialto’s business and the Cassils’ invest-
mnet in it, the Geigers aver, have been pretty
destroyed, the suit charges. The forced
reduction of admission price cost the Cassils
$60,000 in operating receipts. The Cassils
assert that if this suit were not taken, they may have been damaged to
the extent of $10,925.

Battin Amusement
Files $550,000 Suit

The Battin Amusement Company, owner of the
State theatre, Elizabeth, N. J., filed suit
for $550,000 treble damages, against the majors,
last week, charging violation of the Clayton
anti-trust law.
F. Z. Glass, former owner of three Dallas
theatres, filed an anti-trust suit against the
Interstate circuit and Karl Hollblitzel, in Dal-
las, asking $50,000 and attorney’s fees of $7,000.
Sam Kersheimer, operator of the North
side theatre, Houston, filed a similar action, asking
$30,000 damages and attorneys’ fees of $3,500.
Two weeks ago, also, H. N. Jorgensen, of
the East Grand Theatre, Dallas, filed suit
against the Interstate circuit, for $77,000 dam-
gages; and Leonard Schnader, of the Society
Fort Worth, filed suit against the same circuit, for
$27,000.

U.S. and Majors
Prepare for Trial

To assist Paul Williams, special assistant
United States attorney general, trial lawyer,
in the Government’s "key" anti-trust case in
New York, which begins June 3rd, eight as-
sistants from Washington transferred their
headquarters to New York on Monday.
These aides are United States attorneys
with Robert L. Wright, special assistant attor-
ney general, then taking the lead on the middle
west territory with particular emphasis upon
Chicago.
Meanwhile, as Government forces arrived in
New York in the past week, new legal attor-
ney’s warned recently by John G. Knox,
senior federal judge, that there would be no
more "flying" of settlements. The government
June 3rd is setting the opening of the trial.
Meanwhile, began their preparation.
Abandonment of hopes of a consent decree,
which followed Mr. Arnold’s blasts against
industry practices to a Senate subcommittee
several weeks ago, need not be final, legal
observers said this week, noting that the con-
sent decree might be entertained after trial
begins.
The Government last week, submitted a list
of proposed stipulations, some of which, de-
tense attorneys charged, amount to forcing the
majors to admit they are guilty before trial.
The cause of action had not attempted, at
mid-week, to propose a list of counter-stipula-
tions.

Developments of a Week

Developments this week, in the case, included
a compromise on Wednesday between opposing
attorneys, on the availability, for inspection by
the Government, of licensing agreements in
the Philippines. The Government to start
inspection next Monday; hearing by Judge
Goddard this week on the application of 20th
Century-Fox for dismissal of the complaint
against 19 company officials, pre-trial examina-
tion of Nate Blumenberg, Universal president,
Monday to Tuesday; hearing of Landis and
Wright, head of Loew’s New York theatre, on
Friday, May 10th.

Another Exhibitor Testifies

Last Wednesday, Howard Lesser, last of
four prospective Government witnesses, to be
subjected to pre-trial examination by defense
attorneys, detailed the grounds for complaint
against major distributors’ anti-trust policy.
He owns the Rivoli theatre, Paterson, N. J.
He claimed that the clearance of the Regent,
two miles from his theatre, a clearance of
seven days, was "not fair"; and he asserted
that Warner Brothers had tried to force him
not to use 1929-40 product as a condition of
continued to take the last of their product.

On this latter item, he said he had com-
plained, by letter, to the Justice Department.
Under cross questioning, Mr. Lesser admit-
ted that, on a second occasion, he had been
offered Warner Brothers’ 1930-40 product, with
no conditions; and he admitted, too, that when
he purchased the Rivoli two years ago, he
knew the Regent had protection over it.

Landis vs. Warner

Case on Friday

The Mori-Landis Theatre anti-trust action
against Warner theatres in Philadelphia and
the major distributors, after a series of post-
ponements and a long period of pre-trial litiga-
tion, is due to go to trial on Friday, May 10th,
before Judge William H. Kirkpatrick in United
States District Court in Philadelphia. The
hearing, originally scheduled for Tuesday,
was postponed for a week. It was heard in
the week when State Senator Harry Shapiro,
attorney for the Vineyard, N. J., theatre, was
called to the stand. Shapiro was called to
testify at a special ses-

sion of legislature called Monday evening.
Senator Shapiro is the Democratic floor lead-
er. Former Attorney-General William J.
Schneider will represent the distributors in
the court action and Morris Wolf is counsel for
the Warner theatres.

CALL BUSINESS GOOD IN LATIN-AMERICA, ORIENT
E. S. Gregg, general foreign man-
ger of Electrical Research Products,
Inc., returned to New York last week
following the completion of many
travels in Central and South
America. He said that in most coun-
tries of Latin America business seems
to be staging a mild boom. "New
theatres as large as 3,000 seats in ca-
pacity are springing up in almost
every area," he said.
At D. J. Wright, who returned recently
from four years of managerial duty
with the Western Electric Company
of Asia in the Shanghai and Manila
offices of the ERPI subsidiary, reports
that theatre equipment sales in the
Orient continue steadily despite war
and the unsettled status of the
Philippines.

Despite the severe handicap placed
on importation by the fall of the
Chinese dollar, Mr. Wright said, the
Chinese continue active in promoting
theatre development in the interior
which will make theatre entertain-
ment available "to hundreds of thou-
sands driven inland by the Japanese." Mr.
Wright also reported considerable
building in the Philippines in the last
year.
Flight Angels
(Warners)

Comedy Drama

"Flight Angels" is a story of the inner workings of a commercial airline, with emphasis on the lives of the stewardesses, showing them on and off duty. The picture opens with the birth of a baby aboard an airliner, the first time on the screen, to emphasize the varied duties of a plane hostess. The father, mother and child disappear into the interior of the aircraft and are last seen balance at the landing field and do not appear further in the story. The stewardess is contrived for being both doctor and nurse, and then begins the story of her fight to win and hold a pilot "grounded" because of eye trouble.

George Bruce, who recently transferred her affiliation from MGM to Warners; Dennis Morgan, whose latest picture was "Three Cheers for the Irish", Wayne Morris, Ralph Bellamy, Jane Wyman, John Litel, Dorothy Kent and others are in the cast. The preview audience indicated it likely very much the work of Miss Wyman as comedienne.

This is the first production at Warners for Edmund Grainger. Lewis Seiler directed from a story by Maurice Leo, who adapted the original story of Jerry Wald and Richard Macaulay.

"Previewed at the Warners Hollywood theatre to a favorable reception."—V. K.


CAST

Buz Nelson ................. Charlie Ruggles
Margaret Douglas ............ Margot Grahame
Jimmie Daniels .......... Robert Paige
Matt Keeler ................. Walter Pidgeon
Elizabeth Stilles .......... Florence Shirley
Terry Muldoon .............. Lawrence Grossmith
Mrs. Cleary .................. Jack Carson
Mrs. DeBrest .................. Esther Dale
Sergeant Williams .......... John Burrage
Dr. Alimi .................... Jack Norton

Song of the Road
(Select Attractions)

Musical Comedy

Harry Larker returns to the United States for his nineteenth tour, but this time in his first talking picture, "Song of the Road."

It has been several years since the Scotch comedian last was on this side of the Atlantic to entertain the American public, but many remember the songs he wrote and humorious while appearing on the American stage, among them, "Boss O' the Hoose," "M'Alister," "I Had to Get Wed in the Summer-time," "We A Go Home the Same Night," "January," and "The End of the Road." All these are in the English-made picture.

The plot is simple and secondary to the entertainment offered by the be-kilted and knighted Sir Harry. It deals with a worthless non-in-law who blackmails old "John MacGregor" (Larker) because the traveling entertainer insists upon keeping his small grandson.

Reviewed at the Little Carnegie theatre in New York, where the audience expressed its enjoyment.— GEORGE SPRIES.


CAST

John MacGregor ............ Harry Larker
Shella MacGregor ............ Ruth Haven
Maggie MacGregor .......... Ethel Glendining
Donald Carson ............... Bernie Stone
Maggie ....................... Phyllis Hamilton
David ....................... Campbell Gillett
Pete ......................... John Lound
Jack ......................... Johnny Schollfield

Opened by Mistake
(Paramount)

Comedy-Mystery

Opening on a comedy note, this Stuart Walker production devolves into a murder mystery involving a misplaced trunk found to contain a corpse, and another containing $1,000,000 left by an unknown benefactor.

Cast as a newspaper sports writer is Charlie Ruggles, with his best friend and fellow reporter seen in the person of Robert Paige. Janice Logan appears as the representative of an bank credit association searching for the trunk containing the money. Also seen are William Frawley, as the newspaper publisher, Florence Shirley and Lawrence Grossmith.

George Archainbaud directed, while the screenplay was written by Stuart Palmer, Garnett Weston and Louis S. Kaye from a story by Hal Hudson and Kenneth Earl.

Previewed at the Alexandria theatre, Glenn Dale, Md., where it evoked laughter and audible shudders at comedy and horror moments.—WALTER SEDLEN.


CAST

Buzz Nelson .................... Charlie Ruggles
Margaret Douglas ............ Margot Grahame
Jimmie Daniels .......... Robert Paige
Matt Keeler ................. Walter Pidgeon
Elizabeth Stilles .......... Florence Shirley
Terry Muldoon .............. Lawrence Grossmith
Mrs. Cleary .................. Jack Carson
Mrs. DeBrest ................. Esther Dale
Sergeant Williams .......... John Burrage
Dr. Alimi .................... Jack Norton

Torrid Zone
(Warner-First National)

Comedy Melodrama

The scene of this Mark Hellinger production is an unnamed banana republic. The original screen play by Richard Macaulay and Jerry Wald casts Pat O'Brien as employer and James Cagney as the retiring jungle doctor to which linked Walter Burns and Hildy Johnson in "The Front Page," with an overlay of Captain Flagg and Sergeant Quirt.

O'Brien and Cagney are given dialogue comparable in pungency and point to that supplied the aforesaid characters, and Ann Sheridan, second to Cagney in screen, is strongly be-kilted and supplied. A "Missionary" is called in the closing speech "Fourteen Karat Oomph."

This year, however, no newspapering and no warning, although plenty of shooting, in the picture.

Directed for speed and punch by William Keighley, the film has "Case" utilizing one expeditious after another to keep "Nice" in the banana company's service although "Nice" is all returning to the States and a story jobs. "Lee Donley" is a redhead ordered out of the country by "Case," originally because he regards his wife to the emotional calms of the natives and later because she is too capable with cards and shows signs of being in love with "Nice." Similar ambitions regarding "Nice" are displayed by the wife of another overseer, and the girls are outspoken about and to each other.

A native reviewer was given to frequent capture and escape from the constabulary precipitates a final shooting affair in which plot complications are dissolved without the loss of life and "Nice" decides to stay on the job and keep "Lee" with him.

Reviewed at the RKO Hollywood Theatre to a general audience which laughed heartily at most of the comedy lines,特别是 among others, giving in whole the impression of substantial satisfaction.—WILLIAM R. WORWICZ.


CAST

Nick Bubley .................. James Cagney
Jim Donley ................. Pat O'Brien
Joe Cassey ................. Denny Moore
Steve Case .................... Scotty Beckett
Pat O'Brien ............... Donry Devine
Gloria Anderson .......... Helen Vinson
Bob Anderson .......... Jerome Cowan
Rosario ....................... George Tobias
Tobias ....................... George Reeves
Carlos ....................... Victor Kilian
Rogues ....................... Frank Fuglia
Gardner ..................... John Ridgely
Sam ......................... Grady Sutton
Garcia ....................... Paul Pecora
Lopez ......................... Charles Ogle
Shaffer ....................... Frank Mayo
Clausen ...................... Jack Mower
Matarosa ..................... Paul Hurst
Danieles ................... Sensible in the role of Paul Hurst.
Beach ....................... Walter Rea
Thea ......................... Pilar Sancher

(Reviews continued on page 19)
C'mon over to

OUR TOWN

Where a boy and a girl celebrate their engagement—with a strawberry ice cream soda

Where everybody likes to know the facts about every body else

Where the only traffic hazard is the doctor’s horse and buggy

Where liquor ain’t a regular thing in the home except "Mighty good for snakebite; you know"

Where womenfolk work hard all day and never have a nervous breakdown

Where smoking in the barn still means a later visit to the woodshed

Where weddings are mighty short and plain but are meant to last a lifetime

so dramatic, so human that RADIO CITY MUSIC HALL hastened to book it while it was still in production!
“The most extraordinary picture you will see in 1940—and perhaps the best!”

—Look Magazine

SOL LESSER presents

OUR TOWN

from the Pulitzer Prize Play by Thornton Wilder

starring

WILLIAM HOLDEN • MARTHA SCOTT
FAY BAINTER • BEULAH BONDI • THOMAS MITCHELL
GUY KIBBEE • STUART ERWIN • FRANK CRAVEN

Directed by SAM WOOD ("Goodbye Mr. Chips")

RELEASED THRU UNITED ARTISTS
Program Calls for Recognition of Small Crafts Locals, New Working Conditions and Spread of Wage Increase

Determined not to relinquish the general 10 per cent wage increase they won from the producers last fall, the heads of the studio unions comprising the Conference of American Federation of Labor Studio Unions met on Thursday, May 2nd, in the offices of the Los Angeles Central Trades and Labor Council, and authorized their vice-chairman, J. W. Buzzell, to arrange new meetings on the producers' demand for relinquishment, and on a three-point program for additional wage and hour adjustments.

It was the first meeting, on such a subject, of these union representatives, since the chairman of the Conference, Willie Blobb, West Coast representative of the International Alliance of Theatrical Stage Employees, entered a Chicago jail several weeks ago, to finish a 1922 sentence. Mr. Buzzell, executive secretary of the Council and vice-chairman of the Conference, presided. Mr. Blobb, during his Chicago tribulations, had been in touch with the Conference by telephone, and is now in contact by mail, having promised, before entering jail and after receiving the Conference's vote of confidence, that he would continue contact with the Hollywood labor situation.

The Three-Point Program

The three-point program, which the labor heads will present to the producers, consists, roughly, of the following: recognition, by the producers, of the locals which comprise small crafts and white-collar work, and culinary labor; adjustment of working conditions for all crafts; and payment of the 10 per cent increase to the workers, not to the studios, as the increase by the studios because they were receiving more than a minimum wage.

The labor leaders declared at the session that the producers promised it last fall had not proved their assertions of last fall, that they could not bear wage increases because of the decline of revenue resulting from the war. At the time of the granting of the wage increases, both sides agreed to a resumption of conference on February 15th. That meeting was held, resumed on the 16th, and adjourned. Each side, at the time, declared the others' statistics were incomplete.

Early Session Asked

At last Thursday's meeting, Mr. Buzzell was authorized to write to Y. Frank Freeman, president of the Motion Picture Producers and Distributors of America (MPD), and chairman of their labor negotiations committee, asking for an "early session."

Because the working conditions for crafts, if accomplished at a producers-union conference, would cost the studios more than the 10 per cent wage increase, in the opinion of Hollywood leaders, but the three-point program of the Conference will be the most important in the sessions to be held.

On the Conference's request committee, it was decided, will be Mr. Buzzell; Fain Mohr, president of the Photographers Local 659, of the IATSE; A. H. Peterson, AFL organizer; and Walter Redmon, international representative of the Studio Plasterers Union.

Meanwhile, negotiations between the producers and the Screen Writers Guild were scheduled for Friday, May 10, on a collective bargaining agreement. On Monday, the Guild's board of directors appointed representatives to the conference with the producers. The Guild will be a membership meeting on Wednesday, to discuss proposals with which the Guild will confront producers.

It was called likely that the conditions to be considered by the Wednesday night general membership meeting would include the following: a minimum wage of $150 weekly; a ban on turning out scripts for a flat fee; insistence on the right of the producers and writers to create their own material while on "layoffs"; contract tenure not to exceed three years; a minimum wage of $150 weekly for junior, as well as experienced, writers.

Testing Extras

The Screen Actors Guild last week started testing its class B (extra) members. The tests are expected to result in reclassification of about 7,000 of these. Howard R. Philbrick, recently appointed general manager of the Central Casting Corporation, has endorsed the testing.

In New York, the Manhattan stagehands' union, the Theatrical Protective Union, Local 1, will hold its annual election on Sunday, May 12. Announcement by Vincent Jacobis, present business agent, and running on Sunday for re-election, that he will run for the presidency of the union's parent, the IATSE, against the rule of the present incumbent, George E. Browne, who was re-elected as the international's vice-president, has started interest in the local's election, inasmuch as it has been divided on support of Mr. Browne's rule in the international. Also in New York the motion picture division of the Theatrical Managers, Agents, and Tresurers Union lost its appeal against Helga, Inc. (Brakhage) in the international's collective bargaining election, at the Liberty theatre. The appeal was made to the New York State Labor Relations Board, which, in deciding against the union, ruled that all managers and assistants employed by a circuit must be included in a bargaining unit.

In Philadelphia, the strike of the musicians' local against the Warner theatre circuit continued, as Thomas J. Williams, federal labor conciliator, met with representatives of both sides, in New York and Philadelphia. He conferred last week with Frank Phelps, Warner Theatres' industrial relations director, in New York. The musicians, originally wanting orchestras at the Fox, and the six neighborhood theatres, are reported to be agreeing to drop the request for a band at the Fox. The circuit, however, holds it needs orchestras at only two locations.

In the same city, the American Guild of Variety Artists chapter has ordered its members not to walk out of a cast if a non-union performer is in the show. The order applies, mainly, to night clubs; and the AGVA hopes to start closed shop agreements with them, before the Republican convention starts in June.

In Newport, R. I., E. M. Low's Paramount theatre has reached an agreement with Musicians' Local 529.

National Decency Legion Classifies 13 Pictures

Of 13 pictures classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, six were listed as objectionable for adults and two were found objectionable for minors. The films and their classification follow:


Patent on Notch Letter Held Valid

Decision of the U. S. District court in Chicago that the notched-flange type of siliconite attraction board letter manufactured by the Adler Letter Company, was infringed the patent of Wagner Sign Service, Inc., on letters employing this type of mounting, was upheld last week by the U. S. Circuit Court of Appeals. Besides the letter, certain features of frame construction were in contest, and regarding these the higher court reversed the district court. The district court had held that Wagner and Adler infringed patents of the other covering details of the removable type frame used with silicone letters. The higher court declared the patents of each invalid.

The Wagner patent on notched-flange letters for mounting on cross-bars (an essential feature with present design of interchangeable-type panels) was declared valid and infringed by the Adler letter designed for similar mounting. At the same time the court stipulated that the Adler lug type letter, for channel mounting, did not constitute infringement.

Columbia Signs Stevens

George Stevens, who produced and directed "Gunga Din," "Vigil in the Night," and other films, has been signed to a multi-year, live contract by Columbia. Mr. Stevens' first Columbia production probably will be the picturization of Louis Bromfield's novel, "New Orleans," with Jean Arthur starred.
I Can't Give You Anything But Love, Baby (Universal)

Comedy Plus Songs

Hollywood correspondents, who gathered at the world's largest studio to inspect this third in the company's sequence of films titled in memory of old song hits currently in revival, laughed freely throughout its unending sapphir/pronounced it, unanimously, the best of the three. "Oh Johnny, How You Can Love" and "Ma, He's Making Eyes at Me" having been in circulation some while now, and the box office value of song-titles having had there a measure of testing, the viewing report would seem to provide showmen with a somewhat definite basis for calculations.

Particularly emphasized in this tale of gunmen and song writers is a burly and executive-ly effective but slightly dim-witted gangster rated Public Enemy No. 3 and numbers of Numbskulls, among whom there is a sentimental person desiring of locating a childhood sweetheart, and stumbles upon the idea of publishing a song by way of acquainting her.

To do this he needs the services of a songwriter, whom he genteelly abducts and zealously protects, after which he forces his song into his Paradise eminence by instructing his mobsters to see to it that bad leaders, radio stations, recording companies, and whatnot, issue and play no other numbers until this has been accomplished. Much kidding of the gangster theme takes place during a series of episodes run off swiftly and exclusively for comic purposes.

Precipitated as noted—W. R. W.


CAST

Stumpy Broke, Robert Livingston
Rusty Jolson, Raymond Hatton
Rico, Duncan Renaldo
R. Fyffe, Kay Griffith
Ransom, George Douglas
Ashlea, Gene Roth
Broderick Emmett, C. Alphonse Cox
Carlos, Paul Marion
Dave Emmit, John Miljan
Ma. Norton, Tom Chatterton
Diggie, Guy D'Ennery
Martin, Tom Leon
London, Reed Howes

For Freedom (Gainsborough-General Film)

Naval Warfare Documentary

As with many films from wartime Britain, this raises the problem of entertainment and propaganda and needed no propaganda on the power and courage of their Navy. Ahead its red, white and blue flavor may perplex the showman. However, though much of its footage is British, Britain's case against Hitler, there is topical entertainment on both sides of the neutral frontiers in the re-creation of two episodes in the Navy's war, the Battle of the River Plate, and the "Almack" incident. It is an odd compilation of newsreel and exacted from theRoyal Navy,historical and political commentary and spectacular action.

The film uses the story of a newsreel editor who is delving into the manufacture of a newsreel. The picture is a direct and the latter part of the film—much the better as entertainment—is devoted to telling the story of the River Plate and of the "Almack." Though Will Fyffe as the newsreel editor and E. V. H. Emmett, G. B. News commentator, have been kept for their looks, and the imprisoned men of the "Almack" who walk off with the honors. Technically the film is mixed. A unusual confection, it has some excellent camerawork but the editing is disjointed and there are glaring continuity gaps.

Shown to a trade audience at the Cambridge, London, the screening had the atmosphere of a religious rite with cheers for the men and even more for the characters who are to be seen and heard in the film.—AUBREY FLANAGAN


CAST

Jim Bannister, Johnny Mack Brown
Johnny, Bob Baker
Jonny, Benny Rubin
Nancy, Sue Carol
Don, Tom Tully
Tom, Kenny Voss
John, Frank Mitchell
Rex, Eddie Cobb
Larkin, Jack Roper
Pete, John Mills
and the Four Singing Notables

Covered Wagon Days (Republic)

Western

The silver problem between the United States and Mexico is raised again in this production. However, it is not the question of price pegging, now coming into debate again, but the old one of the smuggling of silver across the border in the covered wagon days. Of course it is a sketchy treatment of that issue.

The "Mesquites," always espousing the cause of the underdogs, here champion "Rico's" own family. "Rico" is one of the "Mesquites," played by Duncan Renaldo, along with "Stony Mapi" (Robert Livingston) and "Rusty Jolson" (Raymond Hatton).

Smugglers have built a tunnel linking two sides of the river and are ready to take advantage of the situation. The mine on the U. S. side is owned by "Rico's" uncle but has been closed for years. The head smuggler attempts to buy the mine, and when that fails, has the uncle slain and accuses "Rico's" brother "Carlos.

"Carlos" is sentenced to be shot. The "Mesquites" discover a clue in the old mine, and win a free-for-all after a charge of dynamite is set off. "Carlos" is freed.

Reviewed in projection room in New York.—P. C. M. J.


CAST

Stony Brooke, Robert Livingston
Rusty Jolson, Raymond Hatton
Rico, Duncan Renaldo
R. Fyffe, Kay Griffith
Ransom, George Douglas
Ashlea, Gene Roth
Broderick Emmett, C. Alphonse Cox
Carlos, Paul Marion
Dave Emmit, John Miljan
Ma. Norton, Tom Chatterton
Diggie, Guy D'Ennery
Martin, Tom Leon
London, Reed Howes

West of Carson City (Universal)

Western

A knock-'em-down, shoot-'em-up western of the old school, "West of Carson City" has been made. The setting is a gold mining town with lawlessness and gambling in full sway. Comes "Jim Bannister," played by Johnny Mack Brown, with ready fists and a dream of setting up the town of the crooks, almost single handed.

In support are Bob Baker, who sings "Let's Go" and "On the Trail of Tomorrow," besides joining in the general fireworks; Fuzzy Knight, the comedian of the series; Peggy Moran, the girl, and Harry Woods, the chief "villain" element. Roy Taylor directed.

"Jim Bannister," a rauncher, out stalking cattle thieves, is unnerved that gold has been found in the area. He is also a ghost city a milliging prospectors' town under the domination of "Mack Gorman," a crook, who constantly threatens "Judge Harkin.

When "Jim" tells "Gorman" to get out, "Gorman" kidnaps the judge and his daughter "Wendy" and tries to put them into a trap. "Jim" rescues the judge and his daughter, and with his cowhands leads a raid on "Gorman's" saloon and drives the owner and his henchmen out of town.

Reviewed at the Rialto theatre, New York. An afternoon audience seemed to enjoy all the energy of the comedy of Fuzzy Knight.—P. C. M. J.


CAST

Jim Bannister, Johnny Mack Brown
Nevada, Sue Carol
Bob Baker, Benny Rubin
Trey, Fuzzy Knight
Wendy, Sue Carol
Mack Gorman, Harry Woods
Harry Woods
Moxie, Pete Morley
Len Howard, Al K. Hall
Bill Tompkins, Roy Bunett
Rex, Frank Mitchell
Breed, Eddie Cobb
Floyd, Jack Roper
Larkin, Jack Roper
Pete, John Mills
and the Four Singing Notables

Cowboy from Sundown (Monogram)

Western

Rolland Lynch, who wrote the original story and collaborated with Robert Emmett on the screen play for this latest of the Tex Ritter series, has put the singing cowboy star on the spot, at first. Not only is he the traditional enemy of the "heavy" but he is throughly in the wrath of those who should be his friends, for Tex plays "Sheriff Lockett" of Sundown.

At balls in the story and action Tex sings, the songs being "I've Done the Best I Could," which he wrote with Frank Harford; "Crawdad Song" and "Symphony of the Prairie." The story is played by Pauline Haddon. Tex's constant companion is Roscoe Ates, the comedian. Other players include Charlie Utter, Andy Penmore, Dave O'Brien and Patsy Moran.

"Tex Rockett" quarantines all ranches in Sundown, bailed because of the hoof and mouth disease. The ranchers, driven by drought and mortgages held by Morgan and held by "Cutler," the local banker, are all for shipping their cattle in order to meet the payments due the sheriff. "Tex" arrests "Steve" and imprisons the calf. The ranchers storm the jail but
are diverted by "Bee," "Tex," and "Stockton," find that "Nick," son of the banker, and his men have been treating the cattle with acid to simulate the effect of the lood and mouth disease. "Steve" escapes. "Tex" withdraws his charges against "Steve" and lays them against "Lutcher" and "Gois." The ranchers win the ensuing gun battle.


The Crooked Road (Republic)

MURDER MELODRAMA

The signposts direct this melancholy melodrama and point out to both actors and audience the moral straight path. In the world today, a wrong way is the best line to follow. The principal travelers in the narrative jaunt are Edmond Lowe, Irene Hervey and Harry Woods. Tennis fodder, as Paul Fix, Arthur Loft and Claire Carleton, a newcomer surprisingly resembling Alice Faye, join the excursions. Robert North was associated with Paul Fix, and Phil Rosen the director, from the fictional roadmaps of Garnett Weston, Joseph Krungold, E. E. Paramore, Jr., and Robert North.

The ingenuity with which the cinematic boxelder is mapped out more than compensates for some of the flaws in the script. "Vincent" is engaged to marry "Louise" but his past comes jumping up to haunt him. Gobel, a partner in "Vincent's" past, is threatening exposure of the gentleman as a convict escaped from the English Sing Sing, Dartmoor. In an interview with the culprit, "Vincent" shows him how, as is shown later. "Gobel was already dead from poison tablets administered by his wife's inamorata, "Ro-mera." The pictures give a dicey reprieve. Through this calculated circumstantial evidence, the finger of suspicion finally points to "Vincent," who changes places with "Romero" in the death snares. Quirumed by "Trent" and "Louise" and a tardy exhaustion helps solve the crime.

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Srespect at a New York showing for the trea-

press—JOSEPH F. COUSHELIN.

ALL THE PRESS PRESCRIBES

LORETTA YOUNG * MILLAND
Ray Young

The Doctor Takes a Wife

Screen play by George Seaton and Ken Englund
Directed by ALEXANDER HALL - Produced by William Perlberg
A COLUMBIA PICTURE

Doctor MILT HARKER
INT. NEWS SERVICE

R
Best comedy I've seen this year!

Doctor VERN HAUGHLAND
ASSOCIATED PRESS

R
I have never heard an audience do so much laughing!

Doctor IVAN SPEAR
BOXOFFICE

R
A worthy successor to IT HAPPENED ONE NIGHT... an uproarious romantic comedy!

Doctor MONROE LATHROP
ST. LOUIS GLOBE-DEMOCR

R
Best farce comedy I've seen in years!

Doctor DOROTHY HAYNE
STOCKTON (Cal.) RECORD

R
For the laugh of your life, see this hilarious new comedy!

Doctor WHITNEY BOLTON
PHILADELPHIA INQUIRER

R

My prescription is for EVERYONE to see it. By all means Loretta's and Ray's best picture!
HE DOCTOR TAKES A WIFE!

Alexander Hall has done a bang-up job!

Gayest, daffiest comedy I've seen since I can't remember when! Absolute tops!

Greatest collection of noisy guffaws since THE AWFUL TRUTH!

Delightful laugh fest. Miss Young and Milland shine as comedian and comedienne!

Easily the best comedy Hollywood has turned out so far this year!

Miss Young was never happier cast, and this is the picture Milland has long waited for!

Just what the doctor ordered. I should like to see it again!

Swell comedy. Easily tops THE AWFUL TRUTH!
of the theme, except that "Major Peel" is suspected of being a highway robber called "Moonlight." The picture was produced by Julius Hagen and directed by Henry Edwards.


**CAST**
- Major John Peel
- John Gurley
- Lucie Merrell
- Audley Shotter
- Sam Small
- Stanley Holloway
- Clifford Nash
- E. Harrie Tomlinson
- Harry Lawson
- Mary Lawrence
- Leslie Ferrens
- Eugene Getz
- Charles Carson

**Covered Wagon Trails**

*Monograph* Western Melodrama

Based on a story by Tom Gibson, Monograph's latest western melodrama stars Jack Randell in the title role. The picture is provided by the studio's interest. Produced by Harry Webb and directed by Raymond Johnson, the picture, like most westerns, is swiftly paced. The story deals with a wagon train bound for Oregon and a battle with fur traders who don't want civilization to come to the west. "Jack's" brother is killed by the fur traders. After a series of adventures "Jack" and his friends round up the gang and open the trails.

In supporting roles are David Sharpe, Jack Meece, and Gordon Douglas.

**Reviewed at the Central Theatre in New York—G. S.**


**CAST**
- Jack
- Celia
- Jack Randall
- Carol
- Audley Shotter
- Arthur Murray
- John Bradford
- Robert
- Evelyn Meece
-latie Meece
- Chester
- Glenn Strange

**March of Time, No. 10**

(RKO Radio)

The Philippines: 1898–1946

The political and economic situation of the Philippines, the subject of a study in the latest release from the March of Time, was the principal attention to Japan's spreading imperialism and the Philippines' independence from the United States due to the year 1946. Noted are the natural wealth and industrial resources of the islands, the threat in numbers of Japanese immigration, and the island's reduction as a British protectorate. The picture also shows the efforts being made to build up national defenses and army personnel. The formulators of the March of Time have done a number in a brisk presentation. Running time, 19 minutes.

**Winners of the West**

(Universal)

For those theatres whose clientele calls for a weekly diet of western screen fare, the distribution of winners of the West is able to supply a miniature dish of cowboys and Indians for the thirteen weeks of the picture's run. Tom Tyler and the Stoddards of the Red River westward and located in picturesque territory thick with murderous redskins, the complications for the Iron Horse builders come from the opposition offered the project by the pirates led by a white overlord. With such an arrangement of forces there arise frequent skirmishes, both with fist and firearm, fast riding, and all the tension needed. Dick Foran, who knows his way either on or off a horse, and Anne Nagel head the cast, and James Craig and Tom Tully add to the emotional blend. Harry Woods is the pale face menace. Release date, July 2, 1940. Running time, 13 episodes, two reels each.

**Aida**

(Guaranteed)

Miniature Concert

Under the stately direction of Frederick Fiechter, the National Philharmonic Symphony Orchestra presents Verdi's opera, "Aida." This first of the "Symphonic Radio Featurettes" is a melodious miniature for music lovers in general. The camera is manipulated skilfully to give the closest approximation of music and gives the recital movement it would not otherwise have had. In addition, there is a mixed chorus of 100 voices. Forthcoming numbers in the series will include excerpts from "Lohengrin," "Rosamunde," "Tales from Vienna Woods" and Liszt's "Second Rhapsody," all distributed through Guaranteed Pictures. Running time, nine minutes.

100 Pygmies and Andy Panda

(Universal)

Cartoon Hocus Pocus

Andy Panda in his newest colored cutup becomes mixed with matters magical. Andy finds a magician's wand and demonstrates with startling and amusing effects the wonders of his find upon his papa and his friend, the tortoise. Andy's fame with the stick makes the local lad try to capture the wand. Papa destroys the charm instrument and it is supposed that Andy will return to the men. Andy & the Magic is produced by the Walter Lantz animators in the contest of hijinks conducted between Andy and the witch doctor. Running time, seven minutes.

**The Blue Streak**

(Paramount)

Spotlight Slant

Granlund Rice for this issue of his Spotlight series lifts his camera eyes to study the winged activity of the blue geeese, said to be the swiftest of all the fliers. First spotting the flock in the Hudson Bay district, the spectator follows by camera and chart the cressus to the Louisiana swamp lands. There, the flock is spaced by a splendid photographic work. Gun shot sequences sometimes are substituted for camera shooting.

Running time, 10 minutes.

Me Feelin's Is Hurt

(Paramount)

Popeye Goes West

The Popeye cartoon pertains to the condition of our nautical friend, Popeye, when he comes to port with anticipations of greeting his girl friend, Olive, only to learn that she has fallen for the cowboy charm of Bluto. Throwing for a loss cowhands, steers, horses, and the law of credibility, he is able to convince the girl of his merits. First a parade of gags and rough house situations.

Running time, seven minutes.

Stranger Than Fiction, No. 76

(Universal)

Interesting Oddities

The gallery of believe it or not oddities for this latest release from the Stranger Than Fiction category lists an ancient pottery expert who creates beautiful examples of his art in the homemade mill of his father; a Pennsylvania architect who translates his training with the old-time Jesuits into the creation of foreign BUTTOCKS and who fans decorative figures out of aureatled goats, a woman who collects match box covers, and a Zuma's doctor who has a wealth of fresh material. Running time, 95 minutes.

Going Places, No. 76

(Universal)

Perils and Goats

The material for this current Going Places number is apportioned evenly between pretzel making and goat raising. The first section is devoted to the goat making, for the safty delicacy from the old-fashioned horn making to the present twisting by machine. The second segment is devoted to the goat raising for who grows goats for their milk supply and uses the beverage for health potions and for the manufacture of face creams and soaps. The sum of the two sections is a diverting picture. Running time, nine minutes.
Keeping pace with the rapid tempo of the industry and its constant changes, the new 1940-41 INTERNATIONAL MOTION PICTURE ALMANAC will provide the most complete and up-to-the-minute reference book about those who create, sell and purvey films.

Correspondents all over the world are busily engaged checking and cross-checking countless items of industry information that will finally be gathered between the covers of the new ALMANAC to provide authentic, finger-tip information on every phase of the business—thus has the ALMANAC served the world's showmen for the past decade.
THE HOLLYWOOD SCENE

Number, Please

Attended by the press, one day this week, was a demonstration at Warner Brothers' Burbank studio of a three way telephone dialogue, the parties to the conversation being director Anatole Litvak, speaking from the studio; Charles Boyer, in a New York hotel room, and Bette Davis, in a Honolulu phone booth.

Arranged at a cost of $77 for 10 minutes of conversation, the purpose of the hook-up was, of course, publicity. Also attending at the performance were Nathan Levinson, head of the Warner sound department, and S. Charles Einfeld, vice-president in charge of advertising and publicity.

As the conversation took place over an amplifier, it was recorded both on film and an acetate disk, the latter for 'production.'

Involving as it did both overseas and transcontinental operation, the event spanned time as well as distance, it being 10 A.M. in Honolulu, four P.M. in New York, noon in Burbank.

Shortly after noon, still in Burbank, a repeat performance was being planned for next day. Mr. Boyer, it turned out, had the right number but the wrong script.

Films and War

"With the war cutting down film income, the men and women making pictures will have to learn to make pictures better, and thus more economically. "One of the main points of concentration will be care in story purchases."

"Adjustment is really healthy, for the return of the foreign market will be an additional margin of profit."

"If we should get involved in a war, public morale will be largely in the hands of the entertainment industry."

"You can't build a wall around the picture business and say it has no effect on or that it's not affected by other business."

Thus, Joseph Mankiewicz, in his office in Metro-Goldwyn-Mayer's administration building one day last week. With MGM since 1933, Mr. Mankiewicz is currently preparing to produce five pictures: "Philadelphia Story," with Katharine Hepburn; "The Road to Rome," with Myrna Loy and, tentatively, Clark Gable; both of these probably set to start in June; "Beau Brummel," "Incident in Java" and "Cyrano de Bergerac.

Prior to producing, he worked as a writer, winning the Academy of Motion Picture Arts and Sciences award for the best original of 1934 for collaborating with Oliver H. P. Garrett, on "Manhattan Melodrama."

Mr. Mankiewicz, who believes that "like most other successful commodities, motion pictures have been over-clarified," worked at Paramount as a writer from 1929 to 1933, and before that, after graduation from college, did newspaper work in Berlin for the Chicago Tribune. Produced for MGM have been "Fury," "The Gorgeous Hussy," "Three Comrades" and "A Christmas Carol," among others.

Mayer Honored

Executive members of the California Department of the American Legion presented to Louis B. Mayer a citation for outstanding Americanism activities in the last year. Mr. Mayer received the citation for "his cooperation through the Motion Picture Producers Association with the Motion Picture Americanism Committee of the American Legion and for his many services in the past in helping and carrying out the ideals of justice, loyalty and good citizenship symbolized by the American Flag."

At the annual meeting of the National Executive Committee of the American Legion, in Indianapolis, a resolution was adopted commending Metro-Goldwyn-Mayer, the Motion Picture Producers Association, and Joseph M. Schenk, for the short subject, "The Flag Speaks," which will be nationally released on Flag Day, June 14th.

Name News

FRANK CAPRA and ROBERT RISKIN returned to the Warner studio after working on the script of "The Life of John Doe."

MILTON SPERLING, Twentieth Century-Fox writer now working on the dialogue of "Four Sons" and "The Great Profit," will be promoted to associate producer as soon as these assignments are completed.

TRAVIS BANTON's Twentieth Century-Fox contract was extended.

DONALD ODEEN STEWART was signed by Metro-Goldwyn-Mayer to work on the screen play of "The Philadelphia Story."

LEONARD HOFFMAN is working on the screen play of "Second Wind" for Warners.

ELEANOR POWELL has been signed to a new term Metro-Goldwyn-Mayer contract.

STUDIOS FINISH TEN, START TEN MORE

The production community kept its studios continually busy this week, with 10 pictures finished and the same number started, compared to the 9 finished and 12 started last week. Shooting were 48, the same number as the week before, while 29 were being prepared and 60 edited, against the 25 and 61 of last week in the same stage of production.

Columbia completed "West of Alien;" Monogram, "Wild Horse Range;" Paramount, "I Want a Divorce" and "Three Men from Texas;" RKO Radio, "Anne of Windy Poplars;" the "Thousand Dollar Marriage;" Republic, "Wagons Westward" and "Rocky Mountain Rangers;" Twentieth Century-Fox, "Streets of Memories," and Universal, "One of the Boston Boulletours."


Three short subjects were completed and one started.

Streamlining

William Mielejohn, Hollywood agent, has been signed to head the Paramount talent and casting departments. John Zimm, business of the departments, and Arthur Jacobson, talent head, will continue in their posts.

Y. Frank Freeman, vice-president in charge of studio operations, in making the appointment, said: "Studio operations are now in the process of streamlining, a procedure designed to increase production efficiency while every effort is made to save money wherever it can be legitimately saved."

"Million" Contest

A 1940 Buick automobile will be the grand prize awarded to the winner of United Artists' exploitation campaign on the picture "One Million B.C.," the new Hal Roach production. The contest is open to theatre men all over the country and the award will be made to the theatre manager whose exploitation campaign reveals the most outstanding seat-selling showmanship on the picture. Prominent motion picture executives and theatre owners will act as judges, including Spyros Skouras, of National Theatres; Joseph R. Vogel, of Loew's, Inc.; Sam Denholm of Paramount; Fred Meyers of RKO Theatres; Hal Roach, producer of the picture and Murray Silverstone of United Artists. The contest closes July 1.
Lischka Resigns Post With Code Authority

Karl Lischka has resigned from the Production Code Administration in Hollywood, effective June 1st. No successor has been appointed. Before joining the Production Code Administration, Mr. Lischka was an instructor at Georgetown University.

The members of the Administration now include, in addition to Joseph I. Breen, the administrator: Geoffrey Shurlock, Harry Zehner, Charles Metzger and Arthur Houghton.

Niesse Leaves Olson Circuit

Carl Niesse has resigned the general managership of the Olson circuit, Indianapolis, to give full time to the management of his Vogue theatre, a neighborhood house. Charles M. Olson, president of the circuit, will take over direct supervision of the five remaining houses, the Ritz, Strand, Uptown, St. Clair and Oriental. Mr. Niesse became general manager of the Olson theatres when they were acquired last year from R. R. Bair. He opened the Vogue, a modern de luxe theatre with parking facilities, in June, 1938.

Czech Film Opens

"Zborov," motion picture depicting the fight of the Czech people for their independence in the first World War, had its American premiere at the Homan theatre in Chicago on May 5th. Edgar E. Lloyd announced. The picture was banned and confiscated by the Nazis when they occupied Czechoslovakia.

Schaefer Questioning Asked in Perfume Case

An application to examine George J. Schaefer, president of RKO, before trial was filed Friday, May 3rd, in New York supreme court by the Carbon Corporation in connection with its injunction suit against RKO. The suit claims the defendant disparaged the plaintiff's perfume product in the film, "Primrose Path." The appellate division of the supreme court recently upheld a denial of a motion for a temporary injunction pending trial in the action.

File "Information" Action

Dan Golenpaul Associates, owners of "Information Please," filed suit in New York supreme court Monday against M. Lowenstein & Sons, Inc., and Aloe Mills, Inc., to restrain use of the name, "Information Please," as the trademark for cotton fabrics. The suit, which also asks an accounting and $20,000 damages, claims the defendants are unfairly taking advantage of the popularity of the radio program.

Republic Sued

Republic Pictures was named defendant Thursday, May 2nd, in a plagiarism suit filed in federal court in New York by Harry Essex and Sid Schwartz, who seek an injunction, accounting and damages. The complaint charges Republic with infringing the plaintiff's play, "Something for Nothing," later changed to "Prize Family," in the film, "Money to Burn."
ASIDES and INTERLICES

By JAMES P. CUNNINGHAM

ONE of the first items to come to the attention of Howard R. Philbrick, new general counsel of Central Casting Company, which is the hiring agency for extras in Hollywood, was the "blackmail houses." This is an old institution, built up by enterprising extra-office agents who meet a lot of one of the major studios stands a row of houses, all of which are rented or leased by extra players.

When the studio sends a company or companies to shoot on its own back lot, the extras who live in the houses and who do not happen to be actors, are asked to wear the odd Braille three near Nazi the tall, leased "Gone New the real thing, them selves more picture Nazi Picture which business support V that Warner their The times.

houses, Bronx, Varsovie 100 oxen, the Nazi talk one V day" respon- scepter that New York-

One big by to who of extra wood, which Hollywood-New the wood to live in Scotch, once them ters and in the spirit of them the rings around the motion industry to make Mr. Kitchen.

Also, Mr. Hoving asked the big guns of business to support the Fair's literacy contest on being viewing day, by referring to it in their advertising.

The German motion picture industry can look any day now to the substitution of other materials for the steel in such equipment as rewind spools, film cabinets and such. The Nazis have now pushed their save-selved campaign to the elimination of steel keys for opening sardine cans, using cardboard containers for motor oil, leaving off steel rings around marmalade jars, etc.

Shades aplenty of yesteryear will be raised Sunday evening in New York at the 49th Street Music Hall, when a crowd of oldtime stars will serve for a benefit of the American Theatre Wing of the French and British Relief Funds. Set down for attendance are such names as Beverly Bayne, who was so popular in the days when she co-starred with Franklin in Broadway. Chairperson of the party, assisted by Mary Pickford, Gloria Swanson, Lila Lee, Viola Dana, Estelle Taylor, Dorothy Gish and others of other films day.

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MO "N' ANDY," blackface comedy team, have renewed their contract to broadcast for Campbell's Canned Soups for three-and-a-half years, beginning January 1st, next, five days a week.

The pair are now in their 13th year of continuous network broadcasting—twice nightly (broadcast and re-broadcast), with but one vacation. Their new contract assures them of running through nearly 17 years of radio performances. They already have broadcast at least 8,000 times, to approximately 50,000,000 listeners a week.

Their lone starring film, "Check and Double Check," in 1930, for RKO, had best be forgotten, by all, including Mos 'n Andy.

A Columbia Broadcasting System "news" release to the press, announces:

COURT OF PEACE REDEEMATION AS 1940 WORKS IN SLEEP 
TO BE BROADCAST BY CBS

Just tickers for over-optimism, are those dedicating a court of peace in the face of World War II, with all of its Finnish, Norwegian, French, British, German, Russian, Italian, Scandinavian, Belgian, Dutch, Egyptian and other slaughters.

Requests for information assay a high quota of imagination. It reached a new high the other day for Kathleen (Mavourneen) Mang- given, (Mavourneen Publications) receptionists and information dispensers.

A tall, weighty stranger entered the reception room and asked the girl whether it might be possible to get "some motion picture infor-

mation," specifically inquiring, "Can you tell me how many happily married people there are in Hollywood?"

Jary Norr, press agent consul for the Will Hays organization, has a publicity business on the side. Always cinematically minded, ailed and abetted by the Hays "ac-

count," Mr. Norr tries frequently to give the films a boost on the side, as witness the following release from Mr. Norr's publicity business of Amos & Norr, New York:

"A fitting tribute to the motion picture indus-

ty is reflected in the selection by the New York State Restaurant Association, of Miss Marietta Ronchetti, of 1616 Grand Avenue, the Bronx, a Childs Restaurant wa-

My morning was a big success. He will be alum of New York Queen of National Restaurant Week.

Miss Ronchetti, who will be officially crowned and presented with a scepter at City Hall, Saturday, started as a cashier at Loew's Burside Theatre.

"Because optimism and dreams are the chief ingredients in the "formula" of the motion picture industry, persons connected with that industry must necessarily be optimistic," declared Arthur Frudenfeld, RKO division manager in Cincinnati, in addressing the Optimists Club there. He said, "Faith in the future is respon-

sible for the hope in the industry's ability to continue its productions." Cracks and comments are limited to four volumes.

The British Board of Film Censors has re-

jected the application of Walter Greenwood for permission to produce "Love on the Dole." They're doing out everything else over there.
What the Picture Did For Me

Columbia

**BLONDIE TAKES A VACATION:** Penny Singleton, Arthur Lake, Larry Simms—Didn't do the business among the different age groups. No fault of the picture but we had French mission here for a week and they just go to church. We had an article in the paper about it called "Dagwood."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**FIVE LITTLE PEPPERS AT HOME:** Dorothy Ann Sears, Edith Fellows—An answer to a small town exhibitor's prayer. We played it on a week-end and it brought in people who never come on such days. Just a swell show for us. Do not be afraid of length; it is simply enough to stand up to any place. Running time, 67 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.


**TWO FISTED RANGERS:** Charles Starrett, Lorna Gray, Sons of the Pioneers—Doubled this with "Five Little Peppers at Home." Nothing but a swell combination. The best Starrett to date. Just a good western with more action than you can shake a stick at. Running time, 62 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

First National

**FIGHTING 6TH:** James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—Good picture; good business. Running time, 90 minutes. Played April 2-21.—H. Frielberger, Paramount Theatre, Dewey, Okla. Small town patronage.

**FIGHTING 6TH:** James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—Fine production from start to finish. Running time, 93 minutes. Played April 11-14.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, marine, CCC patronage.

**FIGHTING 6TH:** James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—This would have been first class entertainment if the religous propaganda of been more evenly distributed. Timely. Worth extra phugging. Running time, 90 minutes.—J. O. Gutterie, Karokyn Theatre, New London, Ohio. General patronage.

**OLD MAID:** Bette Davis, Miriam Hopkins, George Brent, Jane Bryant—Best last half week picture for a year. Excellent picture. Played April 20-29.—C. W. Massy, Stitts Theatre, Worthington, Ind. Small town patronage.

Metro-Goldwyn-Mayer

**BALALAIKA:** Nelson Eddy, Iona Massy, Charles Ruggles, Frank Morgan—This picture drew better than expected. Our patrons usually stay away from a picture of this type. Many of the regular patrons did stay away but their places were taken by those people who seldom attend. Many favorable comments were received. The music will please anyone. Running time, 102 minutes. Played April 20-21.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, marine, CCC patronage.

**CONGO MAIDEN:** Ann Sothern, John Carroll, Rita Johnson—No story to start with and the acting seemed very convincing, especially the hike through the jungle. Patrons were disappointed. Running time, 78 minutes. Played April 16-20.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

**EARLY CHICAGO:** Robert Montgomery, Edward Arnold—Can't figure out what they're trying to do with Robert Montgomery in this one. Did fair business. Patrons enjoyed the story but they also heard this remark: "Hope it doesn't spoil Montgomery for me." Running time, 77 minutes. Played April 12-18.—H. Bettendorf, Foley Theatre, Foley, Minn. Small town and rural patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—Best Lamarr so far. Tracy at his usual best but not exceeding his other roles as the preview would have you believe. Good comments. B.O. good. Running time, 90 minutes. Played April 26-29.—Alex Molden, St. Clair Theatre, St. Clair, Mich. General patronage.

I TAKE THIS WOMAN: Hedy Lamarr, Spencer Tracy—Good pictures made possible by the fine acting of Tracy and the beauty of Lamarr. A bit foreign to the usual Tracy style but will be liked by most audiences. Especially so when he returns to the part of the city where his work is not corrupted with graft and pretense, where the people really love him for the great good he does for them. Running time, 90 minutes. Played February 21-22.—Mrs. W. L. Grist, Ripley Theatre, Ripley, Ohio. Small town patronage.


**NICK CARTER, MASTER DETECTIVE:** Walter Pidgeon, Rita Johnson— Held the attention of the audience but it had been double billed with an Autry picture, there would have been no crowd. Running time. 97 minutes. Played April 9-10.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

**NORTHWEST PASSAGE:** Spencer Tracy, Robert Young, Walter Brennan—Big box office and a pleasure to play.—H. E. Ram, Patricia Theatre, Aiken, S. C. City and country patronage.


**STRANGE CARGO:** Clark Gable, Joan Crawford, Ian Hunter, Peter Lorre—A weird production but well liked and drew good crowds. Running time, 113 (Continued on following page).
SEVEN EXHIBITORS JOIN DEPARTMENT

Five new contributors are represented in this week's Picture Did for Me department this week and two others sent in reports last week for the first time. They are:

S. E. Bower, Desert Theatre, Hawthorne, Nev.
Mrs. W. L. Crust, Ripley Theatre, Ripley, O.
C. W. May, State Theatre, Worth-ington, Ind.
H. B. Ram, Patricia Theatre, Aiken, S. C.
Alex Slenkr, St. Clair Theatre, St. Clair, Mich.
J. L. Thayer, Raymond Theatre, Raymond, N. H.
John W. Warner, Plaza Theatre, Greenville, S. C.

Three exhibitors whose reports have not been received in some time have rejoined the department this week and one other was represented last week. They are:

H. Bettenedorf, Foley Theatre, Foley, Minn.
J. O. Guthrie, Karolyn Theatre, New London, O.
Alvan C. Myrick, State Theatre, Lake Park, Ia.

Read the reports of these and other exhibitors in these columns.

Martha Raye, Ray Milland—This picture was well liked and did a nice business. Played April 2-3—H. E. Fulghum, Ideal Theatre, Fort Worth, Texas. Family patronage.

Republic

COLORADO SUNSET: Gene Autry, Smiley Burnestein, June Haver, Bob Steele, Roger Williams. They are the last of the good shows and they showed that this summer proves nothing with the exceptions of the club and the fat lady. Running time, 64 minutes. Played February 28.-Mrs. W. L. Crust, Ripley Theatre, Ripley, Ohio. Small town patronage.


SOUTH OF THE BORDER: Gene Autry, Smiley Burnestein—Too bad Gene Autry doesn't make more "song title" features. Played it Saturday-Sunday and had the biggest week-end business for a long time. The entire village went for it and even a surprising number of the town people. Running time, 71 minutes. Played April 13-14—H. Bettenedorf, Foley Theatre, Foley, Minn. Small town and rural patronage.

RKO Radio


LOST PATROL (reissue): Victor McLaglen, Boris Karloff, Wallace Ford; STAR OF MIDNIGHT (reissue): Ginger Rogers, Joel McCrea. We did real business with these reissues from RKO. Had teep with a bakery, giving away free coffee and donuts. Play the parts of the movies and the Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PRIMROSE PATH: Ginger Rogers, Joel McCrea— I enjoy reading this department. However, I seldom see reports on this picture as there is surely a rose among the thorns. After a slow winter and spring I finally got a picture with some box office value and I have the so-called "big" company. I showed this picture April 12, breaking my box office records for eleven months and the people were entertained. It will stand alone on your program—Alvin Theatre, State Theatre, Lake Park, Iowa. General patronage.


Twentieth Century-Fox

BLUE BIRD, THE: Shirley Temple, Spring Spring—A very livish production in beautiful color but Shirley doesn't pull them in any more. We must not complain though. Just remember what she has done for the film for us. On the whole it is very well—entertained. Play it by any means. Running time, 85 minutes. Played April 25-26—Alex. Slenker, St. Clair, Mich. General patronage.

CHARLIE CHAN IN PANAMA: Sidney Toller, Jean Rogers—When Oland passed out, that ended the picture as far as drew is concerned. They are just so much wasted film now. We find them a real interest where the other one was of no consequence. In our case it is the same to use in our surrounding territory. They are not cut, the story is changed to stand a series of them and I think Fox will find that will go on for a bit—Alvin Theatre, Columbia City, Ind. General patronage.

GRAPEFRUIT, THE: Henry Fonda, Jane Darwell, John Carradine, Doris Bowler, Charles Grapewin—The one and only as some may say and must say plenty patrons really enjoyed this master- piece. It is a good picture and the money expectation not to make one feel thankful for what he has. Of course, the determinate angle interest would not be satisfied. Running time, 127 minutes. Played April 12—Alex. Slender, St. Clair, Mich. General patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—In this one Jane and Texas Toroside and she certainly lives up to all of that and some. Very exciting climax and all around best Jane With- ers—too long a time, just as you say. Gave it in this one. Box office good. Running time, 73 minutes. Played April 22—Alex. Slenker, St. Clair, Mich. General patronage.


SVANEE RIVER: Don Ameche, Andrea Leeds, Alfolson—A very beautiful, very good picture. Business was good but it could have been better if the trailer had been any good. Just as good as the Hall Johnson Choir singing in the trailer would have made it work worth. Don Ameache deserves the credit for this one. Running time, 86 minutes. Played April 11-21—H. Bettenedorf, Foley Theatre, Foley, Minn. Small town and rural patronage.
MOTION PICTURE HERALD

United Artists


HOUSEKEEPER’S DAUGHTER: Joan Bennett, Adele Mara—A family drama that was an outburst of laughs for those who saw it but the draw was very disappointing. A long, long morning show with the results noted. Use your own judgment. Running at Criterion Theatre, Ligonier, Ind. Small town patronage.

REAL GLORY, THE: Gary Cooper, Andrea Leeds, David Niven, Ward Bond. Mrs. Minnigerode hired them out of the many of the new ones. However, if it hadn’t been for Cooper, this would not have stood alone. Running at Roxy Theatre, Bexelton, N. D. General patronage.

STAGECOACH: John Wayne, Andy Devine, Claire Trevor, Louise Platt, George Bancroft, with such pictures as “Wells Fargo” or “Union Pacific.” We picked this up because of the publicity it had received but our customers were not so easily fooled, and the picture did not show up. Running 95 minutes—H. M. Gerber, Roxy Theatre, Haxelton, N. D. General patronage.

Universal


GREEN HELL: Joan Bennett, Douglas Fairbanks, Jr., John Howard, Allen Hale, George Brent, Grace Sanders, Vincent Price—Picture did a nice business. Fails everything, romance, storms, native attacks and victory in finding the gold that prompted the trek. Joan Bennett is splendid in anything, running 75 minutes—Mrs. W. L. Crist, Ripley Theatre, Ripley, Ohio. Small town patronage.


IT’S A DATE: Deanna Durbin, Kay Francis, Walter Pidgeon—One of the best pictures that has been or will be shown here this year. Deanna is not beautiful but is very attractive and shows ability far above the average, as to personality, acting and singing and it is reported that she can sign up with Metropolitan Opera the coming season if she wants to. As a good friend would advise her to stay in movies. This is another one of the leading stars in a profession in which she is well adapted to shine. The whole cast is good, and especially Kay Francis (an Oklahoma City girl) is far from washed up and will make good for many years to come. Running 65 minutes—Walter Pidgeon, as usual, was excellent and the entire cast all good in the various characters they portrayed. The picture will be shown at neighborhood theatres for two or three weeks after leaving the Criterion. Played April 25—27—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

MY LITTLE CHICKADEE: Mae West, W. C. Fields, Joseph Calleia, Dick Foran—The ravenous voiced one. Also budding number, Mae West, adds up to barking to the heroine circuit on the legitimate stage and that is too long back for the modern audiences of today. Anyway, it didn’t sell here and I put it to the lack of this pair of stars pull. There is not much glamour to Mae West any more. She is just a plump lady with some years gone over. Next time it has to all of us. E. H. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OH, JOHNNY, HOW YOU CAN LOVE: Tom Brown, Peggy Moran—Best Thursday in a long time—H. E. Ram, Patricia Theatre, Aiken, S. C. City and country patronage.

PIRATES OF THE SKIES: Renty Taylor, Rochelle Hudson—Played with “North of the Yukon.” Nice doing, but don’t have any idea of local missions which were held for a week. They did draw a very good attendance, Playhouse Theatre, Tilbury, Ontario, Canada. General patronage.


Warner Brothers

BROTHER RAT AND A BABY: Wayne Morris, Priscilla Lane, Jane Bryan, Eddie Albert, Jane Wyman, Ronald Reagan—Our folks didn’t care much of this. It seemed too long for a picture of this type.

It was fortunate that an especially fine two reel short (“Teddy the Rough Rider”) was shown with this picture and patrons thought the short worth the admission price. Running time, 90 minutes. Played April 21—23—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Alan Hale—A stirring tale of the Old West. Pioneer, good mining, civil war pictures, cowboys of the real far west, bands, love of a southern girl for a Yankee, all combined makes up one of the best pictures heretofore seen here. Errol Flynn’s support, Scott, Humphrey Bogart and, of course, Miss Hopkins, all seen at their very best and acting at the highest order. Everybody seeing the picture will want to see it again, as it is all human, as the Hardy Family hits, with the tenor of “Mr. Chips,” thrills of “Jesse James” days and the laughs of “Road to Singapore.” Running time, 115 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.


Miscellaneous

HITLER, BEAST OF BERLIN: (Producers) Roland Drew, Steffen Duma, Gerda Granstedt—This is a very timely picture and very good. Our box office spoke very highly of it. Other exhibitors in in on this one if played before too long. Running time, 85 minutes—played Aptos, near Santa Cruz, Calif., Mark Hopkins, Metropoli, Ill. Small town patronage.

Short Features

Columbia

COMMUNITY SING SERIES: A very entertaining short reel, which showed several new and people are just starting to chirp somewhat. Lots of laughs. Running time, one reel—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

Metro-Goldwyn-Mayer


It was our good fortune to have our new theatre ready for the showing of the latest feature from Metro-Goldwyn-Mayer, "The Story of the Black Knight of Kansas," which we believe is one of the best of the year.

The story of "The Black Knight of Kansas" is the story of a man who is so gentle, kind and considerate to his fellow men that he is called "The Black Knight." He is a great fighter and always wins his battles, but he never uses his power for evil. He is a true friend and a good leader, and people everywhere love him. The film is a beautiful and inspiring story, and we are sure that it will be enjoyed by all who see it.

RAOUL WALSH—Director

Tab: "The EXHIBITOR says"

"ALL SUPERLATIVES MUST BE PULLED OUT OF THE DICTIONARY TO DESCRIBE THE EXCELLENCE OF 'DARK COMMAND.' ACTION, THRILLS AND A BEAUTIFUL ROMANCE."
Distributors List 25 Feature Pictures, 27 Shorts for 'Americanism' Shows

At the suggestion of the General Federation of Women’s Clubs, embracing the largest concentration of women’s club activities in the country, distributors have decided to cavort with 25 feature and 27 short subjects as appropriate for bookings on Memorial Day, May 30th, when the Federation has urged exhibitors throughout the country to set aside in their theatres as a day dedicated “To Be Thankful That We Live in America”. The Federation’s Committee on Motion Pictures lists the films in the following order:


TWENTIETH-CENTURY—Features: Submarine Patrol, Road to Glory, Young Mr. Lincoln, Alexander Graham Bell, Little Old New York, Under Two Flags, Message to Garcia.

Republic—Features: Conquest (Sam Houston), Hearts in Bondage.

PARAMOUNT—Short: 1939, Dark Year of Contrasts.


UNIVERSAL—Short: March of Freedom.

UNITED ARTISTS—Features: Real Glory.

MONOGRAM—Feature: The Fight for Peace.

RKO—Feature: Abe Lincoln in Illinois.

MARCH OF TIME—Shorts: No. 4, Uncle Sam, Good Neighbor: No. 6, State of a Nation: No. 7, Young America: No. 10, Dixie, U. S. A.

NATIONAL SCREEN SERVICE—Trailers: Star Spangled Banner, Constitution, also a special trailer can be made for the occasion which may be purchased “at a nominal cost,” according to National.

Mrs. Aretha F. Burt is chairman of the Federation’s Committee on Motion Pictures.

Vitaphone


DAVE APOLLO AND HIS ORCHESTRA: Melody Masters—Good one-reel musical. Running time, 19 minutes—Ray S. Hanson, Fox Theatre, Fortille, Minn. Small town and rural patronage.

DANGEROUS DAN McFOO: Merrie Melodies—Very good, with lots of good laughs. Running time, 8 minutes—Ray S. Hanson, Fox Theatre, Fortille, Minn. Small town and rural patronage.

DAVE APOLLO AND HIS ORCHESTRA: Melody Masters—Good one-reel musical show. Running time, 8 minutes—Ray S. Hanson, Fox Theatre, Fortille, Minn. Small town and rural patronage.

DAY AT THE ZOO: Merrie Melodies—Running time, 8 minutes—Ray S. Hanson, Fox Theatre, Fortille, Minn. Small town and rural patronage.

DOUBLED OR NOTHING: Broadway Brevities—A very poor two-reel musical comedy that only made our customers restless. Running time, 18 minutes—Ray S. Hanson, Fox Theatre, Fortille, Minn. Small town and rural patronage.

DOUBLED OR NOTHING: Broadway Brevities—Another good Brevity from this company. Here is a swell musical featuring the double of Max West, Hugh Herbert, Eddie Cantor and such. Good for the best days of the week. Running time, 18 minutes—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ELMER’S CANDID CAMERA: Merrie Melodies— have never seen a better cartoon, as to story, music and especially coloring. Pleased old and young alike. Running time, one reel—Glady’s E. McAreedy, Owl Theatre, Lebanon, Kansas. Small town patronage.


ELMER’S CANDID CAMERA: Merrie Melodies—have never seen a better cartoon, as to story, music and especially coloring. Pleased old and young alike.

Running time, one reel—Glady’s E. McAreedy, Owl Theatre, Lebanon, Kansas. Small town patronage.

EMELER’S CANDID CAMERA: Merrie Melodies—This is the first poor cartoon from Vitaphone this year. This one not up to standard but we have often wondered what would happen if their regular cartoon growers did—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FAGIN’S FRESHMEN: Merrie Melodies—Not so hot. Have liked most of the Merrie Melodies but can’t say much for this one. Running time, eight minutes—John Stafford, Royal Theatre, Leoniville, Kansas. Rural patronage.


Running time, one reel—Glady’s E. McAreedy, Owl Theatre, Lebanon, Kansas. Small town patronage.

EMELER’S CANDID CAMERA: Merrie Melodies—have never seen a better cartoon, as to story, music and especially coloring. Pleased old and young alike.

Running time, one reel—Glady’s E. McAreedy, Owl Theatre, Lebanon, Kansas. Small town patronage.

EMELER’S CANDID CAMERA: Merrie Melodies—have never seen a better cartoon, as to story, music and especially coloring. Pleased old and young alike.
IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Without a Hitch

No hitches have occurred in the third picture on the floor at Denham, the fourth Metro-British production, “Busman’s Honeymoon,” which it already is firmly believed, will repeat the world success of Ben Goetz’s other three, “A Yank at Oxford,” “The Citadel,” and “Goodbye, Mr. Chips.” Robert Montgomery, under the direction of Englishman Arthur Woods, and with Constance Cummings in the feminine lead, is well underway in his role of Lord Peter Wimsey, the detective aristocrat created by novelist Dorothy Sayers.

Work, indeed, started last summer, when a mobile camera unit went to Devon and there shot thousands of feet of rustic background material, bringing back to the studio bucolic landscapes and settings discovered in Devonshire. One of these, a Tudor farm-house with box hedges, a profusion of garden flowers, and ancient thatch, has been duplicated at Denham for matching shots in the film. A thatcher—one of the oldest and most exclusive of English country craftsmen—has been engaged, not to put a new thatch on an old farm, but an old thatch on a new one.

Among others in the cast of “Busman’s Honeymoon” are Sir Seymour Hicks, in his first butler role, Robert Newton as the crafty gardner handyman, and Leslie Banks in the part of Detective Inspector Kirk.

Of the Tommy

In another stage at Denham the atmosphere is far from Victorian. Here Legerean and Ian Dalrymple, considered one of the most brilliant minds in the industry, are finishing work on “Old Bill and Son,” the screen tapestry of the British Tommy past and present. “Old Bill,” typified by Morland Graham, is on the screen 90 per cent of the time. Dalrymple, who has earned an unworthy fame as a scenarist—witness “Story in a Teacup,” “The Citadel,” “Divorce of Lady X,” “Pygmalion” and so on—is also responsible with Ivan Barthsfather, foster father of the original “Old Bill,” for the script.

News Briefs

A screen history of The Times, London’s senior daily newspaper, has been made by Paul Rotha for Film Centre. The film which, in its way, tells the story of the British newspaper as an institution, is of feature length. It is expected that distribution in both England and the United States will be announced soon.

Shooting has concluded on RKO Radio’s latest British production, “Gentlemen of Venture,” which has been on the floor at the Rock Studios, Elstree, for some weeks. Paul Stein directed, under the British Eagle Film Production marque, with Wilfred Lawson and Nora Swinburne in the leads.

Distinguished

The cast of “Girl in the News,” latest Twentieth Century production to go on the floor at Shepherds Bush, includes many names distinguished on the contemporary London stage.

Among them are Emlyn Williams, noted author-dramatist, Roger Livesey, Basil Radford, Margaretta Scott and Roland Culver.

Carol Reed is directing, with Margaret Lockwood and Barry K. Barnes in the leads.

Another War Film

Another war subject to go on the floor of a British studio is “Convoy,” the Ealing Studios’ production which Michael Balcon has launched, with Pen Tennyson in directorial charge.

Cast for the role of the young lieutenant aboard a light cruiser is John Clements. His commanding officer is Clive Brook.

Output Assured

Though Robert Kane is expected to announce the production by 20th-Fox of at least one British super, probably with Gracie Fields starring, continuity of output has been assured by the unit. They have announced the impending production of three more single quota films.

“Neutral Port” has a wartime background, and will star Will Fyffe in a characteristic role. Literary credits include the name of J. B. Williams, responsible for similar work on “Owd Bob.” Marcel Varnel will direct.

“Inspector Hornleigh Joins Up” will have Gordon Harker in the title role. The script will be by Sidney Gilliat.

The third is based upon the story of “La Libre Belgique,” the Belgian nationalist paper which was produced and published in the last war. Oscar Millard’s book will be the inspiration.

Production in all cases will be at Shepherds Bush.

The Crooked Road

with EDMUND LOWE • IRENE HERVEY
HENRY WILCOXON • PAUL FIX
Directed by Phil Rosen
A REPUBLIC PICTURE
MOTION PICTURE HERALD
May 11, 1940

BOTH SIDES FACE CONGRESS MONDAY IN BLOCK BOOKING BILL BATTLE

California Congressman Calls Neely Measure Slow Poison; Defends "Horse Trading" Tactics

The ring is roped off for the opening, on Monday, of the "motion picture battle of the century," to continue until referring Congressmen pull the gong.

On Monday morning, into the chambers of the Interstate Commerce Committee of the House of Representatives in Washington—and before a full committee, of which Clarence F. Lea is chairman—the Abram Myers-Allied States-Motion Picture Research Council forces will lead proponents to argue for passage of the bill which Senator Matthew Mansfield Neely has already been introduced into the Senate. At the same time, and into the same chambers, will go the organized industry's opponents of the bill, probably represented, as usual, by Charles Clyde Pettijohn, Hays organization counsel, to argue why the House should not pass the bill.

Hollywood will send several delegations, mostly on opposition to the bill's clause requiring submission to exhibitors of a synopsis in advance.

Exhibitors and Clubwomen

Both sides will be accompanied by the customary long lines of witnesses from exhibitor organizations, and clubwomen and others, many of whom will attend the numerous block booking bill hearings down the years. The usual idea of the outcome of these hearings is lower than usual, principally because of the position of the industry as a result of the barrage of trust suits and attacks of legislative and other nature in the last two decades. On the industry's side, there will be the normal demands for a theater circuit abolition, abolition of block booking and a general reshaping.

Congressmen Attack Bill "Slow Poison," Says Costello

The Neely block-booking bill is a "legislative patent medicine to cure all the ills of the motion picture industry," but one which "contains a slow poison as its active ingredient," members of the House of Representatives were warned this week by Congressman John M. Costello, of California.

Launching a last-effort fight against the measure, the California delegation in Congress is in a series of "educational articles" in the Congressional Record and brief addresses on the floor, attempting to explain to members, who soon may be called to pass the bill, the unique and difficult problems which differentiate the film industry from all others.

"The wholesale distribution of motion pictures, which is what goes on between the production of the picture in the studio and the wholesale distribution of the movies in the theaters throughout the country, is vital to the operation of every motion picture theater," Representative Costello declared in an explanation of block booking.

Calls Standard Pricing Impossible

"It is not possible to have a standard pricing system for the exhibition rights to motion pictures as between the wholesale dealer and the retail dealer, primarily because it is not possible to determine the delivered unit cost of the article sold by the wholesale distributor, that is, the exhibition rights to a particular motion picture at a particular theatre.

"Moreover, these quoted prices cannot be uniform, as one theater can afford to pay many times what another theater can afford, and one picture may be worth several times the value of another picture at the same theatre. This presents a problem to the industry that is as difficult and unique, and is the fundamental reason for many marketing methods employed in motion picture industry, both wholesale and retail, that are quite different from those used in other lines of business.

"Conceding that the "harm and uncertain price formula" has ever been possible in the industry, the Congressman said it is still in the "horse trading" era, with buyer and seller each seeking to make the best deal possible.

"Since what is bartered has uncertainties and contingencies much greater than is predictable as to its ultimate value, there is an ineradicable premium upon attempts at sharp trading," he said. "The pull for advantage is not lessened and the sharpness of trading is in no way dulled because the parties to the bargain in many ways are mutually interdependent. It is precisely because the wholesale distributor in most situations finds only certain exhibition outlets for the display of his motion pictures, and the exhibitor must make his bargain for motion pictures with a definite and limited number of wholesale distributors, that the feeling which attends the making of a bargain is so intense.

Notes "Turmoil of Disputes"

"Thus, the business of exhibiting and distributing motion pictures is kept in a turmoil of disputes, with much abuse broached, and objections brought about by the fact that the marketing of the exhibition rights has to be on this uncertain basis which I have described. With the suspicion always present that the other fellow is getting the better of the bargain, or that a better bargain could be secured if it could be done over again.

"Meeting the charge of "compulsory" block booking, as defined in the Neely bill, Mr. Costello held it is only logical that a wholesale dealer with several pictures to license would be foolish not to accept the offer of an exhibitor who wanted to license all the pictures offered rather than the offer of a rival exhibitor to license only part of the pictures. If this is true, he asked, "is it not the competitive."

Warns of Opposite Effect

Congressman Costello predicted that this section of the bill might have an effect directly opposite to that contemplated by its sponsors and might "arbitrarily freeze the asking prices first quoted by each distributor to exhibitors, which is usually somewhat higher than those finally agreed upon, prevent negotiations for more favorable terms and prohibit price discounts and reductions by the wholesale distributor to the exhibitor on the exhibition rights offered for sale."

"Exactly what pricing or price quotations by the wholesale distributor it is intended to declare illegal and punishable under the law appears to be uncertain and ambiguous. But, as this is the heart of the act, it should be examined with care carefully before you have the Congress venture into the field of price-control legislation for an industry that has the peculiarities of the industry to contend with in its marketing and pricing problem."

Altec Sets Detroit Deal

United Detroit Theatres Corporation has signed for the continuation of Altec sound service for 170 houses. F. C. Dickley represented Altec.
Looking At It From This Corner

This year the cooling plant is not being depended upon to carry as much of the load in cajoling summer business. That would be the reaction in the field, according to where this department has inquired. Now that satisfactory cooling units are found in every kind of an establishment, the theatre's "exclusive" is gone, Round Tablers maintain. And with it, any expectation of filling the house with folks who come in just to escape the heat.

Little alarm is felt because of it, by the way, at least among the boys who depend as usual upon showmanship and hard work to sell their shows.

Hard work, incidentally, is about the answer offered by Harry Mandel for the week-to-week job being done by the RKO theatremen. The circuit slogan is "keep pounding" says the ad head, with every encouragement from headman John J. O'Connor to make the pounding mean something.

Budgetary restriction is not allowed to hamstring the manager, Mandel points out. Money is spent liberally for promotion. That would be indicated between the lines in last week's story on the drive recently completed by the RKO-men in the Greater New York area. Nothing spectacular or earth-shaking is required. The managers are expected to "do something" on each change to keep up boxoffice momentum. Evidently, they do.

This column fails to enthuse over exploitation contests inviting patrons to serve as amateur motion picture critics. If the industry is to be consistent in its arguments on the negative effect of motion picture criticism, it is hardly in keeping that theatrical men are encouraged to make that criticism more important.

For his revival date on "Hell Below" at the FPC Capitol, Guelph, Ontario, Martin Simpson planted a poster alongside a street excavation. Copy was to the effect that the crowds were digging up the streets in their anxiety to get to the theatre. Reporting the stunt, Simpson wrote it was "as old as the hills, but it did cause the natives to talk."

No idea is ever to be penalized at the boxoffice for age. On the contrary, that factor often is the reason for its success.

"There are no pre-sold attractions. Don't get the idea that a date and sign, cut attached to a pressbook ad will do the job for you. Every picture must have your local contribution of effort in order to deliver the maximum grosses."

"Let's get back into the showbusiness. The old tried and true proven methods still get money. Use them. Your job of selling does not end with the newspapers, radio, screen trailers and lobby display."

—From EVERT R. CUMMINGS, division manager, in "Broadcaster", Tri-States Theatres circuit organ.

Evidently there is pay-dirt in exploiting Columbia's "Blondie On a Budget." For the date at Alex Manita's Buckin', in Elkhart, Ind., Manager Leo Haney sold the tiein to nearly every store in town appealing to family trade. The "budget" slant was plugged elaborately and numerously, especially in the best windows along the main business street. Tieup stills and theatre credits were conspicuous.

Haney reports the picture outgrossed all other previous dates in the same series.

Cover of the campaign on "Geronimo" received from the Rialto, Missoula, Mont., reads "presented by the staff." Inside, and neatly typed, are set down the names and positions of the entire personnel. The manager is Eddie Sharp. Must be a nice lad to work for.

Posted by Round Tabler Don Johnson immediately above his desk, in letters bold and challenging, is a sign reading: "A Fortnighter every Fortnight. A Quarter-Master every Quarter. Johnson's apt slogan is another good way of saying that the entrants most often represented in the Fortnights have the best chance of landing on top.

A-Mike Vogel
Round Table
In Pictures

(Above) Prominent among the "Pinocchio" items made for the date at Manager Al Reb's Warners Stanley, Philadelphia, was the full window display at Gimbels.

(Above) Campaign headquarters in vacant store were set up by Manager J. R. Wheeler, on "Mr. Smith" at the Lex, Chicago.

(Above) Campaign headquarters in vacant store were set up by Manager J. R. Wheeler, on "Mr. Smith" at the Lex, Chicago.

(Lef) Foyer display for "Gulliver" at the Grand, Shanghai, China, on campaign reported by H. W. Ray, ad head.

(Above) Costumed ushers as headmen were used for ballyhoo on "Tower of London" by Manager Frank A. Millspaugh, for the date at the Palace, Gary, Indiana.

(Above) Costumed ushers as headmen were used for ballyhoo on "Tower of London" by Manager Frank A. Millspaugh, for the date at the Palace, Gary, Indiana.

(Above) Jacked-up car with motor turning was planted in lobby of the Fox, Atlanta, by Towne Read, on contest in which the "jalopy" was given for best guess on how many miles one of the wheels would turn in a nine-day, 12-hour a day period. 18,000 entries were reported by the Round Tabler.

(Right) Covered wagon stunt at the Regent, New Zealand, by Manager Arch Elliot, on "Dodge City," carried phonograph inside playing music in keeping to attract attention.
Unique Novelty Ads Stressed by Krendel

As a supplement to his newspaper advertising in Hamilton, Ontario, Dan Krendel, Famous Playcards Canadian district manager, reports a number of attractive novelties to call quick attention to his attractions. For “Music in My Heart” at the Tivoli, for instance, Krendel made up a one-fold step throwaway folder to carry a reverse card heart carrying the title, and headed by top line reading, “Posi-Tivoli, the surprise musical,” etc. Body of folder when opened displayed advertising for the date.

On “Pinocchio,” Dan used a cardboard figure of a mailman with mailbag, the latter slit for a small envelope reading, “A little letter with a big message for you inside.” Removed and opened, letter inside addressed to the kiddies, called attention to the picture at the Capitol. Krendel goes strong for die-cut ideas, such as one for “It’s a Date” made up in the form of a date pad, with copy on reverse side. Another that attracts is a cardboard folder with wings to be folded back so that a calendar for the month carrying theatre advertising can be placed to stand upright.

“LET’S HEAR FROM YOU”

Seymour’s Whiskeys Club Plugs “Grapes of Wrath”

Ten days ahead of “Grapes of Wrath” at the Erie, Hugo, Okla., Manager Dwight Seymour started a Whiskeys Club. Contestants pledged themselves not to shave until after the contest held on the stage on opening night. Each entrant was required to wear a special three-inch button explaining his extra-hirsute adornment. Winner received a free shave and razor. Local papers carried the story on page one with the wire story picked up by papers all over the state.

For outside ballyhoo, Seymour dug up an aged jallypoy dyed not appropriately, had the conveyance furnished with odds and ends of household goods, as in the picture. The car covered an area of 50 miles, with two boys in costume in command, stopping off at county schools to deliver literature and talk on the picture. Special discount for groups of 15 or more students were allowed, which Dwight reports as bringing in two complete houses for a special morning show.

“LET’S HEAR FROM YOU”

Lloyd Ties Druggists To “Dr. Cyclops” Promotion

The series of contests put on by Walter Lloyd for his “Dr. Cyclops” campaign at the Allyn, Hartford, Conn., included the cooperation of all druggists in the county for two questions-and-answers program over WNBC, based on the picture. Prices were given for the best answers to the question, “The time you felt smallest in life.” Other radio tics were a song naming idea, a dummy story contest, and another sponsored by a furniture company in which prizes were given for the quickest post card answers to questions having to do with the attraction.

Lloyd had Western Union make up special wires for bulletin boards of large plants, factories, insurance companies, etc. He also had a man in costume on the streets for holy-woo, stuffed magazines and out of town pap-ers with heralds.

“A PIECE OF STRING”

The folks in Holyoke, Mass., are still chuckling about it and the trailers at the Victory never commented such attention, according to Manager George Laby, who did it all with a piece of string, and successfully enough to bring in a tremendous opening day.

As patrons entered the theatre, they were given strings about 10 inches long. Nothing was said in explanation unless information was requested, when ushers advised patrons to hold on to string and to watch the screen. Then followed the trailer, reading:

Attention. Please. As you entered this theatre you were given a piece of string. Please look at it. It is tied to your ticket or purse. Tie it around the index finger of your left hand! (Next frame was picture of hand with string tied around index finger.) “Now let that be a reminder not to miss this big triple hit show starting Sunday. Here are some previews of this great show.”

Laby reports much word of mouth on every spill, patrons coming out with the string tied around their fingers. Laughter greeted the frame showing the picture of the hand.

Cohen Ties Organizations To Date on “My Son, My Son”

Batting for George Freeman, at Loew’s Poli, Springfield, Mass., Louis Cohen pointed at leading local organizations by holding a screening for women leaders of PTA, Motion Picture Players’ Guild, etc. Each chair had a woman attending pledged five phone calls to friends and also stressed the value of the attraction at various meetings. Cohen had announcements made at a father-and-son dinner and at local colleges.

Book stores were tied in and counter displays and radio contest arranged for most famous sons. For street attention, Lou put out a man carrying giant reproduction of the book.

“LET’S HEAR FROM YOU”

Boys and Girls Run Around On Powell’s “Shop” Stunt

While at the Victory, Holyoke, Mass., Bill Powell had the local high school kids of both sexes in a contest over number shots for “Shop Around the Corner.” Different color heralds, for boys and girls, were passed around. youngsters were asked to compare numbers on heralds with couples finding matching numbers, admitted as guests, the stunt being controlled by issuing 30 sets of the same numbers.

For the same date, Bill ran small one-column ads reading, “Wanted, young men and women to join the Blind Date Club, Headquarters at the Shop Around the Corner. Phone (theatre number).” The response was terrific, the Round Tabler reports.

“LET’S HEAR FROM YOU”

Special Kid Shows

For “Gulliver’s Travels,” at Schine’s New Paris, Paris, Ky., Ed May promoted the superintendent of schools to allow children to attend special morning show, accompanied by teachers and held at 9:30. Only stipulation was that pupils had to be back in class by 11:30. On his Donald Duck Easter kid party, May obtained easter rabbit and color- eegs for local drug houses. Party started at noon to allow for stage games, etc. Both shows broke all records for kid shows, May reports.

Local “Seventeen” Winner Appears on Dallas Date

Selling “Seventeen” at the Rialto, Dallas, as the Southwestern premiere, Manager Louis Charnmys and Interstate publicist, Francis Barr, arranged for the local winner of Paramount’s national contest on the picture to make a “personal,” the angle being heavy for added publicity to follow up the original newspaper contest. In addition, special National Screen trailer on the winner’s activities in Hollywood was shown just before her introduction. Other local contestants were guests for the occasion, arriving in parade formation in 60 taxicabs.

For the world premiere of “Shooting High,” with Gene Autry present, Lou and Francis tied the event in with the local Spring Horse Show, with local horse enthusiasts on hand at the airport to greet the star, who later appeared on KRLD to be interviewed by the radio editor of the Times-Herald. At the premiere, a broadcast was put on from the lobby, service staff dressed in costume and cowboy singers worked the lobby to entertain the waiting crowd.

“LET’S HEAR FROM YOU”

County School Tieup Lucrative for Nelson

Tieup that netted Glenn Nelson at the Harris in Findlay, Ohio, much newspaper and word-of-mouth publicity was that arranged for “Pinocchio” with the cooperation of Superintendent of County Schools. Students of five schools attended a special showing morning before opening, thus luring stories in paper ahead and follow-up on day opened. Special banded buses conveyed the children to the theatre. Since the respective schools had to pay transportation company for the extra trip, Nelson offered to admit free all teachers accompanying the children, kids paying the usual 10-cent admission.

“LET’S HEAR FROM YOU”

That Man’s Here Again

Latest in the roles adopted by the colorful Doc Twedd, headman of the Lido, in Manly, Texas, is that he is the bewhiskered, blustering Captain of “Virginia City.” In beard, mustache and high hat, Doc makes his appearance on a postcard, copy reading, “I’m not crazy, but you will be if you miss,” etc.
Hershfield Ties Cadets
To Contest On "Culver"

Smart promotion for "Spirit of Culver" at the Riviera, Chattanooga, Tenn., was executed by Manager Samson Hershfield, wherein the best-dressed cadets from local schools competed on the stage for the two main prizes. Entrants were given a rigid manual-of-arms drill, the judges being army officers from the nearby Fort Oglethorpe. Winner was given a loving cup, the runner-up, a term pass to the theatre.

Hershfield cracked the dailies on the stunt, with a three-column layout of the finals, showing the boys on stage, in action, and the manager presenting the trophy to the winner.

"LET'S HEAR FROM YOU"

Harris Ties Ballplayer
To "My Son" Engagement

Utilizing the element of local pride in a favorite son, Loew publicist Milt Harris, for the engagement of "My Son, My Son," at Loew's Stillman, Cleveland, arranged the timely presentation of a trophy to Bob Feller, ace pitcher of the Cleveland Indians at the team's first Sunday home game.

The Award was made at League Park before an unusually large opening day crowd and with the team members assembled at home plate. His Honor the Mayor made the presentation reading the inscription: "My Son, My Son. Cleveland is proud of you." Stunt was covered by radio and newspapers.

Six Stores Cooperate
On Spring Style Show

One of the outstanding business and social events of the season in Fulton, Ky., a spring style show was put over successfully by Manager Hiram M. Becks on the stage of the Malco Fulton with the cooperation of six leading merchants. Models were selected from among society matrons and high school girls, who participated in a tip in made with the Junior Woman's Club for the benefit of the local girl scouts.

Stage was set in Spring garden scene with picket fence as background and spring flowers intertwine. Tulips were set along the bottom. Archway, center, was set to allow models to enter, garden chairs and rock garden lending further atmosphere. Music was supplied by popular orchestra and in between the style showings, specialty numbers were presented. Papers gave generous publicity in news and society columns with stores running window announcements and ticing in with the advertising.

"LET'S HEAR FROM YOU"

Ties Mayor to "Sidewalks"

His local Mayor being one of the officials present in New York on Paramount's party to city heads of towns named London, on behalf of "Sidewalks of London," Manager Bill Trudell tied the date in with the newscast showing the visitors at the New York premiere. The theatren in-

Kempkes, Redmond Promote
High School "Sneak Days"

A lot of extra business is being gathered this year by the Lincoln, Fairbury, Nebr., through senior high school classes in the drawing area on what is known as "Sneak Day" or "Picnic Day," when the students elect some larger city to celebrate the advent of Spring.

Well in advance, with Manager T. J. Kempkes, Jimmy Redmond, ad head, worked out a plan that included cooperation of the Chamber of Commerce. First, the theatremen mailed letters, signed by Kempkes, to 180 different presidents of senior classes, letters extolling the virtues of Fairbury as a place to picnic. Also stressed was the appeal of the theatre as a spot to wind up the day. An extra indication, special admission rates were offered to the classes in a group.

Second was another selling letter from the theatre to superintendents of the schools, in turn followed by a letter from the secretary of the Chamber of Commerce, tying in with the theatre's communications and offering the city's facilities to make the visitors to home. The Chamber of Commerce is behind this plan to the extent of underwriting a good part of the mailing costs. The theatre has also promoted free ice cream and soft drinks, although this is not mentioned in the letters.

Sufficient acceptances already are on hand to make the work worthwhile, writes Redmond, who expects that by the middle of the month from 70 to 80 parties will be scheduled, including theatre attendance. Cost to the theatre amounts to less than ten dollars.

"LET'S HEAR FROM YOU"

National Music Week
Celebrated by May

Support of the entire Paris, Ky., school system on behalf of National Music Week was obtained by Manager Ed May, at Schine's New Paris, school superintendent proclaiming the event and calling it to the attention of students and parents. A series of benefits sponsored by the music departments was held on the stage in which participated the high school concerto band, glee club, quartet, dance soloists, American Legion drum and bugle corps.

Announcements were made in advance in classrooms and at assemblies, school bulletin boards carried film programs and each day's activities, and parades held day ahead and on opening night were headed by the high school marching band and Legion drum and bugle corps.

"LET'S HEAR FROM YOU"

Zalesney Hosts at
"Pinocchio" Breakfast

M. F. Zalesney of the West Theatre, Trinidad, Colo., has devised a novel manner of getting "Pinocchio" before all the school children of his town by inviting teachers and school principal to an early morning "Pinocchio" breakfast at the theatre and a private screening of the picture.

Through the cooperation of the superintendent of the schools, teachers attended a 7 A. M. screening of "Pinocchio" at the West theatre and were served breakfast promoted by Mr. Zalesney and his assistant, Henry Westerfield, from the local bakers and coffee merchants. The whole stunt was costless.
Blieden Covers Local Poles
On Language Picture Date

How to go about exploiting an all-talking Polish picture is described by Manager Mel Blieden, Pomona, East Chicago, Ind., reporting on the attraction, “Niedorada.” Heralds were distributed house-to-house in Polish neighborhoods and at Polish churches the Sunday ahead. One-sheets and snipes in windows and tacked to street poles.

Post cards were addressed to a list obtained from the Polish National Alliance, advertising stressed in the local Polish paper which also ran feature stories and art. Publicity in English papers was featured by comment in local movie columns. In addition, Blieden covered radio with a series of announcements on a popular Polish Hour, had Polish clergymen plug the date in the churches, tied in with distributor of Polish papers to stuff the heralds in all language papers throughout the entire section. Personal contacts were made with Polish boy and girl scout troops, the Alliance, and all Polish fraternities.

“LET’S HEAR FROM YOU”

Golden Ties “Pinocchio” To Local Shrine Circus

For a full week ahead of his opening of “Pinocchio” at the RKO Palace in Rochester, Round Tabler Jay Golden promoted officials of the Shrine Circus and succeeded in having all peanuts sold during the week, distributed in imprinted envelopes. Golden figures he got his message before approximately 50,000 people.

Special serialization of the picture was run in cooperating paper two weeks in advance and a morning matinee for kids was held, coupons worth five cents being run in the paper and paid for by them, enticing children to admissions. Department store organized a special department of “Pinocchio” accessories which was exploited in a three-quarter page ad. Street bally consisted of lads in character masks, who also cavorted atop marquees and greeted children in the lobby.

“LET’S HEAR FROM YOU”

Teaser Campaign for "Oz" Aids Stockholm Opening

For the Swedish premiere of “Wizard of Oz” at the Rigoletto, Stockholm, much weight was put behind a teaser campaign engineered by Walter Fuchs, M-G-M exploiter, around the “Oz” in the title. Using a prominent Swedish actor as speaker, Fuchs put together a teaser trailer which played on the title in various ways, such as “Between Ozelives, I say Oz is a colOZal film,” etc. The newspaper layouts followed the same idea, copy asking questions about the picture, with “OZ” emphasized, as were posters billed over the city.

Rainbow theme was emphasized in the lobby and ticket booth decorated in an emerald castle effect with cashiers in costume. Small boys dressed as Munchkins wearing papier-mâché masks played hit tunes on children’s musical instruments and ushers were costumed in keeping. At the premiere, a special fairy-tale booklet was distributed, the booklet also used by the provincial theatres for the date.

NEW AWARDS RECORD

Mebbe it’s the influence of Spring. But, whatever the reason, results in the current Fortnight of the 1940 Quigley Awards break every last record made since the change in the Competition was made to individual ideas or promotions: 63 entries take down the 59 "Fortnighters", as indicated by the names listed below, the extra including the double credits, as indicated.

STAN ANDREWS
Capitol, Guelph, Ont., Can.

GEORGE BANNAN
Van Wert, Van Wert, Ohio

RAY BELL
Loew’s, Washington, D. C.

E. C. CALLOW
Walters, Philadelphia, Pa.

JIM CHAKERES
Louee, Wellston, Ohio

C. CHAMARES
Roxy, Delphi, Ind.

ED CHURCH
Madera, Madera, Calif.

MARLOWE CONNER
Avalon, Chicago, Ill.

MOON CORKER
Palace, Athens, Ga.

E. E. CRABTREE
Fischer, Danville, Ill.

FRANCIS DEERING
Loew’s, Houston, Tex.

E. V. DINERMAN
RKO, Cincinnati, Ohio

JOE DI PESA
Loew’s State, Boston, Mass.

P. D. EGAN
GEORGE SHAFER
Palace, Calgary, Ont., Can.

BILL ELDOR
Loew’s, Harrisburg, Pa.

JACK FINK
Capitol, Miami, Fla.

ED FITZPATRICK
Poll, Waterbury, Conn.

CLAUDE FREDRICKS
Garden, Greenfield, Mass.

GEORGE FRENCH
BILK MORTON
RKO Albee, Providence, R. I.

JACK FREIWELL
State, Harrisonburg, Va.

BOB FULTON
Paramount, Waterloo, Iowa

ARNOLD GATES
Loew’s Park, Cleveland, Ohio

JAY GOLDEN
RKO Palace, Rochester, N. Y.

FRANCIS GOOCH
Uptown, Bath, Me.

E. GOTH
GEORGE EVANS
St. George, Staten Island, N. Y.

KEN GRIMES
Walter, Erie, Pa.

LEO HANEY
Bucklen, Elkhart, Ind.

MILT HARRIS
Loew’s State, Cleveland, Ohio

BILL HARRwell
Ohio, Canton, Ohio

ROBERT HEEKIN
Florida, Jacksonville, Fla.

A. J. KALBERER
Indiana, Washington, Ind.

L. J. B. KETNER
Majestic, San Antonio, Tex.

GEORGE LAY
Victory, Holyoke, Mass.

GUS LAMPE
HARRY UNTERFORT
Keith, Syracuse, N. Y.

HAROLD LEAND
Revere, Revere, Mass.

MILTON LEVY
Commercial, Chicago, Ill.

P. E. MCCOY
Georgia, Athens, Ga.

J. R. MACAELON
Paramount, Jackson, Tenn.

J. MARKLE
Coolidge Corner, Brookline, Mass.

PAT NOTARO
Columbia, Sharon, Pa.

J. D. O’REAR
Colonial, Harrisburg, Pa.

HARRY M. PALMER
Majestic, Seymour, Ind.

MANNY PEARLSTEIN
Walters, Cleveland, Ohio

EDWARD PENN
Arlington, Los Angeles, Calif.

LES POLOCK
Loew’s, Rochester, N. Y.

DUKE PRINE
Ohio, Marietta, Ohio

JIMMIE REDMOND
Bonham, Fairbury, Neb.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

JOE SAMARTANO
Palace, Meriden, Conn.

CHARLES SCHLAFFER
United Artists, San Francisco, Calif.

JOHN SCHULTZ
Liberty, Sharon, Pa.

F. K. SHAFFER
Dixie, Staunton, Va.

CHUCK SHANNON
Boulevard, Brookline, Pa.

THOMAS D. SORIERO
United Artists, Los Angeles, Calif.

ARNOLD STOLTZ
Avon, Utica, N. Y.

CHARLES TAYLOR
Buffalo Theatres, Buffalo, N. Y.

BURGES WALTMAN
Princess, Columbus, Miss.

J. R. WHEELER
Roy, Lepore, Ind.

BILL YEAKLE
Kentucky, Danville, Ky.

Since the remaining Fortnights in the Second Quarter cover the fertile Spring period, continued keen competition among a spreading number of theatremen may be looked for. Headquarters has no way of knowing whether the continued present pace will be maintained. But it is safe to say that a great number of entrants who have already scored in the Quarter will continue to send in their material to insure top consideration in the Quarter-Master ratings.
Contests Feature

‘Edison’ Advance

Feature and contests tied to advertising are stressed in recent campaigns on "Young Tom Edison," an outstanding being the three-day Mickey Rooney Leap Year Proposal put on with one of the papers in Newark, N. J., for the date at Loew's by Al Lippe, publicist. Unmarried girls under 25 were invited to write their proposals in not more than 100 words. Two main cash prizes were given for the best, with theatre tickets for the runners-up.

At the Kentucky, Danville, Ky., Bill Yeakle managed two contests. The first offered guest tickets for the best essays on the picture, the schools cooperating with class bulletins to encourage the students. In his newspaper, Yeakle worked out a co-op page contest wherein a large illustration of Rooney wearing a crown as the 1940 King of the Movies was featured above the ads. Then in each ad, a segment of a duplicate illustration was shown, readers asked to reassemble the segments from the different ads to make up the original, as they would in a jigsaw puzzle. With this, entrants were required to set down the slogans of all advertisers carried in the layout.

Missing Letter Idea Clicks

A "hidden word" co-op worked well for Hiram Meeks, at the Malco Fulton, in Fulton, Ky. This was done by dropping letters out of all the ads on the page and readers invited to guess the missing letters and from them make up a sentence that would have to do with the picture. Paper also ran streamer line above the masthead and feature story as a contest builder. Meeks writes he got more favorable reaction on this from the merchants since entrants were required to read every word in the ads to qualify.

In Minneapolis, at the State, George Tharp worked out a contest on Frank Steby's campaign wherein prizes were given for the guessing the nearest total of lamp bulbs in three sets of three different cartoon hardware stores. Ticket posters and other copy were carried, the stores furnishing entry blanks and running newspaper ads to build the picture. Paper also ran a contest salt with one of the high schools, tickets offered for the best 50-word essays on "Why I want to see," etc.

"LET'S HEAR FROM YOU"

Ann Sheridan Voted Ideal College Date

As a build-up for Ann Sheridan in "It All Came True" at the Warner houses in Philadelphia, Ev Callow, division ad head, tied in with the freshman class of the University of Pennsylvania. Students were asked to vote upon which campus they would select as their ideal date to the university's "Shipwreck Ball," so called because the collegians were also asked who they would choose for a companion if shipwrecked.

Voting was accomplished through questionnaires listing motion picture stars and other women in the news. According to the newspaper reports, Miss Sheridan finished first. The tie was carried by the downtown papers and the college daily for prominent landing.

Taylor Recommends College Tieins

Contacts with local colleges are always worth their weight in gold, says Charlie Taylor, ad head for the Buffalo Theatres, Buffalo, in reporting on two stunts that brought the picture to the two attractions at Shea's Buffalo and Great Lakes theatres.

For Tommy Dorsey's personal appearance arrangements were made for a delegation of University of Buffalo students to welcome him at the station and invite him to the university for Saturday morning jam session. College used Dorsey's photo with story on the front page of the school paper and in return for his visit, maestro was made "A Fellow in the National College of Swing." The presentation of the medal in connection with this "degree" was photographed by the Courier-Express.

For Ann Sheridan in "It All Came True," Taylor made contacts with the students at the University of Buffalo to take up the battle started by the big eastern colleges on Ann's ability as an actress. The university paper carried both boys and girls and signs were made up which were carried in a pickets' parade at the college. The Courier-Express published the photograph morning the picture opened.

"LET'S HEAR FROM YOU"

Patrons Record Voices In Theatre Lobby

Promoting the local Federal Recording Radio people for one of their recording machines for local use, Manager George French and publicist Bill Morton for "Mice and Men" at the RKO Albee, Providence, invited departing patrons to express their opinion on the picture.

Contest angle was brought in by the award of guest tickets to those who could give the title of one of the following attractions at the theatre. Patrons were given the records, thus getting picture message into homes of those playing back record of their voices. For "Mr. Smith Goes to Washington," "House of Seven Gables" and "Black Friday," theatremen purchased some cheap penknives, and imprinted in red, title letters on newspapers. Knives were then stabbed through papers and into posts about town. In addition, a dozen women's handbags were dropped on the streets, copy on card inside read: "This is one mystery you can't solve, but if you return this bag you will receive a guest ticket to," etc.

Lee Holds Quiz Contest With Cooperating Store

For the past 15 weeks conducted successfully with the quiz contest reported by Millard Lee, publicist at the Arcade Theatre in Lake Charles, La., Program was sponsored by a local lumber company and broadcast from theatre stage through K. P. L. C. Presented every Wednesday at 7:30 P. M., two announcers in the audience picked contestants who answered questions for cash prizes. Program was put on weekly at an expense of 20 dollars met entirely by the sponsor.

"LET'S HEAR FROM YOU"

Varied Promotions Made on 'Ehrlich'

Localizing the picture's draw in his advertising for "Dr. Ehrlich," Manager Ted Irwin, Star, Lyons, Kan., ran a number of quotes from local names in his advance to build the date. Other quotes of magazine and newspaper clippings were made up as a lobby panel, the layout stressed by cashier who handed ticket-buyers a mimeographed memo reading, "May we call your attention to the lobby displays on the one picture all of the area. County will be talking about for months."

In Sharon, Pa., John Schultz registered with two contests, newspaper and radio. The former asked readers to list the five previous pictures in which Robinson appeared. The latter was tied in similarly. Letters to doctors, nurses, clubs, etc., built further interest, and for street attention, Schultz had newspapers carrying back signs for the date.

Clevelanders Plug Cigar Slant

Three column tiein ad in the News was promoted by Manny Pearlstein and Dave Bachner for the date at Warners Hitt, Cleveland, paper using a scene still from the picture to sell the Smoke Stogar. Tobacco dealers throughout the sector cooperated with window streamers showing Robinson smoking a cigar, tag line reading, "I can't think without a cigar in my mouth," taken from the dialogue.

The date in Millinocket, Me., was built up by Bill Johnson at the Opera House with heralds to which were appended two different copy. Copy aimed at various levels of patronage and gauged to catch immediate attention.

"LET'S HEAR FROM YOU"

Buenos Aires Store Builds "Beau Geste"

Since one of the leading stores in Buenos Aires is named "Legion Etragera" (Foreign Legion) and does one of the largest volumes of advertising in the Argentine capital, the obvious tiein on behalf of "Beau Geste" at the Cine Opera was fully realized by Manager Domingo Leone and Guillermo Fox, Paramount publicity head in that sector. Store's advertising trademark is a figure of a Legionnaire and this was used extensively in co-op plugs in addition to elaborate window displays, one a tableau taken from the picture.

Exterior of the theatre carried a 50-foot entour of Gary Cooper. Lobby and mezzanines were given a Foreign Legion atmosphere in all decoration.

"LET'S HEAR FROM YOU"

1920 Gradus See "Twenties"

Reunion of the 1920 graduating class of the Rochester, Minn., high school was put into work through the efforts of Manager Harry Salisbury, of the Time, on a tiein with "Roaring Twenties." Salisbury cooperated with the Alumni Association to invite the living members of that class to be his guests at the picture. Paper ran story and Harry displayed local paper dated 20 years back. Guest tickets were given those finding their names among the news stories.
EXPLORATION BRIEFS FROM A-FIELD

With the recent honors voted Vivien Leigh in Hollywood on "GWTW," Gene Curtis built up his date on "Sidewalks of London" by plugging the attraction as the feature of an Academy Award Week. This was strengthened with the addition of two Award-winning shorts, "Souls of Liberty" and "Ugly Duckling." Tiets were made with local London tie and luggage shops. Pet shop ran a window of baby ducks and poster on "Duckling.

For display on "Mill on the Floss," Manager Lew Harris, Chakeres-Fairbanks, Springfield, Ohio, worked out a full mill animation with windmill turned by motor against background of an outdoor setting. Display on "Invisible Man" featured a panel with black background against which was placed white dickey, collar and tie, and white gloves.

To build up a woman appeal on "Earl of Chicago," at the Arcade, Springfield, Mass., Manager N. T. Prager promoted a candid camera and bad boy working main street two days ahead taking pictures of local girls for a hobby identification gag. Snapshots were trimmed to show only lower half to tie in with the girl with the beautiful legs whose face was never seen in the picture.

Two professional cowhands visiting in Canton, Ohio, were used by Bill Harwell for street attention on "Virginia City," the riders in full western costume, working the main streets. Lobby highlight was the rear end of a covered wagon built over the boxoffice with canvas reading: "On to Virginia City." Directional arrows carrying title were planted in prominent spots.

Lighted candles placed around the lobby were used as a contest on "Light That Failed" at the Regent, Pittsburgh, by Manager Henry Sutton. Guest tickets were awarded those guessing nearest the time the candles would "fail.

Readers entering the most complete list of previous pictures in which Laughton appeared were awarded passes on a newspaper tinten made by Manager Woody Praught for "Hunchback." Chateau, Rochester, Minn. Stills from some of the pictures were run as clues in the daily follow-up. Top lobby idea displayed stills from the previous "Hunchback" with Lon Chaney in the role, patrons asked to compare the two versions.

The pressbook tinten made with International Silver for "Eternally Yours" proved especially effective for the date at the Palace, Hamilton, Ontario, since the city is the headquarters of the silver company. This enabled the theatre to promote the advertiser for special newspaper co-op advertising, counter cards, jewelry store window displays and main window of leading downtown department store, reports Bert Brown, assistant manager.

MANAGER RIBBED, BOXOFFICE JUMPS

In his school days, Joe Ryan played Willie Baxter in an amateur performance of "Seventeen," which fact was duly noted in a local column when the picture was dated at the Eastman, St. Cloud, Minn. Ryan was ribbed plenty by his patrons but, since said ribbing was done at the theatre, the Round Tabler reports a lot of extra tickets sold as a result.

In connection with the weekly cooking class conducted by the Cleveland News Home Institute, Dave Bachner of Warners' advertising department tied in by offering five pairs of guest tickets as prizes to lucky ticket holders. Each time passes were presented, theatre received a plug, in addition, each envelope of recipes given every woman contained a card on current attraction at the theatre.

With a goodly number of Falls living in his neighborhood, Sid Scott, when he played Moff's "Finland Today" at the Capitol, in Sudbury, Ca., contacted ministers and head of the Finnish Relief Drive for plugs on the short. A telephone canvass of the most prominent Finnish citizens was also engaged in with special ads planted in language papers.

For "Danger on Wheels," at Loew's Globe, Bridgeport, Conn, Harry Rose tied in with a local Safety Week by promoting the police department to make up a number of traffic stunts, copy booking safety to the attraction at the theatre. Rose also sold co-op ads to local tire companies.

Setting his date on "Victor Herbert" right into the annual high school band contest, George Bannam, offered the stage of Schine's Van Wert, in Van Wert, Ohio, to the school for the finals. As extra inducement, Bannam gave winners copies of Victor Herbert music autographed by the stars in the picture in addition to medals promoted from the leading music store. Newspaper featured the tinten during the three weeks of the contest and George also arranged for announcements to be made in all the schools.

Top promotion by Manager Al Singer for "Ninotchka" at the Warner Strand, Pittsburgh, was a misspelled word contest featured in a double-truck sponsored by his neighborhood paper. About 25 ads were placed with stills and display advertising on the date featured throughout, and contest introduced in a page-one story.

Since Ed Lamont's birthday comes on Feb. 29, the manager of the Empire, in Windsor, Ont., sold the local paper on tiein with a birthday party at the theatre to all locals having the same natal date. Daily went strong for it running ads of publicity on the Leap Year Babies topped with a full-page of those attending. Bill Pye, Ed's assistant, promoted a birthday cake, flowers to the oldest woman and pipe for the oldest man.

On "Vigil in the Night" at Loew's Palace, Meriden, Conn., dated just before Easter, Joe Sanatano promoted his local paper for a five-day voting contest for the most popular nurse in town, accompanied by daily stories and voting blanks. Winner was awarded a complete Easter ensemble presented on the stage on last night of the run. Cooperating women's store also contributed special windows and played up the tiein in all advertising.

Offering a book of thrill tickets as a prize, F. Tickell, at the Capitol in Calgary, Alberta, ran a contest recently on "Swanne River," whereby patrons were invited to write 150-word review after having witnessed the film. Another gag used was the distribution of envelopes on the outside of which was printed "Confessus Say!" Inside envelope was small card with copy: "One picture is worth 10,000 words, see." etc.

Since the theatre was not allowed to run a trailer on the coming attraction during the engagement of "GWTW," Mike Chakeres reports, the manager of the Regent, Springfield, Ohio, filled in the gap for "Grapes of Wrath" with special heralds distributed after each showing. Herald was a dignified job carrying cast, critics' quotes and personal message on back cover from the manager.

To build up his date on "Eternally Yours" at the Gayety, which draws mainly from the steel mills, Don Johnson promoted a F.H.A. short entitled "Homes of Today," on which he was able to sell a double-truck to neighborhood merchants. Page bannertones were used for the two attractions, one quitting the short, the other stressing the feature.

Charity Ball staged by the Lexington, Ky.,YWCA was promoted by Wally Allen for the "GWTW" date at Schine's Kentucky. Standout was an impersonation contest of the stars, winners breaking three-column front page. Usbier were dressed in confederate uniforms borrowed from the local university.
JERRY ROSS
former manager of the Palomar Theatre in Seattle, Wash., has been moved to Portland, Ore., to supervise the operation of the Orpheum Theatre there, also operated by the John Danz circuit. He succeeds AL FOR- MAN, who resigned last week to devote more time to his own theatres in St. Helens, Oregon.

HOY RUSSELL
who operates the Opera House, the only theatre in Millersburg, Ohio, will build a 600-seat house there, to be known as the Russell. Completion is scheduled for early Fall.

WILLIAM DODDS
manager of the Imperial Theatre, neighborhood unit of Associated Theatres chain, in Cincinnati, Ohio, is now managing the Royal, downtown subsequent run house, operated by the same interests. He replaces RAY PICCOLO, who was transferred to the Hiland Theatre, at Ft. Thomas, Ky., which formerly was managed by LAWRENCE HOLTHOUSE, who recently passed away.

MAX ROTH
formerly Republican district manager, is now connected with the Warners exchange sales department.

DAVE ROSENBAUM
is reopening the Capitol Theatre in Elizabethtown. He also operates theatres in Audubon Forks and Keeseville.

JOE LENSKI
has turned over his Cozy Theatre, at Pittsburgh, Kansas, to Fox Midwest Theatres. Lenski still retains the Cozy at Girard, Kan., which is managed by his nephew, WAL- TER PANNICK.

WILLIAM A. PIAUALT
has completed plans for the erection of his new Slater Theatre, in Pavtucket, R. I.

WILLIAM REISINGER
has been appointed manager of the Loew's Poli-Bijou Theatre in New Haven, transferring from Loew's in Dayton, Ohio, where he acted as assistant manager. His spot is filled by TOMMY DELBRIDGE, who came from Norfolk, Va., where he had an assistant's job.

GEORGE SCHWARTZ
in an executive position with Consolidated Amusement Enterprises for the past five years, has resigned.

M. B. SMITH
who has been city manager at Garden City, Kansas, was named district manager for the group in Western Kansas by Commonwealth Theatres, Inc.

GEORGE V. LYNCH
head film buyer for Schine Theatres marked his 20th anniversary with the concern.

Birthday Greetings

R. E. Archibald
James E. Ayers
John J. Baker
P. O. Boone
Roger Burby
H. W. Burris
Max Cadwalader
Leslie Campbell
Robert C. Cannom
Dave L. Cantor
L. V. Collins
R. P. Couger
Burton J. Coughan
William Dabb
Jack C. Day
Hermann Egnoff
J. D. Ensminger
Sidney A. Falk
Nicholas Feenan
Germain German
Francis Goch
Don Glover
David Goeritz
Benjamin Gold
Jack Goldman
Sherman L. Hart
Harry R. Himes
Nat Holt
Charlie Holts
Jack Howe
Emery W. Johnson
W. Lee Johnson
William Kays
Frank V. King
Saul Korman
C. T. Kraegel
Edward W. Krauf
A. H. Lawler

Michael J. Lombardi
J. R. Long
Neton D. McCollom
Andrew J. McCollom
George H. Mackenna
Orestes J. Macris
E. R. Millican
Albert R. Nyers
Weldon Paine
Russell E. Payse
Barnes E. Perdue
Meyer Phillips
Paul S. Purdy
E. A. Ramboon
Cary A. Reeves
Doris L. Rex
Edward L. Rogers
David R. Sablosky
Nat Salander
Willard L. Sides
Ed Segal
David Silverman
Jim Simmons
Mortimer E. Sperling
Noyes C. Starr
Jack Stuckstorf
Harry Sweet
Kenneth O. Sweet
Carson S. Troyer
George E. Van Buskirk
Lawrence P. Weaver
Al Weiss, Jr.
Heinrich Wertz
Edna Williams
James T. Willis
Charles Winchell
Harry N. Witty
George E. Yost

NAT RUBIN
joins the Affiliated Theatre Circuit as manager of the group's Frolic Theatre in Phila- delphia, Pa., replacing CY COHEN, who has resigned.

DON HARPOLE
manager of the Dipson-Basil's Riviera, North Tonawanda, has been shifted to the Bailey in Buffalo, replacing EDWARD WISE, who has resigned to become a teacher. The Riviera post goes to CARL COBURNUS, who was assistant manager.

CARL NIESSE
general manager of Olson Enterprises, including the operation of the Vogue, Ritz, St. Clair, Oriental and Uptown neighborhood houses, has resigned to devote his time exclusively to the operation of the Vogue, which he owns. CHARLES OLSON, operator of the Lyric, takes active management with the inclusion of the Apollo, to open in June.

JOHN B. TUCKER
leaves Schine's Monroe Theatre in Rochester, N. Y., moves to Postoria, Ohio. He is replaced by CLAYTON S. CORNELL of the Rialto in East Rochester and in that theatre goes BILL BRIMMER, moving from the Madison.

JOE DEACON
leaves Schine's West End to manage the Dixie, which house has formerly been skipped by BUDDY FREEMAN, resigned. TED WHITCOMB comes from Amsterdam, N. Y., to the West End.

HARRY ROCKWITZ
assistant manager of the State in Amsterdam, N. Y., takes a similar post at the Liberty and City Manager BUD SILVER- MAN will run the Madison.

HIKAM A. MEEKS
is now the city manager for Malco Theatres, Inc., in Morrilton, Arkansas, headquartering at the Rialto Theatre. He came over from the Fulton Theatre in Kentucky.

JOE MYERS
manager of Regal Films in Calgary, Canada, is now replaced by HARRY PHIL- LIPS of Winnipeg.

W. J. BILL LONG
who has managed the Rialto Theatre in Edmonton since its opening in 1925 has left for Vancouver to manage a new downtown theatre.

TIPPY HARRISON
for 20 years general manager of the Goodman-Harrison Circuit is retiring from showbusiness to devote his time to a printing establishment.

WALTER ROONEY
was promoted to manage the Hart Theatre in Wilkes Barre, Pa., succeeding BILL KEATING, who is associate manager, with BILL ROBERTS at the Shawnee in Plymouth, Pa.
MOTION PICTURE HERALD
May 11, 1940

[THE PREFERRED INDEX CON'D]

(Continued from preceding page)

Lambeth Walk, Com. ... MGM
Land of the Sun, Gem, West ... \d, \d, \d
Lazy Eyes, Mel ... UA
Laugh It Off, 402e, Mel ... Univ
Law of the Pampas, 3925, West ... \d, \d, \d
Law of the Texas, West ... \d, \d, \d
Legends of Last Flyers, 403d, Mel ... Univ
Looking at the Moon, Mel ... MGM
Lopolis De Do It, Com ... Foreign
Life of Gypsies Verdi, Mel ... Foreign
Life of Knute Rockne, 3910, Mel ... WB
Light of the Western Stars, 3931, West, Para
Lights Out in Europe, Documentary, Foreign
Light That Failed, The, 3921, Mel ... Para
Lillian Russell, 403e, Mel ... 20th-Fox
Lis He Wils, Mel ... UA
Little Accident, 4018, Com ... Univ
Little - Me, Mel ... MGM
Little Orli, 036, Com ... RKO
Little Old New York, 031, Mel ... 20th-Fox
Llano, 3913, West ... MGM
Lone Wolf Meets a Lady, Mel ... Col
Lone Wolf Strikes, 401d ... MGM
Lone Voyage Team, 3927, Mel ... 20th-Fox
Lost as the Western Front, Mel ... Foreign
Lost Squadron, 3918, Com ... Field
Lucille, Mus ... Foreign
Levee, Honor and Oh, Bigby, Mel ... Univ
Levity Partners, Com.-Mel ... RKO
Lucky Texas, West ... MGM

M

Mad Empress, This, 420, Mel ... WB
Main Street Lawyer, 905, Mel ... Univ
Man in Black, 3911, Mel ... MGM
Man from Dakota, 24, Mel ... Univ
Man from Oklahoma, West ... MGM
Man from Montreal, 403f, Mel ... RKO
Man in the Iron Mask, Mel ... GA
Man in the Street, 3918, Mel ... MGM
Man With Nine Lives, Mel ... Col
Marines Fly High, 318, Mel ... RKO
Marriage in Transit, 392b, Com ... 20th-Fox
Married and I Love, 414, Mel ... MGM
Marshall, Mel ... MGM
Mary Pickford, Mel ... MGM
Marsiya ... Foreign
Mary Pickford, Mel ... MGM
Mars Attacks, Mel ... RKO
Mars Brothers “At the Circus,” 8, Com ... MGM
Mars Mystery, 402c, Mel ... RKO
Marty Dr Christian, 003, Mel ... RKO
Meady Home, West ... MGM
Me and Mrs. Jones, Mel ... RKO
Men with Steel Fences, Mel ... St.
Men Without Women, Mel ... MGM
Mexican Spitfire, 1918, Com ... RKO
Midas Touch, The, Mel ... MGM
Middle Watch, The, Com ... MGM
Midnight Limited, 3912, Mel ... MGM
Mikado, The, 4014, Mel ... MGM
Millionaires in Prison, Mel ... RKO
Million Dollar Kid, 3925, Com ... RKO
Mill on the Floss, Mel ... MGM
Miracle on Main Street, Mel ... Cine
Millie Dressel, Mel ... Foreign
Ming-ching, 028, Univ
Mr. Smith Goes to Washington, Com ... Cine
Mr. Washington Goes to Town, Mel ... \d, \d
Mossy to Burn, 917, Com ... Rep
Mankey Hate Man ... Foreign
Moral Stain, The, Mel ... WB
Murder in the Air, Mel ... WB
Mural on the Yukon, 3928, Mel ... MGM
Muscle in My Heart, Mel ... Cine
Murphy in the Big House, 3933, Mel ... Rep
My Buddy ... Mel ... Univ
My Favorite Wife, 032, Com ... RKO
My God, My God ... UA
My Son is Guilty, Mel ... Cine
My Son, My Son, Mel ... UA
My Soul To Sell, Mel ... UA
Mystery in Swing, Mel ... St. R.
Mystery at Room 13, Mel ... RKO
Mystic, The, Mel ... MGM
My Wife’s Relatives, 016, Com ... Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel ... MGM
New Moon, Mel ... MGM

O

Nick Carter, Master Detective, 15, Mel, MGM
Night at Earl Carroll’s, Mus ... Para
Night at the Theatre, 3912, Mel ... PB
Night of a 1000 Kisses, 3929, Com ... RKO
Night Shadow, 3937, Mel ... \d, \d, \d
North Star, Mel ... MGM
Northwest Mounted Police, Mel ... RKO

P

On Your Toes, 433, Mel ... FN
One Came Home, Mel ... MGM
One Hour to Live, 4018, Mel ... RKO
One Night in Paris, Mel ... Foreign
One Rosetti, Mel ... MGM
One of the Boys, Mel ... RKO
One Million B.C., Mel ... MGM
One Wild Night, Mel ... 20th-Fox
On Their Own, 414, Mel ... 20th-Fox
On the Night of the Fire, Mel ... Foreign
Opened By Mistake, Mel ... Para
Our Neighbor—The Carpenters, Mel ... MGM
Our Town, Mel ... UA
Outpost of the Selling, Mel ... Col
Our Thieves, 3924, Mel ... RKO
Overland Mail, 3917, West ... MGM
Over the Moon, Mel, (C) ... UA

Q

Queen of Destiny, 401, Mel, (C) ... RKO
Queen of the Mystic, Mel ... RKO
Queen of the Yukon, Mel ... MGM

R

Raffles, Mel ... UA
Rosalba, Mel ... Thea, Mel ... 20th-Fox
Romeo and Juliet, 924, Mel ... Rep
Romeo and Juliet, West, Mel ... RKO
Rosa, 352, Mel ... MGM
Return of Dr. X, Mel ... FN
Return of Frank James, Mel ... 20th-Fox
Return of Wild Bill, Mel ... Col

S

Sabatoga, 913, Mel ... UA
Safari, Mel ... Para
Sagas of Death Valley, 902, West ... Rep
Sapphire and Steel, 3922, Mel ... RKO
Sailor’s Double Trouble, 3922, Mel ... RKO
Sailors Strikes Back, 3918, Mel ... RKO
Saints Take Over, The, Mel ... RKO
Sandy Is a Lady, Mel ... Foreign
Santa Fe Marshal, 3908, West ... Para
Santa Fe Stompede, 813, Mel ... Rep
Saphira, 3917, Mel ... MGM
Saturday’s Children, Com.-Mel ... MGM
Scandal sheet, Mel ... Col
Scatterbrush, Com ... RKO
Secret Four, The, 59, Mel ... MGM
Senator Calder, Mel ... RKO
Secrets of Dr. Kilmore, 12, Mel ... MGM
Sensation, The, Mel ... West
Seven Sinners, Com.-Mel ... MGM
Shipyard Sally, 016, Com ... 20th-Fox
Shooting High, 901, West ... Col
Shot Across the Gun, 3920, Mel ... Para
Showdown, 3907, West ... Para
Sighs and Whispers, Mel ... MGN
Sightings, Mel ... MGM
Silver Streak, Mel ... RKO
Simone, Mel ... Foreign
Silver Streak, Mel ... RKO
Simone, Mel ... Foreign
Silver Streak, Mel ... RKO
Simpsons, Mel ... MGM
Skeletum in Handekut, Mel ... Foreign
Sky Bandits, 3926, Mel ... MGM
Sky, Mel ... MGM
Slighlim Honorable, Mel ... UA
Smashing the Money Ring, Mel ... FN
Song of the Road, Mel, Com ... Foreign
Son of the Windmills, Mel ... Foreign
Songs of the Redman, Mel ... Foreign
Souls of the Sichuan, Mel ... Foreign
So This Is London, 403, Com ... MGM
South of the Blue Divide, Mel ... MGM
South of Pape Pape, Mel ... MGM
South to Karamo, Mel ... Foreign
Spanish Grain, Mel ... RKO
Spy for a Day, Com ... Foreign
Foreign Stunters, 3928, Mel ... Foreign
Stanley and Livingston, Mel ... MGM
Star Dust, 036, Mel ... 20th-Fox
Starkweather, Mel ... 20th-Fox
Still Water, Mel ... Foreign
Stock, Luck and Love, 009, Mel ... 20th-Fox
Storm Corner, 3923, Mel ... RKO
Stranger from Toast, The, West, Col ... Street of Memories, Mel ... Foreign
Strike Up the Band, Com.-Com ... MGM
Student Nurse, Mel ... WB
Strong Man, Mel ... RKO
Sue for Lifel, Mel ... MGM
Sundown, Mel ... RKO
Swanee River, 617, Com ... (C)
Swift Justice, Mel ... Producers
Swiss Family Robinson, 619, Mel ... MGM

T

Taming of the West, Mel ... RKO
Tear Gas Squad, Mel ... WB
Teddy, The, Mel ... MGM
Texas, Mel ... Foreign
Texas Rangers, Mel ... Rep
Texas Renegades, West ... Producers
That’s Right, You’re Wrong, 411, Mel ... RKO
They Can Live, Mel ... MGM
They Drive by Night, Mel ... Foreign
They Drive by Night, Mel ... Foreign
They Shall Have Music, Mel ... UA

U

U-Boat 29, Mel ... Moral
Ultrasound, Mel ... Foreign
Under-Pup, The, 4116, Mel ... Univ
Underwater, Mel ... Para

V

Vengeance of the Deer, Mel ... Foreign
Vigil in the Night, 007, Mel ... RKO
Villagers Still Pursued Her, Com. ... RKO
Village Barn Dames, 016, Mus.-Com ... Virginia City, 454, Mel ... WB
Vivace Clee Kiss, 629, Mel ... 20th-Fox

W

Wagon Westward, Mel ... Rep
Wall Street Cowboy, 3937, Mel ... Rep
Waterfront Bride, 37, Mel ... MGM
Way of All Fiends, Mel ... Para
We Are Not Alone, 419, Mel ... FN
Westbound Stage, 382, Mel ... MGM
Westerner, The, Mel ... MGM
West of Abilene, West ... Col
West of Custom City, 4018, Mel ... Univ
West of the Divide, West ... MGM
What a Life, Mel ... MGM
When Tomorrow Comes, 3931, Com ... MGM
Wild Horse Range, West ... MGM
Winter Carnival, West ... MGM
Witness Vanishes, The, 4027, Mel ... Univ
Wolf of New York, 910, Mel ... Rep
Women, The, 1, Com.-Mel ... MGM
Women in War, Mel ... RKO
Women Without Names, 3925, Mel ... Para

Y

You Can’t Feed Your Wife, Com ... RKO
Young As You Feel, 392, Com ... 20th-Fox
Young People, The, Com ... 20th-Fox
You Ain’t Seen Nothing Yet, Mel ... RKO
You’re Not So Tough, Mel ... Yule
Yukon Flight, 3916, Mel ... Mono

Z

Zanuck, Mel ... Univ.
Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (§) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time in Hollywood are the official figures announced by the home offices of the distributing companies. When a production is reviewed in Hollywood, the running time is an officially given by the West Coast office of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

### COLUMBIA

**Title** | **Star** | **Running Time** | **Rel. Date** | **Minutes Reviewed**
---|---|---|---|---
Amazinc Mr. Williams, The (G) | Joan Blondell-Maltey Douglas-Davy. | Nov. 22, 49 | 39 Min. | 23,79
Bewitch Our Babies (G) | Janice Boreau-Bertoni. | Dec. 28, 49 | 65 Min. | 23,79
Blazing Six Shooters (G) | Charles Starrett-Iris Meredith. | Apr. 14, 49 | 59 Min. | 23,79
Blessed Are the Meek (G) | Karen Morley-John Forsythe. | Apr. 21, 49 | 60 Min. | 23,79
Bullets for Boutons (G) | Charles Starrett-Lorna Gray. | Dec. 21, 49 | 60 Min. | 23,79
Calling the Roll (G) | Red Grimes-Ann Dvorak. | Nov. 10, 49 | 60 Min. | 23,79
D.N.A. (G) | Janice Rule-Samuel H. Talbot. | July 11, 49 | 60 Min. | 23,79
Frightened at Large (G) | Jack Holt-Patricia Elliott. | June 30, 49 | 60 Min. | 23,79
Golden Boy (G) | Nelson Eddy-Joan Leslie. | Oct. 29, 49 | 60 Min. | 23,79
Gloom (G) | Joseph Octavio-Mara Lane. | Nov. 18, 49 | 60 Min. | 23,79
Happy Endings (G) | Charles Starrett-Lorna Gray. | Nov. 23, 49 | 60 Min. | 23,79
Miracle on Main Street (G) | Marge W. Abie-L. Talmot. | Dec. 20, 49 | 60 Min. | 23,79
My Heart's Desire (G) | Jean Arthur-Fred MacMurray. | Dec. 1, 49 | 60 Min. | 23,79
Outpost of the Mounted (G) | Charles Starrett-Iris Meredith. | Dec. 21, 49 | 60 Min. | 23,79
Three Wise Men (G) | Charles Starrett-Lorna Gray. | Nov. 12, 49 | 60 Min. | 23,79

**The Release Chart--Cont'd**

### FIRST NATIONAL

**Title** | **Star** | **Running Time** | **Rel. Date** | **Minutes Reviewed**
---|---|---|---|---
Beg and Be Wicked (G) | Jean Drew-Lucille Wahlford. | Jan. 16, 40 | 60 Min. | 23,79
Broken Arrow (G) | William Boyd-Chita. | Aug. 28, 40 | 60 Min. | 23,79
Come and Get It (G) | Gail Patrick. | Mar. 14, 40 | 60 Min. | 23,79
Father of the Bride (G) | Roscoe Arbuckle-Louise Campbell. | Feb. 17, 40 | 60 Min. | 23,79
Ghost Comes Home, The (G) | Frank Morgan-Jill Burns. | Mar. 27, 40 | 60 Min. | 23,79

### METRO-GOLDWYN-MAYER

**Title** | **Star** | **Running Time** | **Rel. Date** | **Minutes Reviewed**
---|---|---|---|---
A Woman Was Beautiful (G) | Karin Booth-Elsie Cook. | June 14, 40 | 60 Min. | 23,79
Another Thin Man (G) | Janet MacDonald-William Powell. | Dec. 18, 40 | 60 Min. | 23,79
Babes on a Budget (G) | William Tabbert-Dorothy Jordan. | June 28, 40 | 60 Min. | 23,79
 билет на Метро-Голдвин Мейер
**THE RELEASE CHART—CONTD.**

**TWENTIETH CENTURY-FOX**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barbecue (G)</td>
<td>B. R. Murray, I. F. Frank, H. B. Watson</td>
<td>11/27/38</td>
<td>80 mins</td>
</tr>
<tr>
<td>Blue Bird (G)</td>
<td>Shirley Temple, B. Brown</td>
<td>3/25/39</td>
<td>77 mins</td>
</tr>
<tr>
<td>Queen of Destiny (G)</td>
<td>A. Madeleine, G. Withers, R. Barkley</td>
<td>12/25/38</td>
<td>65 mins</td>
</tr>
<tr>
<td>Island (G)</td>
<td>S. Toler, R. Moore, L. Van Dyke</td>
<td>1/25/39</td>
<td>72 mins</td>
</tr>
<tr>
<td>Charlie Chan at Treasure Island (G)</td>
<td>R. S. Johnson, L. Venable</td>
<td>12/27/38</td>
<td>72 mins</td>
</tr>
<tr>
<td>First Blush and Two (G)</td>
<td>L. B. Davis, H. Williams</td>
<td>7/27/39</td>
<td>72 mins</td>
</tr>
<tr>
<td>Groom of the Ghosts (G)</td>
<td>H. D. Williams, B. Reynolds</td>
<td>8/4/39</td>
<td>80 mins</td>
</tr>
<tr>
<td>Groom of the Ghosts (reissue)</td>
<td>H. D. Williams, B. Reynolds</td>
<td>10/1/39</td>
<td>80 mins</td>
</tr>
<tr>
<td>Happiness (G)</td>
<td>B. Johnson, L. Venable, J. Forrest</td>
<td>3/15/39</td>
<td>72 mins</td>
</tr>
<tr>
<td>Home for Tuesday (G)</td>
<td>B. O. Leonard, H. M. Hale</td>
<td>11/1/38</td>
<td>67 mins</td>
</tr>
<tr>
<td>House with a Barred Wire</td>
<td>J. Rogers, L. Gordon</td>
<td>10/1/38</td>
<td>72 mins</td>
</tr>
<tr>
<td>It Happened One Night (G)</td>
<td>A. Arbus, B. O'Hara, L. Venable</td>
<td>12/20/33</td>
<td>72 mins</td>
</tr>
<tr>
<td>Hollywood Cavalcade (G)</td>
<td>B. Rooney, D. Dewayne</td>
<td>7/27/39</td>
<td>72 mins</td>
</tr>
<tr>
<td>It Happens Every Thursday (G)</td>
<td>H. D. Williams, B. Reynolds</td>
<td>10/1/39</td>
<td>80 mins</td>
</tr>
<tr>
<td>In the Cuckoo's Nest</td>
<td>L. Van Dyke, J. Sabar</td>
<td>8/4/39</td>
<td>72 mins</td>
</tr>
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**UNITED ARTISTS**

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</tr>
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<tbody>
<tr>
<td>A Boy's First Love (G)</td>
<td>J. C. Lake, M. C. O'Shea, V. H. K patterson</td>
<td>12/25/33</td>
<td>72 mins</td>
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</table>

**UNIVERSAL-INTERNATIONAL**

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<tbody>
<tr>
<td>My Man (G)</td>
<td>J. C. Lake, M. C. O'Shea, V. H. K Patterson</td>
<td>12/25/33</td>
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### Coming Attractions

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<tr>
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<th>Running Time</th>
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<th>Minutes Reviewed</th>
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<tbody>
<tr>
<td>Foreign Correspondent</td>
<td>Joel McCrea- Larisa Day</td>
<td>(See &quot;in the Cutting Room&quot;)</td>
<td>July 29, 39</td>
<td>24, 39</td>
</tr>
<tr>
<td>Long Voyage Home</td>
<td>Herbert Marshall-R. Bennett</td>
<td>(See &quot;in the Cutting Room&quot;)</td>
<td>July 29, 39</td>
<td>24, 39</td>
</tr>
<tr>
<td>The Two</td>
<td>Frank Grimes-Marta Scott-Wm. Haines-W. Lawso</td>
<td>(See &quot;in the Cutting Room&quot;)</td>
<td>May 4, 40</td>
<td>24, 40</td>
</tr>
<tr>
<td>Trefoil of Badad</td>
<td>Victor McAuley- C. Vokes</td>
<td>July 16, 40</td>
<td>85, May 4, 40</td>
<td></td>
</tr>
<tr>
<td>Turnabout (A)</td>
<td>Carla Landis-John Hubbard-Alice McGehee-Wm. Garper-Mary Astor</td>
<td>July 17, 40</td>
<td>85, May 4, 40</td>
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</tr>
<tr>
<td>Westerner, The</td>
<td>Gary Cooper-Paris Denvaw-Fred Stone-Lillian Bindl</td>
<td>(See &quot;in the Cutting Room&quot;)</td>
<td>Feb. 16, 40</td>
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### UNIVERSAL

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<th>Date</th>
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<tbody>
<tr>
<td>All Quiet on the Western Front (re-issue) (G) 4073</td>
<td></td>
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<tr>
<td>Lew Ayres-Blind Duvvans-Sept. 29, 39</td>
<td></td>
<td>93, Apr. 26, 30</td>
<td></td>
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<tr>
<td>Big Guy, The (G) 4018</td>
<td>Victor McLaglen-Jackie Cooper- Nov. 24, 39</td>
<td>78, Dec. 2, 39</td>
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<tr>
<td>Black Friday (G) 4046</td>
<td>Boris Kortef-Bela Lugosi</td>
<td>Apr. 12, 40</td>
<td>76, Mar. 24, 40</td>
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<tr>
<td>Call a Messenger (G) 4020</td>
<td>Billy Hale-Hurtz Hall-Marry Carlisle-Larry Crabbe</td>
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<tr>
<td>Charlie McCarthy, Detective (G) 4001</td>
<td>E. Bieber-Ch. McCarthy</td>
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<tr>
<td>Chip of the Flying &quot;W&quot; (G) 4000</td>
<td>Johnny Mack Brown-Bob Baker</td>
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<tr>
<td>Danger on Wheels 4005</td>
<td>R. Afters-Afters-P. Morson</td>
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<tr>
<td>Desperate Trails, The 4005</td>
<td>Johnny Mack Brown-Bob Baker</td>
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<tr>
<td>Destiny Rides Again (A) 4002</td>
<td>Marjorie Dierich-Jas. Stewart</td>
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<tr>
<td>Double Alibi (G) 4034</td>
<td>Wayne Morris-Margaret Lindsay</td>
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<tr>
<td>Enemy Agent (G) 4033</td>
<td>Richard Cromwell-Helen Vinson</td>
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<tr>
<td>Fire Love 0002</td>
<td>Deanna Durbin-Helen Parrish</td>
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<tr>
<td>Framed (G) 4055</td>
<td>Constance Moore-C. Allen</td>
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<tr>
<td>Great Green Hill (G) 4041</td>
<td>Douglas Fairbanks, Jr.</td>
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<tr>
<td>Half a Sinner (G) 4040</td>
<td>Angelina Landi-George Brent</td>
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<tr>
<td>Hawaiians Night 4024</td>
<td>John Duvall-M. Greer-C. Morris</td>
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<tr>
<td>Here for a Day 4003</td>
<td>Charles Grapewin-Arlene Felker</td>
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<tr>
<td>Honeymoon (G) 4008</td>
<td>Edmund Lowe-Mary Astor</td>
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<tr>
<td>If I Had My Way (G) 4013</td>
<td>Vincent Price-Margaret Lindsay</td>
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<tr>
<td>Invisible Man Returns (G) 4009</td>
<td>Vincent Price-C. Edmond- A. Hunsiker</td>
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<tr>
<td>Laugh It Off (G) 4026</td>
<td>C. Moore-J. Dohn-E. Kennedy</td>
<td>Dec. 17, 40</td>
<td>65, Dec. 50</td>
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<tr>
<td>Lead of Last Flyers (G) 4053</td>
<td>R. Aitken-D. Astin-N. Neale</td>
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<tr>
<td>Little Assistant (G) 4019</td>
<td>Baby Sandy-K. Hugh Herbert</td>
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<tr>
<td>Lone Ranger Frontier 4055</td>
<td>Johnny Mack Brown-Bob Baker</td>
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<tr>
<td>One Hour to Live (G) 4030</td>
<td>C. Dillink-D. Nelson-L. Bell</td>
<td>Nov. 3, 40</td>
<td>59, Nov. 11, 40</td>
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<tr>
<td>Riders of Paso Basin 4002</td>
<td>Johnny Mack Brown-Bob Baker</td>
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<td>Ride High (G) 4014</td>
<td>Beryl Gillett-B. Ruth Shatene</td>
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<td>Shalako (G) 4047</td>
<td>Victor McLaglen-Robert Cole-Henry Moore</td>
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<td>12.40, 29, 39</td>
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<td>Town of London (G) 4012</td>
<td>B. Rathbone-D. Beresford</td>
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<td>When Tomorrow Comes (G) 4003</td>
<td>Irene Dunne-Charles Boyer</td>
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<td>West of Carson City (G) 4051</td>
<td>Johnny Mack Brown-Bob Baker</td>
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### Warner Brothers-Frister National

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<td>Destry Rides Again (A) 4002</td>
<td>Marjorie Dierich-Jas. Stewart</td>
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<td>Laugh It Off (G) 4026</td>
<td>C. Moore-J. Dohn-E. Kennedy</td>
<td>Dec. 17, 40</td>
<td>65, Dec. 50</td>
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<td>Lead of Last Flyers (G) 4053</td>
<td>R. Aitken-D. Astin-N. Neale</td>
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<td>One Hour to Live (G) 4030</td>
<td>C. Dillink-D. Nelson-L. Bell</td>
<td>Nov. 3, 40</td>
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Ten cents per word; money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

THEATRES

THE SOUTH. FACTORIES, CHEAP POWER. The greatest opportunities in the motion picture business are here. Let us promote a theatre for you in this glorious land. FRANK DOWLER COMPANY, Chattanooga, Tenn.

THEATRE AND EQUIPMENT FOR SALE REASONBLE. THEATRE & EQUIPMENT, Draper, Utah.

FOR SALE OR LEASE, MODERN NEIGHBOR- hood theatre, central New York. Real opportunity for small investment. BOX 1276, MOTION PICTURE HERALD.

WANTED, ESTABLISHED MOTION PICTURE theatre. Write FRANCIS GALL, Lilly, Pa.

USED GENERAL EQUIPMENT

ROADSHOWMEN—35MM SOUND PROJECTORS at sacrifice prices. $159.50 boxed complete outfit slightly showworn. Four remaining, cash only. S.O.S. CINEMA SUPPLY CORP., New York.

SOME THEATRE CAN USE YOUR OLD equipment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD Rockefeller Center, New York.

WILL SELL 100 OPERA CHAIRS and complete booth equipment for balance due on unpaid notes. MOVIE SUPPLY CO., 128 S. Wabash, Chicago.

RECONDITIONED BLOWERS, WASHERS, VARIABLE speed pulleys, gaskets. CONDITIONÉDAIRE, Box 538, Atlanta, Ga.


RECONDITIONED, MODERN THEATRE EQUIPMENT complete $500. GARDEN THEATRE, Gary, S. D.

CLOSING OUT STOCK OF THEATRE EQUIP- ment so as to devote our entire time to the manufacture of sound equipment. Simplex projectors, rebuilt, 16" magazines, Midgeta, refinishing like new, $159 pair; Peerless, low internal lamps with 10" reflectors, just like new, $149 pair; new rectifiers, 30 amps, $139.50 pair; used rectifiers, 50 amps, $115 each; new 15 amp., G.E. tubes, 65.60 each; Powers projectors complete, $33 up; RCA sound equipment, with 3 heads, amplifier, horn and speaker, $160; 2 S.O.S. 35mm portable sound projectors with amplifier, speaker, cables, etc., complete, $250 pair; 16 think high panel body trailer, 1 new RCA High-Fidelity amplifier, $95; Minitgraph, Simplex and Powers projectors, moter generators, used soundheads, nearly all kinds and other theatre equipment parts, at extremely low prices. Write for list. LIMA THEATRE EQUIP- MENT CO., 585 S. Main St., Lima, O.

NEW GENERAL EQUIPMENT

TWELFTH ANNIVERSARY SALE—16" ELECTRIC circuit, $8.95; microphone, amplifier, loudspeaker combination, $93.50; 2000' aluminum reels, $1.57; sound screens, 19' x 12'; Bausch & Lomb lenses, $6.95. All brand new from our Jubilee Catalog. S.O.S. CINEMA SUPPLY CORP., New York.


NEW BLOWERS, WASHERS, VARIABLE speed pulleys, wholesale. SOUTHERN AIR, 141 Walton, Atlanta, Ga.

$10 MONTHLY PUTS THE LATEST ELECTRIC ticket register in your box office—3 years to pay. Write S.O.S. CINEMA SUPPLY CORP., New York.

BUY AIR-CONDITIONING NOW—PAY LATER from extra earnings this summer. Write for bulletin on blowers, motors, coolers, washers, diffusers, grilles, shutters. S.O.S. CINEMA SUPPLY CORP., New York.

HELP WANTED

OPERATORS AND MANAGERS, MOVIE CIR- cuits. No. 519 State Theatre, Pittsburgh, Pa. or P. 0. B. 100, Memphis, Tn.

PRINTING SERVICE


$1 EACH—250 LETTERHEADS, ENVELOPES, statements. STUMPRINT, South Whitley, Ind.

POSITIONS WANTED

THEATRE MANAGER, REAL SHOWMAN, pub- licity and community builder. Can increase business anywhere. All offers considered. Write, wire, phone now. HARRY LEE MOLLER, Salisbury, Maryland.

BOOKS

MOTION PICTURE SOUND ENGINEERING—$47 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its ar- rangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studio in Hollywood. It is indispensable to everyone working with sound equipment. Price, $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 56 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUE BOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Blue Book of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

1940 EDITION OF FAME EDITED BY TERRY Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide to box office champions. Send your order today with check or money order for $1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accu- rate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

FREESHOP C. J. OBRIEN, INC. NEW YORK, N. Y.
THEY TAKE THEM ALL IN THEIR STRIDE

DIFFICULT, unusual, routine—no matter what the shot requires, one of the three Eastman negative films will more than fill the bill. Special ability backed by unvarying uniformity has made them the mainstay of modern cameramen. Eastman Kodak Co., Rochester, N. Y.

J. E. BRULATOUR, INC., Distributors
Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
for all difficult shots

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS
Merchants—big and little—take every opportunity to tie up their business with motion pictures and stars. They like the flash...the glamour...the publicity and human interest of pictures and personalities because they sell merchandise.

You've got a big advantage over every merchant in town. You've got what it takes to begin with. Pictures...stars...personalities. They're your stock in trade.

Use them. Profit on their glamour...publicity...personalities. Make stills...posters...other accessories part of every selling campaign.

Hitch your wagon to the stars...your stars, through TRAILERS...LOBBY DISPLAYS...ACCESSORIES...that flame with life...color and seat-selling catch-lines about these very stars. That's what makes them the Best Ticket Sellers in the Business.
FEATURES REVIEWED
IN THIS ISSUE:
"Lillian Russell"
"Waterloo Bridge"
"La Conga Nights"
"Our Town"
"You Can't Fool Your Wife"
"Those Were the Days"
"Hidden Gold"
"Gaucho Serenade"
"Men Without Souls"
"An Angel from Texas"

1,250 COAST HOUSES AGREE TO CONCILIATION, MAJORS ACCEPT
FILMS AND PUBLIC TAKE BLOCK BOOKING FIGHT TO CONGRESS
SEARS, ROEBUCK TESTS PROFIT SHARING PLAN FOR EXHIBITORS

'BLITZKRIEG' PUTS U. S. FOREIGN FILM POLICIES ON DAILY BASIS
MAJORS SETTLE MORI SUIT AS U. S. OPENS FILM CONTRACTS PROBE

59 FROM UNIVERSAL NEXT SEASON
UA LISTS 22 AT 30 MILLIONS

VOL. 139, NO. 7
MAY 18, 1940
JOIN IN THE MAYPOLE DANCE!

"Miss Crawford and Mr. March
Are acting very arch!"

"Mr. Tracy, as Edison,
Is great box-office medicine!"

"It's gay to go upon a spree—
With Robert Taylor and Vivien Leigh."

"Hooray for Viv! Hooray
for Bob! 'Waterloo Bridge' is for
the mob!"

"Wally Beery, You're a dearie!"

THINK THIS OVER!

There is only ONE company that can
give you this MONTH OF STARS! They
all appear in May releases from M-G-M!

VIVIEN LEIGH
ROBERT TAYLOR
"WATERLOO BRIDGE"

SPENCER TRACY
"EDISON, THE MAN"

WALLACE BEEERY
"20 MULE TEAM"

JOAN CRAWFORD
FREDRIC MARCH
"SUSAN AND GOD"

—and they're all GREAT!
Hot News

CAGNEY! SHERIDAN! O'BRIEN!
Torrific!!!
TORRID ZONE

with ANDY (Hi'ya Buck!) DEVINE - HELEN VINSON
Directed by William Keighley • A NEW WARNER BROS. SUCCESS

This is the opening Strand, N. Y. announcement of the WORLD PREMIERE TODAY!
WARNERS have

EDW.G. ROBINSON BACK IN ACTION

SO

(Winchell’s preview flash)

... "GET OUT YOUR ORCHIDS FOR

'BROTHER ORCHID'

with

ANN SOTHERN

DONALD CRISP • HUMPHREY BOGART • RALPH BELLAMY

ALLEN JENKINS • Directed by LLOYD BACON

Screen Play by Earl Baldwin • Based on the Collier’s Magazine Story by Richard Connell • A Warner Bros.-First National Picture
Of all the motion pictures completed in the long history of the Warner Studio there has been none to compare with BETTE DAVIS and CHARLES BOYER in that champion of best-sellers 'ALL THIS, AND HEAVEN TOO'

This, Too, is from Warners
NEVER BEFORE SUCH EXCITEMENT BECAUSE NEVER BEFORE SUCH A PICTURE!

"Lillian Russell" Three-City World Premiere News!

PITTSBURGH—150,000 in giant turn-out! Police and National Guardsmen rope off entire length of 6th Street from Pennsylvania Avenue to river for opening at Harris-Alvin! Senator Theatre forced to open to accommodate clamoring thousands at same $1.10 scale! Fevered boxoffice stampede climaxes 72 hours of unprecedented civic excitement and celebration! Mile-long parade down "Avenue of Flags"! $100-a-plate "Diamond Jim Brady Banquet"! Three network broadcasts! Special airport ceremonies and Mayor's reception for stars Alice Faye, Edward Arnold! Nation-wide wire service news coverage blazons event to millions!

HOLLYWOOD—unprecedented press coverage attests news-importance and nation-wide interest in coast premiere at Grauman's Chinese! 400 important Hollywood correspondents blanketing nation augmented by key critics from every city in West! Excited throngs fill Hollywood Boule-

CLINTON, IOWA—100,000 crowd into town from miles around! Both Capitol and Rialto Theatres sold out ten days in advance at $1.50 and $1.10! Police reinforcements rushed from Davenport, Rock Island and Moline! State constabulary detour all highway traffic! Entire business section transformed into municipality of gay 90's with townspeople in costume! Block parties! Masquerades! Dances! Ceremonies! Wildly cheering throngs welcome stars Don Ameche, Cesar Romero, Arleen Whelan, Mary Healy arriving on Streamliner "Treasure Island's" initial run! Three Governors participate in official festivities! A red letter day for Clinton—flashed to the nation by correspondents, news photographers, broadcasters!
"BOURBON STRAIGHT"

TYCOONISH Time, which says it is a "newsmagazine," is doing some full-page institutional advertising in the metropo
topia press "in which the Editors of Time hope to give all the readers of this newspaper a clearer picture of the world
of newsgathering."

The specimen at hand presents a half-page half-tone of an
illustration photograph posed for the purpose of representing
a reporter of circa 1910 emerging from the swinging doors of
"Joe's," a saloon with gas lights in the window.

"A nose for news—and a stomach for whiskey" is the dis
play line.

The headline and the disquisition which follows purport to
depict the old-time reporter who "has passed to some private
and personal Nirvana of his own where every typewriter has
all its keys and a bottle waits at every four alarm fire."

Fresh young Time decides: "...since the days of the old
time reporter both men and minds have changed. The reporter
of today is a better man than his predecessor. He has to be.
He is better educated, better paid. Neither he nor his editor
can get away with the cheap sensationalism of yesterday's
Yellow Journalism—and neither of them insists on any special
license to get drunk. The reporter's passport today is respected
everywhere and he is expected to live up to the code of his
profession."

The advertising copy appears to have been done by some
agency expert who got his lore of the journalism of yesterday
from stage and screen and storybooks.

Competent knowledge would not have risked resort to color-
blind slurs about yellow journalism as typifying the newspapers
of yesteryear, charges that reporters of yesteryear were notable
mostly as alcoholics, that they were relatively illiterate.

That in terms of comparison and inference is what Time,
officially in paid space, has to say of the reporters and editors
who gave America a great dynamic daily press, the equal of
which the world had never seen before, and of which so sadly
little survives in today's patterned and routine journalism.

HAVING used the reporter of the spectacular yesterdays
for the purposes of quaint illustration and flamboyant
headline—"Nose for News and Stomach for Whiskey,"
Time's advertisement would pluck for itself the plumage of
what it deems its superior successor—"better man...better
educated, better paid". For it says, "...the Newsmagazine
has as grit for its weekly mill all that has been found out by
the world's good reporters. Sometimes these good reporters
are Time's own correspondents or legmen."

Of Time's own legmen all of those this observer has found
in action are from Vassar, Smith or Radcliffe. Indubitably
they have nice legs but, like too many of the reporters of today's
first-hand journalism, they tend to depend considerably on
telephone voices and other remote contacts.

That reporter who had the "stomach for whiskey" used his
own nose, his own legs, and wrote his own story, even if he
had to take a telegraph operator with him. He did not have to
worry about a typewriter with "all its keys" because he
could also do it long hand and, if need be, dictate to the wire,
complete with lead, narrative and inserts as required, and it
was no mere adjectival bulletin of the sort which commonly
nasses for "a story" today.

WITH no legs from Bryn Mawr or Vassar to aid him,
the old-time reporter, the customer for "Joe's Place",
collected his "color" along with the rest of the facts,
so his story read like it came from where it happened—because
it did.

That reporter, allegedly gone to Nirvana, used reporting
rather than formulae and, for instance, never had to resort to
such a cooky-cutter school of writing as that which aims at
implication of first hand intimacy by such phraseology as: "hot-
eyed Eugene ("Gooser") Cox," or "Mrs. Mary Teresa Norton
...buxom chairlady" or "Lenny (6 ft. 6 in.) Playwright Robert
Emmet Sherwood," "dormouse Edward Pountney," "Moon-
faceted David Rockefeller" (all specimens from Time of May 13—
see any issue). That's the kind of reporting that can be done
off a press service photograph.

"Hoteyed—lanky—dormouse—moon-faced"—are the ill-
grace notes of a rewrite man half a world away from his story
and trying to beguile the reader into feeling that he is get-
ting ringside bulletins.

Perhaps the success of the method justifies it—but the oppor-
tunity for that success would not have existed if the daily jour-
nalism of today did that superior job that Time proclaims.

The fact is that both superior reporters and superior pub-
lishers grow fewer and fewer, as newspapers become more and
more the organs of the department stores, as they lose to radio
advertising time and lottery devices of merchandising.

Personality, and with it character, has gone out of the pub-
lishing offices, off the editors' desk and in such fashion as
the papers indicate, into the "columns".

THE best reporting job that the newspapers of America
have seen for a long, long time has been turned in by
a columnist, Mr. Westbrook Pegler. The story which he
has been unfolding about the state of some of the internal
machinery of corrupt labour leadership, and about the nature
of some of its personnel, is rather more of a scoop, a feat of
reporting, than the more lauded performances of war cover-
age. It took no reporter to find the war, but it took a con-
considerable reporter to find the facts in the smelly picture cited.
Mr. Pegler was, incidentally, his own leg man, too, with no
hesitate about records and documents.

There are not enough of the likes of Mr. Pegler to go around,
so perhaps he just has to be syndicated.

The Pegler performance might be considered a certain sort
of challenge to at least eight publishers, eight managing
editors, eight city editors and any number of reporters in the
metropolitan district of New York, alone, and some part of
the story was and is in that once journalistically competent town
of Chicago, too. What kind of daily journalism let that one
sleep around—and who is following up now? There's a great
chance for that "better paid, better educated" journalism that
Time admires so much. And about Time, itself—there's
nothing in its franchise to prevent its printing a story its editors
never read in print ahead of it. They have typewriters with
all the keys on them.

Perhaps they ought to send over to "Joe's" for a bottle.

—Terry Ramsaye
This Week in the News

Sweetens “Grapes”

AFTER seeing the advance trailer on Fox’s “Grapes of Wrath,” last Friday, Franklin E. Ferguson, of the Whitney theatre in Hamden, Conn., concluded: “The world is full of enough trouble as it is.”

So when “Grapes” began its two-day run last Wednesday, at the Whitney, it had an “added” ending. The manager remembered that a recent Paramount newsreel also showed scenes similar in locale to those in the picture, but that the newsreel showed a “land boom in the Dust Bowl” with happy farmers returning home.

The new “Ferguson finish” began immediately after Twentieth Century-Fox’s “Grapes” faded out. On the screen were flashed the words: “Just a minute, Mr. Steinbeck, (‘Grapes’ author) and you, too, Mr. Ford (director).” It was then explained that “a new added, happy, encouraging, yet truthful ending” would be shown. After “a little put on the back,” it was given to the author and director, the trailer presented the newsreel report on present Dust Bowl conditions.

Patrons telephoned the theatre, it was reported, to find out when the picture went on “just so they could see the new ending,” as it was advertised in newspaper amusement pages.

Fire on Ickes Fees

EFFORTS of the U. S. Interior Department of Harold Ickes to exact heavy tolls from Hollywood producers for the privilege of setting up their cameras on “location” in the public domain appeared this week to be headed for Congressional investigation.

Acting on a resolution introduced April 24th by Senator Henry F. Ashurst (Dem., Ariz.), second ranking member, the Senate Public Lands Committee on Thursday, May 9th, voted to make a favorable report on the Ashurst proposal for an inquiry into the question of picture-making on the public lands.

It was indicated that the resolution would be brought up in the Senate for consideration at the earliest opportunity, and it was confidently forecast by Washington supporters that the probe, for which the Committee would be given an expense fund of $300,000, would be approved.

Following the issuance by the Interior Department of a schedule of fees, running up to $500 a day, to be exacted from Hollywood producers desiring to use the public lands as locales for their features, Senator Ashurst attacked Secretary Ickes, declaring that Mr. Ickes had exceeded his authority.

An indication of Senate support for his resolution was seen in the action taken a few days thereafter, when, at Mr. Ashurst’s prompting, it adopted an amendment to the Federal Security Agency appropriation bill prohibiting the Interior Department from imposing fees for the taking of pictures on public lands other than the National Parks which, by Congressional action, are under Interior control.

Shirley Quits

SHIRLEY TEMPLE has retired (at least temporarily) from the screen and a new champion Money Making Star will be selected this year by the nation’s exhibitors.

Although still leading all women performers Miss Temple dropped in 1939 from first place, where she had reigned for several years, to fifth in the Motion Picture Herald-Fame Money Makers poll. For $300,000 her contract, which had over a year to run, was bought up last week by Twentieth Century-Fox. Since 1934 the little star has grossed about $20,000,000 for the company.

Shirley’s mother announced that she felt her daughter had not enjoyed the life a girl of her age should and also that the studio was not selecting stories suitable to her daughter’s talents and appeal. A one-picture-a-year film contract would now be considered, according to Mrs. Temple.

Frank Orsatti, Hollywood talent agent, and also engaged in “Phonovision,” nickel-in-the-slot motion pictures, said that Shirley Temple would appear on network radio programs, beginning next fall, after she has enjoyed a vacation.” No personal appearances are planned.

TelevisionName Trouble

TELEVISION, like motion pictures in one period of development, is having “name trouble.” The film industry at one time wanted to find a better name for its product—photoplay and hundreds of others were suggested. But it’s still “movies.” Now television wants to change its name.

The motive behind the desire to change “television” to something else springs from the wish of the Radio Corporation and the radio industry in general to “tieup” television more closely with radio. RCA-NBC favors the name “radiovision,” first introduced by Lee De Forest. Another objection raised against “television” as a word is that it is “too long and inaccurate.” The New York Times is reviewing television programs under the heading “Telepictures in Review.” “Video” also is used.

Music Hall Records

NOW THAT the official gross receipts of “Rebecca’s” six weeks’ run at New York’s Music Hall have finally been computed, duly entered in the books and certified, it can be established, for the record, that while it was held for a sixth week, for the longest run at that theatre, exceeding “Snow White’s” five weeks, in 1938, “Snow White” still holds the record for gross admissions for one picture in one run at the Music Hall, as witness:

- **“SNOw White” vs. “REBECCA”**
  - 1st Week: $108,000 vs. $110,700
  - 2nd Week: $110,000 vs. $95,800
  - 3rd Week: $100,000 vs. $87,800
  - 4th Week: $111,000 vs. $86,700
  - 5th Week: $96,000 vs. $83,600
  - 6th Week: $97,900 vs. $67,900

  **TOTALS**: $557,000 vs. $532,500

- Figures (a) on “Snow White” from RKO
- Figures (b) on “Rebecca” from United Artists.

In four of the five weeks of the “Snow White” run the gross exceeded $100,000 and the second, third and fourth weeks’ totals exceeded that of the opening week.

Bonded Directors

SAMUEL BRONSTON, “Jimmy” Roosevelt’s co-producer of proposed features for United Artists release, on Tuesday laid before Hollywood the unique proposition of having directors put up bonds to ensure their finishing a picture assignment within the budget prescribed.

Leaders of the Screen Directors Guild showed immediate interest, although they were noncommittal, except for their observation that Mr. Bronston “might have something there.” James P. McGowan, oldtime director and now executive secretary of the Guild, said he would confer with Mr. Bronston to determine specifications of the plan.

Hollywood’s general reaction was that the plan would work only with producing directors, that is, those who, in addition to guiding work on a set, also carry on actual production activities.

Hollywood’s directors, for the most part, have long felt that they should have more voice in the formulation of production plans, and more to say in the final drafting of the script.

If directors post bonds guaranteeing not to exceed budgets, protection for them against excessive costs through cast conditions, delays in story drafting, fixed charges and the like, would have to be in their contracts, it was said.
London Recovery

CABLES arriving in New York Wednesday afternoon from London's Wardour Street film row reported that, despite the intensity of the European war situation, the motion picture industry here was operating comparatively normally. Cinemas over the week-end, following the Nazis' “blitzkrieg” into Holland and Belgium, suffered depleted audiences, but by midweek they were recovering, except the public wants. West End, where business remained virtually at a standstill.

Theatre closings were reported likely in the event of bombings.

Production resumed, and Two Cities Films Ltd., a British company, placed “Freedom” in work, on Wednesday, for RKO Radio, Mario Zampi producing, and Anthony Asquith directing.

The British Board of Trade, meanwhile, is making plans for legislation for reconstituting the British film business under the emergency.

In the United States, foreign film policies of American distributors were on a day-to-day basis as a result of the “total” war. See page 18.

Goldwyn-Gallup Poll

SAMUEL GOLDWYN, after his campaign of many years against double bills, believes that he has found a way to determine just what the public wants.

The press was summoned Wednesday morning to Mr. Goldwyn's suite in the towers of the Waldorf-Astoria to hear the announcement from the producer that Mr. Delma Gallup's American Institute of Public Opinion would conduct a nationwide poll on the question of “double features.”

Although Mr. Goldwyn said he “had offered to pay for the poll out of his own pocket,” Mr. Gallup decided that double billing of motion pictures was a question of sufficient public interest to warrant an Institute poll, which is supported solely by newspapers subscribing for the service.

Dr. Gallup said he believed that the industry-Department of Commerce figure of 85,000,000 weekly attendance was “substantially exaggerated.”

The motion picture poll will be conducted by the Institute's 1,110 investigators and perhaps as many as 30,000 persons will be questioned. It was emphasized that it was the cross-section and not the total number questioned that mattered in the question of accuracy in polls. It will take about two months to complete. The usual Gallup political poll is conducted in from ten days to two weeks.

Even the poll goes against his opinions, Mr. Goldwyn's mind is made up: “I am not going to change my policy.”

DAPERTMENTS

Editorial

This Week in Pictures

Page 7

The Hollywood Scene

Page 10

Managers' Round Table

Page 14

Release Chart

Page 17

Asides and Interludes

Page 21

Showmen's Reviews

Page 25

In the Courts

Page 29

Obituaries

Page 33

In the Newsreels

Page 37

What the Picture Did for Me

Page 41

In the Cutting Room

Page 45

Short Product on Broadway

Page 49

In British Studios

Page 53

The Bluebook School

Page 57

THE 1,250 INDEPENDENT exhibitors on the Pacific Coast agree to conciliation of differences with distributors

Page 12

CONGRESSMEN's flame-throwing questions singe proponents of Neely's anti-block booking bill at hearing

Page 14

SEARS, ROEBUCK will use giveaways at theatres for its 500 stores

Page 17

LIGHTNING war places U.S. foreign film policy on day-to-day basis

Page 18

FIFTY-NINE features in 1940-'41 from Universal

Page 19

THIRTEEN producers will make 22 features costing 30 millions, says United Artists

Page 23

FORTY televion stations and applicants await commercialization

Page 27

COOPERATE and gain concessions is war policy of British labor

Page 29

MAJORS settle New Jersey anti-trust case; U.S. investigates contracts

Page 33

EDISON the Man and 'Lillian Russell' are given send-off at premieres

Page 37

FORTY-FOUR attacks made on films in Congress in 16 years

Page 41

COMPARISON shows new Neely divorce bill showing more teeth than Arnold

Page 45

COLUMBIA sets 1940 conventions: MGM holds two more regions

Page 49

GUILD is organizing all press agents: U.S. probing Coast labor status

Page 53

No Vaudeville

EFFORTS of the American Guild of Variety Artists to begin a “bring-back-vaudeville” campaign, by a series of all-vaudeville shows Sundays in a New York theatre, have been dropped by the Guild, because, its officials charged this week, they were balked by the stagehands' and musicians' unions.

The plan, as suggested by the Guild several weeks ago, would have seen the use of at least one New York theatre, or near Broadway and heretofore used exclusively for films, for an all-star, all-vaudeville show, on “four or five” Sundays; the money to go to a “war chest” for the promotion of vaudeville. After these shows, and with the monies derived therefrom, the guild would have presented the circuits of the country with a special plan for use of vaudeville stages or other plans that would take over the company, or that there would be any top personnel changes. He said the company had money to continue production and other operations. Franchise holders purchased an additional $100,000 in stocks, he added, the money from these shows was to be for the vaudeville campaign only, the musicians and stagehands to donate their services gratis. It is reported they balked at the idea.

The American Vaudeville Guild, even after Wednesdays with circuit heads on a proposed union contract for all vaudeville players, was “still going ahead” with altered plans for vaudeville's revival.

Monogram's Position

MONOGRAM is in a favorable position, the management announced in Hollywood Friday, May 10th, and W. Ray Johnston, Monogram president, denied reports that the company was going to change its policy or that there would be any top personnel changes. He said the company had money to continue production and have other operations. Franchise holders purchased additional $100,000 in stocks, he added, the money from these shows was to be for the vaudeville campaign only, the musicians and stagehands to donate their services gratis. It is reported they balked at the idea.

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CONGRESSMEN’S flame-throwing questions singe proponents of Neely’s anti-block booking bill at hearing. Page 14

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FROM LOEW'S TO MGM. Members of the company’s theatre advertising and publicity department give a farewell dinner for Art Schmidt, who has been transferred to Howard Dietz’ department as publicity manager. Seated: May Levitan Stalow, Mr. Schmidt, Oscar Doob and Anna D. Elmer. Standing: Ben Serkowich, Ernest Emerling and Eddie Dowden.

AT KODAK PARK, above, John Hay Whitney and David O. Selznick, visiting Rochester to address a clinic bearing the title, “New Frontiers in the United States”, at the University, pose for pictures with executives of Eastman Kodak. In the customary order are A. F. Sulzer, Mr. Whitney, Edward P. Curtis, Mr. Selznick, and C. K. Flint.

RAMON AND GEORGES MEJAT, above and right, Movietone News cameramen in France continue to supply war film to the newsreel company although in the service of their country. Ramon, above, is interviewing the Duchess of Windsor, and Georges, right, is receiving the Croix de Guerre for conspicuous courage under fire.

SLOT MACHINE movies as shown by Phonovision are demonstrated for the press in New York by Frank Orsatti and Sam Sax, below, heads of the company which will manufacture and sell the machines to restaurants, hotels, clubs, cafés and other gathering places.

GERALD FREEMAN, above, managing director of the Anglo-American Film Company, Ltd., is in New York arranging American releases for British National product despite the news of the total war. He is accompanied by Conrad Veidt, British National star, who, at left, is demonstrating, on a cycle given him by Curry’s of London to help him beat the petrol rationing, to a demonstrator sent to teach him.
Above. Jesse L. Lasky, Jack L. Warner and Jack Warner, Jr., at the dinner given delegates to the Theatre Owners Conference by the Associated Motion Picture Producers.

Below left. Sam Levin and George Nasser, San Francisco exhibitors at the Conference. Below right. Robert H. Poole, executive director of the Conference, addresses delegates at the party given at the Twentieth Century-Fox studios.

C. C. PARKER, right, and Mrs. Parker, owners of the theatre bearing their name at Fontanelle, Iowa, were guests of honor at a dinner given them by business men and women of the town for their community services.

EXHIBITOR VISITORS TO NEW YORK

F. G. LEBEDOFF, below, Homewood theatre, Minneapolis, visits the RKO lounge.

FRANK H. SOLBEY, above, co-owner of theatres in Stellarton and Westville, Nova Scotia, and Mrs. Solbey are welcomed to the RKO exhibitors' lounge by H. M. Richey.

IN THE STUDIOS, left. Steve Broidy, Monogram exchange manager, and Ben Welansky, owner of Monogram Boston and Pittsburgh exchanges and the Welansky Theatres, Boston, with Ed Finney, Monogram producer, visit George Brent on the Warner lot.

WILLIAM LEVY, above, of the Heights, Minneapolis, and his son, David, rest between visits to the World's Fair.

WEST COAST CONFERENCE

AT THE Pacific Coast Conference of Independent Theatre Owners, which last week launched a conciliation plan for settling disputes involving distributors and the 1,250 independent theatres which it represents, are George Hunt and B. A. Stover, Oregon exhibitors; Gloria Jean and Joe Pasternak of Universal, and Fred Mercy, Jr., Washington exhibitor. [Story on pages 12 and 13.]
1,250 COAST THEATRES AGREE TO CONCILIATION ON BROAD PRINCIPLES

Distributors Agree to Cooperate in Operation of Machinery to Settle Disputes Set Up by Western Distributors

Machinery is virtually assured for the conciliation of differences among independent exhibitors and between them and distributors in the states of California, Nevada, Washington, Idaho, Oregon and Alaska, from one end of the Pacific to the other. This development was made certain last weekend by the action of 277 exhibitors, representing 1,250 theatres, at the first convention of the comparatively new Pacific Coast Conference of Independent Theatres held at the Hollywood Hotel at Los Angeles. It was further assured by statements from the majors of their willingness to participate. (Photos on page 11.)

The Conference is the consolidation of member organizations, the ITO of Southern California and Arizona, and similar groups in Northern California, Nevada, Washington, Northern Idaho and Alaska and Oregon.

Conciliation Is Basis

The Southern California ITO, under Robert H. Poole, has successfully arbitrated disputes the last two years. The same principle is being extended through the other Pacific States, with a new interpretation, given Monday night in Los Angeles by Mr. Poole: "The entire platform of principles expressing the ITO's aims will be a broad interpretation of the platform of conciliation." The conciliation program itself was explained in Motion Picture Herald, last week, on page 13. Mr. Poole, Monday, had been commissioned by the Conference's trustees to formulate an expression of aim.

Still undervalued, however, for public consumption, were all but one of 21 resolutions introduced at the first session. Those submitted at an early session was a resolution vigorously condemning double bills. Mr. Poole left Los Angeles Wednesday night by train for Washington to visit the organization's bill hearings before the House Interstate and Foreign Commerce Committee, where he was to represent the Conference and the ITO of Southern California and Arizona. Hugh Bruner, trustee, was to follow him Saturday. The action was introduced at a week-end trustee meeting.

It had been generally understood at the convention that the plan under consideration would send Mr. Poole and one member from each state unit to the Neely hearings to put the 277 independent owners of the 1,250 theatres on record against the passage of the bill. This would have resulted in the back of single block of independent expression over voted against block booking legislation.

Sales Managers To Cooperate

The convention brought out that the distributors were willing to cooperate with the independents on their extended conciliation, Robert H. Poole, executive secretary, announcing at the opening session that general sales managers of all distributor companies had agreed to conciliation.

Late in the week, it was announced that L. O. Lukas, chairman of the organization's committee on dual bills, would tour the country to establish contact with other exhibitor organizations and Parent-Teachers' organizations, to eliminate double features.

Mr. Poole, said, at the same time, that the1,250 exhibitors were careful to eliminate double practises, made at the convention, would be presented to distributors, shortly, "in a conciliatory manner."

The resolution against double bills was introduced by Mr. Lukas, who said:

"I have heard the theory advanced that double bills encourage independent production. What does that mean?—to encourage production of 'dealers', or Class D pictures? I spent many years with Pathé and First National Pictures, and we encouraged independent producers, but only in their efforts to make Class C, D, and E pictures. We never planned to make poor pictures, as is now done, to supply the second picture for a two feature program. . . ."

Cites Objections to Duals

Mr. Lukas declared long programs tired mind and body, curtailed attendance of adults as well as children. He said the doubling of features cheapened both, and caused the public to lose the sense of picture value. He said the doubling of a strong and weak picture lessened the value of the good picture, that an increased operating lengths, without increased operating revenue, harmed the exhibitor, and that the admission price was far beyond the average. He said, in conclusion, that the exhibitors' pleas for proper terms and playing time will become realized, and that the exhibitors' opportunities for making money will be greatly enhanced.

He related that he had succeeded in having a petition to stop single bills signed by every independent theatre owner in Seattle, but that an affiliated circuit had squashed the movement by refusing to cooperate.

In opening the convention, on last Wednesday, Mr. Poole emphasized the necessity for conciliation.

"Many things have happened," he said, "to bring this industry to a crisis, and we have had so many difficulties in every branch of the industry, that we have reached a saturation point. Generally, the shifting about from company to company, have strived to build up new records in their new affiliations, and, in doing so, have system of pernicious practices. Such a point has been reached that we believe they themselves would like to change these conditions."

"But," he continued, "if we changed these conditions suddenly, we would have a complete production catastrophe."

What the Pacific Coast Conference proposes, and we are doing it, is to provide a vehicle for calm, orderly procedure in bringing about changes that will benefit the entire industry. We desire to have an honest, constructive deal for everyone, including the little fellows. We propose to weld this industry's branches into a harmonious setup. We have set up a machine, through which harmonious progress can be achieved, fear of retaliation or anything else will be removed. We are under which exhibitors and distributors will have greater revenues, will be created, and the motion picture industry will go forward."

Speaks at Banquet

At a banquet given to the Conference members Wednesday night by the Association of Motion Picture Producers, Mr. Poole repeated his comments on conciliation, and pledged that the organization would strive for harmony among all industry personnel. His talk was in reply to one by Y. Frank Freeman, of Paramount, and president of the AMP, who noted the need of better relations. His talk was in reply to one by William Wanger of the Hollywood Trust of Motion Picture Producers, who, said Mr. Freeman, did not have the right outside interference, and that all elements should work together.

At the banquet Walter Wanger told the exhibitors that quality, rather than quantity, was the key word for production in the coming year. Charles Skouras, of Fox West Coast circuit, warned that quality pictures were dependent on exhibitor cooperation, meaning increased playing time and more playing time for percentage pictures, a wire from Harry Bracken, president of the National Theatre Owners Association of New York, was read, offering the Pacific Coast Conference the aid of his organization.

Goldwyn Lauds Move

At the Friday session of the convention, when the exhibitors decided against double bills and instructed its trustees, under Mr. Lukas, to draft methods of eliminating duals, they had before them the Association's president, Goldwyn, independent producer, urging the organization to "lead the way to restoring motion pictures to the popularity and importance they once had with the public."

"Your stand against double features," said Mr. Goldwyn, "will have a powerful effect in changing the course of the entire industry, as it faces its greatest crisis, in decreasing audiences and restricted markets abroad, making production of outstanding pictures virtually impossible unless exhibition conditions change. The production of quality pictures is vitally endangered by double features. The public is certainly in rebellion against the picture producer, exhibitor, and public do not want double features—why have them?"

Mr. Lukas, in his response, passed, motion picture companies could not afford "big" productions, and MGM for one would have to cut its production 25 per cent, William F. Rodgers, general sales manager of MGM, told the Thursday session. He said a majority of those favoring the Needy Bill do not have a dime to stake. Studios under such a law could not afford.
to experiment with series such as "The Hardy Family" and "Dr. Kildare." Mr. Rodgers asserted, "I spent more than at any time in the history of our company," he said, "to pare costs at this time is impossible."

Mr. Rodgers remarked that the many "secretary suits" eventually would affect exhibitors. He asked why the industry had been prevented from putting into effect its fair trade practice code, adopted by the National Allied States Association, and ruled illegal by the U. S. Department of Justice; he praised percentage deals to center better production, and emphasized the adjustment policy of his company, adding, however: "We don’t want anyone begging for adjustment—that is not good business."

Kuykendall Attacks Jealousies

Also speaking on Thursday, Edward Kuykendall, president of the Motion Picture Theatre Owners of America, deplored the lack of a national fair trade practice code, assailed the petty jealousies which have obstructed harmony, and urged the distributors’ contention that exhibitors had not shown enough interest in a fair practice code: pointing out that his organization had worked for such a code for five years.

Much of the problems of exhibitors would have disappeared if the distributors, earlier, had granted 25 percent cancellation clauses, Mr. Kuykendall said. Communities would have been given freer choice in motion pictures, and some sound films produced. He decried block booking and against block booking would have been eliminated, he indicated.

Mr. Kuykendall said he was disappointed at the refusal of the Justice Department to allow the writing of an industry fair practice code. He added: "I still insist that there is nothing to prevent distributors from writing into their contracts those essentials that could be of such tremendous benefit to exhibitors, and be of no harm to producer-distributor interests."

Assails Neely Bill

The exhibitor leader assailed the Neely bill: it would, he said, restrain production; it would increase the price of pictures to the exhibitor; and it is an undercover attempt at censorship. Theatre divesture, such as Senator Matthew Neely hopes to achieve through a second bill in Congress, and for which the Government is striving, by suit, would not particularly benefit the independents, he asserted, noting that the theaters now run by affiliated circuits in competition to the independent exhibitor, would still remain his competition; and that independent exhibitors, in many instances, that 100 per cent independent opposition is much tougher than so-called affiliated opposition.

Mr. Kuykendall told the Conference that admissions should be scaled according to picture; and that the present constant admission price, regardless of picture is "screwy." Mr. Kuykendall touched on many subjects. On clearance, he remarked that it was evident that powerful buyers, with distributor consent, has set up arbitrary clearance, harming smaller exhibitors. He declared that in the exhibition field, he asserted he did not always agree with those who claim the studios waste money. On pictures in slot machines, a development in which several companies are interested, and which will be one of the entertainment mediums of the year whose competition will be carefully chronicled by the small theatre owner, he said that if licentious pictures are used in these machines, the discredit will also fall on the small exhibitor. On growing use of non-theatrical pictures, he believed that the solution of the problem rested with the producer-distributors.

Contact with Civic Clubs

H. W. Brumm, Conference trustee, of Whittier, California, told the convention of the activities of independent exhibitors in maintaining contact with civic clubs and other organizations. Also, in passing upon the need for harmony between various parts of the industry, he remarked that he believed the distributors, as represented by Mr. Rodgers, and by Sidney R. Kent, president of Twentieth Century-Fox, were sincere, in their negotiations with the exhibitors, and especially in the formation of the fair trade practice code last year.

J. M. Horse, executive secretary of the Motion Picture Theatre Owners of Washington, related his experiences in winning over legislators in his state to the viewpoint of the motion picture industry, and, in so doing, averting legislation harmful to the exhibitors interests. He noted that at the 1939 session of the legislature, a two per cent tax was proposed, placing all tangible property, which would have included films and trailers. After a few sessions with legislators at the state Capitol, he succeeded in having the tax quashed, he said.

Assails Government Meddling

William Ripley, Conference trustee, from Washington, assailed meddling of Government in business. Harmony is the answer to Government threats, he indicated, adding that "The Government’s best way to establish some sort of regulation of our industry."

Other speakers, at various times during the convention, and at the AMPP banquet were presented by Louis B. Mayer, Maxine Gold, Jack Warner, and S. Charles Einfeld, of Warner Brothers; Jesse Lasky, independent producer, releasing through Warners; Morris Freedman, Museum of Modern Art; Warren Gold; John K. Hilliard, chairman of the Academy of Motion Picture Arts and Sciences Research Council Theatre Standardization Committee; Joseph Pasternak, Universal.

It was understood that among the resolutions passed in secret session were some against non-theatrical pictures, charging of a sound picture on a holdover, participation in exchange drives, demanding of percentage bookings in subsequent presentations, and increased prices for accessories and trailers.

Silver Pleads

For Showmanship

M. A. Silver, Warner Theatre zone manager, called for a rebirth of showmanship in the face of a threatened product shortage, at the annual spring meeting in Albany on Tuesday. Staffs of the 10 theatres in the district headed by C. A. Smakwitz were present.

Policies, bookings and exploitation plans for the summer were discussed. Mr. Silver suggested augmented selling campaigns on all summer features to maintain grosses. He said, "Let’s make the public more show-conscious by revising tried and true attention-getting stunts and ‘Back to Barnum Ballyho’." Strict economy in operations, selected shorts to avoid double bills as much as possible and drive for child attendance were also urged.

Those present included: Max Friedman, booking; Joseph Weinstein, short subject booker; J. P. Faughnan, contract manager; Jules Curley, advertising manager and the following theatre managers: A. M. Roy, Strand, Albany; William Tallman, Ritz, Albany; Al La Flame, Madison, Albany; Ed Selette, Albany; Leo Rosen, Troy; Sid Dommner, Lincoln, Troy; Jack Swartout, American, Troy; William Haynes, Stanley, Utica; Arnold Stoltz, Avon, Utica, and Jack Breslin, Utica.

A banquet meeting was held last week in the Buffalo district where Ralph Crabill is district manager.

Sound Films for Schools

Proposed in New York

Motion pictures have been recommended as a complement to textbooks by the Board of Superintendents of the New York City school system which suggested that sound films be shown in elementary, junior high and high school classrooms, beginning next September. The Board of Education is expected to approve the proposal.

The recommendations follow a five-year study. It has been found, according to Dr. Harold G. Campbell, Superintendent of Schools, that most schools have projectors and the necessary equipment and 16mm. films are too expensive, or not in use. Eventually it is planned for the school system to build up its own film library.

Lazarus Resigns from Allied

Henry Lazarus, president of Allied Theatre Owners of Louisiana, has resigned from that organization and has also severed his connections with the Allied States Association of Motion Picture Exhibitors.
Committeemen Riddle Neely Bill
Supporters at House Hearings

Club Representatives and
Myers Face Lengthy Grilling;
Allied Leader Urges Bill Be Viewed as a Whole

by FRANCIS L. BURT
in Washington

Proponents of the Neely anti-block booking bill, including civic and women's club representatives as well as Abram F. Myers, president of Allied States Association, were subjected to a heavy barrage of criticism and questioning by members of the House Committee on Interstate and Foreign Commerce as hearings proceeded on the bill before that committee this week.

The Representatives took turns at embarrassing witnesses who appeared in support of the bill with questions on the fact that they called its "loose language" and, in the case of at least one women's club representative, with implications that her organization had been made the tool of an "organized minority" and did not represent a spontaneous public sentiment. The standard arguments in support of the bill, built around the belief that it would "allow local community selection of pictures" and that under its protection exhibitors would not allow only pictures acceptable to their audiences, were special targets of Congressional attack.

Witnesses who had come prepared to make concise statements of their views and answers only dutifully questioning were subjected to lengthy grilling by the committee. After the first two days, Mr. Myers took the stand on Wednesday to urge the committee to consider the bill "as a whole" and unsuccessful to date, to regulate films by Federal legislation (see page 63.)

Only four other members—Representatives E. A. Kelly (Ill.) and L. H. Boren (Okla.), Democrats; and R. G. Avery (N. Y.) and Charles A. Wolverton (N. J.), Republicans—were present when, at 10 A.M., Chairman Clar- ence E. McInerney (N.H.) declared the hearing open. Within a short time, however, a dozen other members came in, but it was noticeable that while nearly all the Republicans were present, only about a half-dozen of the Democrats showed up on the opening day.

Leading off with what she apparently expected would be merely an opening statement on behalf of the National Committee for Legislation to Abolish Block Booking and Blind Selling of Motion Pictures, of which she is chairman, with more detailed testimony to be given upon her reappearance later as representative of the national Congress of Parents and Teachers, Mrs. Mary I. Bannerman of Washington found herself almost immediately the target of a barrage of questions by committee members.

Parries All Questions

Deftly sidestepping all questions having to do with details of industry practices, Mrs. Bannerman suggested such inquiries be directed at the exhibitors who would appear later.

Her statement was directed principally to an outline of the efforts which have been made over the last decade or more to obtain the enactment of block booking legislation which, she claimed, is supported by 81 national organizations.

Under present conditions, she explained, "the local community is at the mercy of distant Hollywood," which has "olierated" its right to select the entertainment to be shown within it.

The opening of the exhibition market to the independent producer under the bill would help restore competitive conditions, she asserted, adding that block booking and blind selling "are the basic pillars of the economic monopoly which the Big Eight producers enjoy."

Preseats Payne Fund Studies

Mrs. Bannerman, following long-established custom, presented the committee with a set of the Payne Fund studies on which proponents of the legislation have relied for much of their ammunition and, in line with the program charges of those reports, attacked the showing of "crime" pictures on children's programs or the "dualing" of them with acceptable pictures.

The witness also went into detail regarding the efforts that civic organizations have made to obtain the cooperation of the producers in elevating the moral tone of pictures, and asserted such efforts never had been successful. "The movies seem to be the only business where the customer is always wrong," she observed.

Following her statement, Mrs. Bannerman immediately was showered with questions, answering queries by Representative Wolverton, as to the New York anti-trust suit, by presenting him with a copy of the Government's complaint.

Representative Boren questioned claims of

Abram F. Myers, general counsel for Allied States Association of Motion Picture Exhibitors, and Edward Kaykendall, president of the Motion Picture Theatre Owners of America, as the hearings opened.

75 at Opening of Hearing

In sharp contrast with the oversized crowds which had attended previous hearings, only about 75 were present when the hearings began Monday. It was the 44th attempt in Congress, all unsuccessful to date, to regulate films by Federal legislation (see page 63.)

Only four other members—Representatives E. A. Kelly (Ill.) and L. H. Boren (Okla.), Democrats; and R. G. Avery (N. Y.) and Charles A. Wolverton (N. J.), Republicans—were present when, at 10 A.M., Chairman Clar- ence E. McInerney (N.H.) declared the hearing open. Within a short time, however, a dozen other members came in, but it was noticeable that while nearly all the Republicans were present, only about a half-dozen of the Democrats showed up on the opening day.

Leading off with what she apparently expected would be merely an opening statement on behalf of the National Committee for Legislation to Abolish Block Booking and Blind Selling of Motion Pictures, of which she is chairman, with more detailed testimony to be given upon her reappearance later as representative of the national Congress of Parents and Teachers, Mrs. Mary I. Bannerman of Washington found herself almost immediately the target of a barrage of questions by committee members.

Parries All Questions

Deftly sidestepping all questions having to do with details of industry practices, Mrs. Bannerman suggested such inquiries be directed at the exhibitors who would appear later.

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of the producers that the best quality pictures were owned by the distributor-owned houses rather than the independents, Mrs. Bannerman asserting that this was due to the fact that the former had a right of selection which was denied the independents. Asked about the general quality of films, however, she said, "I think everyone admits that pictures have improved somewhat since 1934—but the trade practices still persist."

Asked by the Congressman as to the position of her organization on the question of divorce of exhibition from distribution, she said the PTA has taken no stand on that question.

Representative Carl Hinshaw (Rep., Cal.) expressed interest in that provision of the bill prohibiting the offering of films in blocks, but Mrs. Bannerman insisted there was no barrier to exhibitors buying as many pictures at a time as he desired. However, she explained, to be effective, selection must be made before the contract is signed.

Substitution Brought Up

Congressman Hinshaw called attention to a denial by the Californian PTA that it had approved the bill, the witness declaring that state the only one which has not taken such action.

Asked by Representative Herron Pearson (Dem., Tenn.) whether it is true that an exhibitor does not have to show all the pictures he buys, Mrs. Bannerman countered with the question, "Why should an exhibitor buy a whole block of pictures, maybe a number of which he does not feel appropriate?"

"Doesn't he have the right of substitution?" the Congressman persisted.

"The exhibitor himself can give the answer to that," the witness replied.

Questioned further about the New York suit by Representative Clarence J. Brown (Rep., Ohio), Mrs. Bannerman referred him to the testimony of Thurman Arnold, assistant attorney general, before the Needy subcommittee last month.

Asked by Congressman Oscar Youngdahl (Rep., Minn.) whether her organization made any investigation of the trade practice situation before "taking a stand on it," the witness de- (Continued on following page)
organized minority' charge made

(Continued from opposite page)

clared, "We have experienced it for the last 20 years."

"Then you should be familiar with the type of contracts issued under the block booking system," Mr. Youngdahl suggested. "As a result of your investigation do you not know that there is a certain percentage of refusal?"

"Provided he takes a whole block," Mrs. Bannerman agreed, adding that the permissible percentage of rejections is "variable."

The Public's 'Say'

"Is it your position that the public doesn't have enough say about the type of picture they shall see in the theaters?" Representative Charles A. Halleck (Rep., Ind.) inquired.

"Yes," the witness answered.

"If, by majority sentiment or vote, could determine for itself the type of pictures it would see, would the moral tone be better or worse?"

Under these circumstances, she said, it would naturally be much higher.

Raising the question of representation, Congressman Elmer J. Ryan (Dem., Minn.) pointed out that "we here in Congress have had quite a bit of experience with what are known as organized minorities. In reality, many times the groups creating an appearance of public sentiment do not represent the public. May not these uprisings on motion pictures be organized by minorities rather than the general public?"

"No," Mrs. Bannerman insisted; "I think they are quite spontaneous."

The question of how community selection would be exercised in a large city such as New York was raised by Representative Martin J. Kennedy (Dem., N.Y.), the witness explaining that in the large cities the community groups center around the schools. Selection would be aimed at the neighborhood houses, she said, rather than the "downtown" theaters, which do not have block booking.

Defends His Handiwork

Waxing rhapsodical about the importance of motion pictures in the daily life of the nation, Henry K. Atkinson of Boston told the committee that he was the greatest invention "since the printing press and radio."

Mr. Atkinson explained that he was a member of a legal committee which drafted the main provisions of the Neely bill, and emphasized that he had never been retained professionally to support the legislation.

Defender of the bill was asserted that "if a censorship movement ever sweeps this country, which seems unlikely, it would be no substitute for this bill and pictures which led to 'boycotts.' If the Legion of Decency abandoned its present 'boycott,' he said, conditions immediately would deteriorate. 'The only check on what is local it is power of selection,' he explained.

The witness was asked by Representative Hinshaw about cancellations, the Congressman explaining, "I want to get at this community selection; I want to find out how these communities are going to select these pictures."

"The ultimate control of the exhibitor is through the box office," Mr. Atkinson explained. "The local exhibitor is probably going to be free to do the pictures his people want."

Some exhibitors, he asserted, are interested in building a reputation rather than in "excess profits," but cannot do so under current conditions. "At the present time, no matter what they say, the local exhibitor has to take pictures that he has contracted for blindly; under this bill he will have a synopsis."

Thorough "Going Over"

Members of the committee gave Mr. Atkinson the most thorough "going over" ever experienced by a witness at a block booking hearing. After more than a half hour of testimony and questioning Monday, he was recalled to the stand Tuesday for another two and one-half hours of examination, in which not one member of the committee came to his support.

During the questioning of the witness it became apparent that the committee was unwilling to accept what members called the "loose language" in which the bill was written or provisions which they held to be unenforceable, and more than once Mr. Atkinson was required to defend the measure against the charge of censorship.

Mr. Atkinson's difficult period began when Representative Hinshaw asked, "How can you determine in advance what a reasonable price is?"

Apparently unable to give a definite answer, the witness finally said it would have to be by "the exercise of due care and consideration of all factors."

"When a picture is contemplated, it is impossible to estimate the return," the California member persisted.

"I never made a motion picture," Mr. Atkinson said, adding that under the present setup the exhibitors are required to underwrite the costs.

"Under this bill the distributor has got to know something before he makes his contract," he admitted, adding that he could "know something" by making a number of leases in advance of production, which would give him a test of the possible popularity of the motion.

He admitted, however, that unless a protective clause were inserted in such contracts, the producer would have to risk it even if he found it was going to be a loss, but contended that a producer would be less likely to make "bops."

'Test of Exhibitor Sentiment'

"Some movies that have cost enormous sums have been flops so far as the box office is concerned," Congressman Hinshaw pointed out. "The producer has to average his return."

"That is one of the advantages of this bill from the point of view of the producer," Mr. Atkinson contended. "He will be able to get a test of exhibitor sentiment."

"Do you believe that the exhibitor can tell from a synopsis whether a picture is going to be a good money maker?" Mr. Hinshaw asked.

"He can get some idea," Atkinson said. ""How?"' interjected Representative Luther Patrick (Dem., Ala.). "How in heck can he tell what the synopsis is?"

"The synopsis will give a general outline of the story and the principal characters," the witness explained.

Synopses Discussed

Getting into a discussion of synopses, which he said the companies now did not provide at all, Mr. Atkinson read an evaluation of the characters in "Primrose Path" as written by someone who had seen the film, and was asked by the committee to present a company synopsis for comparison.

Representative Hinshaw suggested the producer might not give the same description of the characters as the witness, and Mr. Atkinson retorted, "It would be approximately the same."

"Not if he was smart," the Representative countered.

Atkinson explained that the exhibitor would be responsible for what he showed in his theater.

"Doesn't the whole picture industry act in response to the public demand even now?" Representative Patrick asked.

"As one unified monopoly, yes," the witness admitted.

"But the point is," continued the Congressman, "are you getting away from popular appeal?"

Denies It's Censorship

"Oh, not in the least. What we are trying to do is to give local communities—not in the sense of a regimented nation under the dictates of a monopoly in Hollywood—a chance to raise the American level."

"Do you also feel the community would be given a range of censorship?" Mr. Atkinson asked.

"There is no censorship at all. What do you do when you want to get something done at home?"

"I ask my wife," the Congressman said.

Mr. Atkinson said that producers would be able to change their pictures after a synopsis had been issued and contracts made, but admitted that this was not explicitly provided for in the bill and that such changes probably would be restricted materially.

Sees Lower Rentals

He denied that the bill would tend to raise lease prices, contending that the opposite would be true since the increased competition would tend to reduce waste.

"Do you mean the more circumscribed the producer is the less it will cost him to make pictures?" Representative Patrick asked.

"The more competition you have the less waste there will be," Mr. Atkinson insisted.

Representative Charles L. South (Dem.,
SYNOPSIS

PROVISION IS TARGET

(Continued from preceding page)

Cox expressed interest in the question of the small exhibitor, asking what information an exhibitor now has when he enters into negotiations for a certain picture.

"He gets a price and a lot of sales talk," the Congressman said.

"By what is the exhibitor influenced in making his selection?" Mr. South asked.

Mr. Atkinson replied, "I have nothing else to say.

"Doesn't the producer want to keep the good will of the exhibitor and the public and sell his pictures the next year?" Representative Patrick interjected.

"Sometimes it seems to me that he just doesn't care," Mr. Atkinson replied.

"Questioning the clarity of the synopsis provision, Representative Pearson asserted it would lead to the bringing of innumerable suits and the clogging of the courts, and also asked what would happen to pictures the exhibitors would map.

"What will happen to the producer after block booking is eliminated and you leave to the exhibitor the selection of pictures, he asked, "will he be made to switch to the rejected pictures? Where are they going and what is going to happen to them?"

"They won't have to be shown and paid for by the public," Mr. Atkinson retorted. "The producer won't make those pictures.

"Well," continued the Congressman, "assume a producer produces 50 pictures and he offers them and 25 are taken by exhibitors and 25 lag and they have no way to dispose of them. Why not it follow that there would be cheap picture houses constructed all over the country offering rejected pictures at 10 and 15 cents, masses of people going to see the very pictures that you propose to stop under this act."

"The intent of the act is to give the good theatre a chance not to show these pictures," the witness said.

"It would make it possible for many times as many people to see bad pictures," Mr. Pearson asserted.

Charges "Loose Language"

The "loose language" of Section 4 would make it necessary for the Supreme Court to rule on a tremendous number of cases, it was declared by Representative McGarney.

Mr. Atkinson denied that there would be many suits and attempted to dispose of the matter by the suggestion that the time and expense involved would keep litigation down. Further, he suggested, one suit would establish a precedent applicable all over the country, but lawyers on the committee held that no decision of a circuit court necessarily held beyond its circuit.

Members of the committee agreed that the question whether a picture lived up to the synopsys would be a matter of opinion and that there would be a flood of suits.

"Don't you think it would be better to spend some time on this now and write a definite provision?" Mr. McGarney asked, adding that the only thing needed to make the bill complete was a provision for a board of censorship.

Chairman Lea also questioned the witness, asking what the solution was when a theatre, asked by a producer for a film in a block and when sold separately had a "reasonable" relationship, and Atkinson admitted that it would be a matter for the courts.

Myers Gives Views

Seeking to avoid the extensive questioning which had been directed at their witnesses, the civic groups sponsoring the bill interrupted their testimony Wednesday in order that Abram F.

NEELY NOMINATED W. VA GOVERNOR

Senator Matthew Mansfield Neely, of West Virginia, stated that the proposed legislation was similar to all branches of the motion picture industry because of his two bills to "reforum" it—one would divorce producer-distributors from their theatres, the other (the subject of hearings in Washington this week) would bar black and blind booking and the interchange of stars and would require submission of synopses before production—on Tuesday won the Democratic nomination for Governor of his state, over R. Earl Andrews, on the basis of Wednesday's count of half of the ballots.

West Virginia went heavily Democratic in the last Presidential election.

Myers, general counsel of Allied States, might present the views of the independent exhibitors.

Mr. Myers urged the committee to abandon its probe of the various provisions of the bill and consider it "as a whole" and in the light of the abuses at which it is directed.

He told the committee, "I don't believe that anyone will quarrel with the objects of the bill," and added that many of the bill's opponents have at one time or another announced their sympathy with its purposes.

This is as much an anti-monopoly bill as a community freedom bill, he said, "and regulation of monopoly always has been considered a proper subject of legislation."

In no other line of business is the purchaser required by the conditions controlling the sources of necessary supplies to accept the full line offered without being permitted to select the goods best suited to his class of patrons and reject that which he knows will not be acceptable.

"By this method the producers require the independent exhibitors to undertake completely and in advance all of their products, including the inferior products which they are unwilling to accept in their own theatres."

Defends Price Provisions

Taking up the differential provisions of the bill, Mr. Myers denied there was any price-fixing involved, and explained that at one time the distributors did put the prices of the individual pictures in their contracts.

He was questioned extensively by Representative Boren as to methods of fixing prices under the present system, and explained that the distributors seek "all the traffic will bear."

However, he said, the distributors have worked out a mathematical formula for each house "based on previous experience with the theatre," adding that "we are not supposed to know that."

Regardless of how fine an independent house may be, he asserted, it is better than subsequent runs in any situation where there is an affiliated or large chain house. Further, he said, the theatre is able to get a written into their contract a restriction against admissions under 15 cents, in order, he charged, to minimize the differential between the admissions of first and subsequent run theatres.

He told representatives who asked regarding the situation that the bill would make little difference in the present run structure, except as a start out of the excessive competition which it is expected to foster.

Mr. Myers refused to admit the view of Representative Hinshaw that the film industry operated much as any other automobile and other industries which give exclusive franchises to dealers in important areas but license smaller dealers to represent them also in a subsidiary capacity.

Representative McGarney took a prominent part in the questioning of Mr. Myers, indicating his approval of the elimination of block booking but making it clear he could not accept the synopsis provisions, which he characterized as ambiguous. Mr. McGarney suggested that the section be confined to a requirement merely for a "true" synopsis, which he said would meet the situation.

Mr. Myers promised to give the proposed thought, but pointed out that if the bill was amended it might not become law this year, since it would have to go back to the Senate for approval of the changes.

Exhibits Contract

Showing the committee a copy of an MGM contract, Mr. Myers said the only description of the picture therein was the number to be assigned to each classification. "If you call it that," he pointed out, was "Gone With the Wind" and the only reference was "you don't get the color."

He explained the single selling of "Wind," which he said, "was released under conditions which this bill would create," but it was pointed out by Representative Patrie that if the bill became law and all pictures were so released the "back street" exhibitor would have small chance of getting the good films. The witness declared there would be no great flood of litigation under the measure, pointing out that all punitive actions would have to be brought by the Government and asserting that few exhibitors could afford the luxury of going to court rather than the rental of a picture.

Sees Aid for Independents

Answering questions as to the status of independent producers, he told the committee that under the present autos exhibitors have no playing time for independent pictures but that under the bill, with single selling, they would be able to encourage such productions.

Many of the witnesses at the House Committee hearings represented a half dozen public groups, who, in brief statements, placed their organizations on record as supporting the bill. Those who appeared included: Mrs. Mary R. Carver, Washington, of the Council of Women for Home Missions; Mrs. Elizabeth St. John, Honolulu, of the Hawaii PTA; Mrs. Howard S. Shepard of the Worcester, Mass., Better Films Council; Miss Gladys Wykoff, Washington, American Film Association; Miss Iloza Scott, Washington, Women's Christian Temperance Union; Miss Inez Colcord, Washington, American Association of University Women, and Mrs. Robert L. Jefreys of the District of Columbia PTA.

On Thursday, the Council of Women for Home Missions another dozen representatives of the public groups, paying the way for the appearance of the exhibitor witnesses, who included, among Allied representatives, Gladys Wykoff, Col. Nathan Yaminis, and I. E. Chadwick, producer.

In the Senate the Judiciary Committee was to start hearings Thursday on Senator Needy's newest legislative proposal, a measure to compel divestiture of distribution and exhibition. Many of the witnesses at the House Committee hearings were to appear also at these sessions.
SEARS, ROEBUCK TO USE GIVEAWAYS AT THEATRES FOR ITS 500 STORES

Cash-Value Coupons Will Be Redeemable Only at Sears Retail Stores or by Mail: Order in Philadelphia Test

Sears, Roebuck & Company, one of the two largest mail order-retail organizations in the country (Montgomery Ward is the other), doing a $600,000,000,000 annual business from an estimated 40,000,000 customers through 55,000 employees in 500 Sears stores, has completed definite plans for a movie giveaway at theatres all over the country in what seems to be potentially the most extensive single giveaway proposition ever to reach a screen. which already has seen giveaway inducements penetrate virtually every corner of exhibition.

Profit-Sharing Plan

A new departure in movie giveaways, adapting the profit-sharing principle to box-office patronage, will be offered to motion picture exhibitors on a nationwide scale. The plan, to be tested in Philadelphia by June 3rd and continuing for the remainder of the month, will have theatres presenting patrons with cash-value coupons redeemable in merchandise only at any Sears retail store or in mail order purchases.

The coupons are to be in denominations of one, two and five cents and may be extended later to include coupons of six and seven cent value. It is to be left to the discretion of the exhibitor as to what coupon value to give away with a particular picture since the exhibitor pays for the face value of the coupons, Sears taking care of all advertising and promotion expenditures.

E. J. Nunn, Sears executive in Philadelphia in charge of merchandise promotion and handling the plan, said that the mail order house had been quietly studying the idea for almost a year. The experiment in Philadelphia will be at six independent neighborhood houses. Three already have been selected, the Hollywood, President and Southern.

For National Application

"Once it gets going and we see how it works out here," said Mr. Nunn, in Philadelphia, "the idea will be extended nationally."

The test there will have to measure up to three qualifications: It must show box-office increases for the exhibitor to justify the cost of the coupons to him; it must make appreciable increases in sales at Sears retail stores in the area or in mail order purchases; and the public's reaction to the plan must manifest itself in a favorable light.

Similar in character to the coupons formerly given away by the United Cigar Stores, for redemption of merchandise, the coupon reads that it is "acceptable on presentation, except where prohibited by law, as payment in full or in part for merchandise displayed in the Sears current mail order catalogue or any Sears retail store."

Mr. Nunn explained that the coupons would be accepted as cash payment in full or in part for merchandise and even as a deposit to hold any item for future sale. The coupons are transmittable to anyone who buys Sears merchandise with them, regardless of the theatre. The name of the theatre is stamped on each coupon only for checking purposes.

A collector, to be distributed to patrons at the six Philadelphia houses a week previous to the test, advises that the coupons are "as good as gold for anything sold by Sears." It is further explained that the giveaway plan has a double ring feature, the theatre saving the patron money by giving back a cash value coupon for each ticket bought, and that by redeeming the coupons through Sears, there is a further money saving in the lower prices offered by the mail order house.

"Outside" Corporation Set Up

With Sears' yearly business approximating $600,000,000, from the estimated 40,000,000 customers, Sears figures that if this new movie giveaway plan can bring in only one-fourth of 1 per cent in new business, or $1,500,000, it will be considered a highly successful promotion.

It is understood that the "Outside" corporation has been set up for the sale of coupons to exhibitors throughout the country. The sales organization headed, it is understood, by Robert F. Bogatin, a Philadelphia attorney and motion picture exhibitor, and the company also includes Charlie Goldfine, operator of the Alden theatre in Philadelphia, and Moe Verbin, a former manager for William Goldman houses in Philadelphia and now theatrical advertising solicitor for the Philadelphia Record, daily newspaper. It is understood that this group toyed with the idea for several years before submitting it to Sears, Roebuck, which held it under advisement for months.

Mr. Nunn intimated that Mr. Bogatin's organization would take care of the actual distribution of coupons. Mr. Bogatin could not be reached. The original intention, it is understood, was to test the plan first in Chicago, and a second experiment may yet be conducted in that city in view of the fact that the Sears main offices are in that city, before extending it on a nationwide scale.

Montana Outlaws Bank Night

The Montana supreme court has outlawed Bank Night. In its decision the state's highest court held that Bank Night as operated by Missoula County and other theatres violates the state's lottery statutes. The decision resulted from a test case instituted by Edward Dussault, Missoula County prosecuting attorney.

The Mississipi House of Representatives for the second time has turned down the Stansell bill proposing a steep "special privilege" taxation on giveaways.

Reconsidered through amendment fixing the levy at from $80 to $200 per day, on the days of the awards, depending upon the population of the community, the House voted 55 to 43 in favor of the measure but 59 votes were needed for its passage.

Missouri Game Held Lottery

A money giveaway, National Numbers Bank, which is being developed by the Velvo Corporation (Kirk & Haysler) in Kansas City for use by theatres, was held to be a lottery under Missouri statutes in an opinion by the office of the state attorney general at the request of the company. A. C. Haysler of the Velvo Corporation indicated he felt that the plan was not a lottery and that the company was going ahead with its development.

The Kansas City police have clamped down on anything that smacks of a penetration to the use of coupons in giveaways where the winner is decided by a drawing. Exhibitors are arranging contests of one sort or another to require the direct enforcement.

Milwaukee Injunction Sought

Holding to his promise to bring action against other Milwaukee halls which refused to discontinue Bingo games in the face of a state supreme court ruling holding the game a lottery, Charles W. Tranpipe, head of Film Service, Inc., has obtained an order from John C. Kleczak, circuit court judge, requiring the American Luther Association's officers to show cause why an injunction should not be issued. Benjamin J. Miller, who represented Mr. Tranpipe in the suit against the Buhl Frei hall, in which an injunction was obtained against the organization, filed the complaint.

Rhode Island Ruling

The Rhode Island supreme court has ruled that Bank Night, as conducted in 1928 by Big Chief Corporation, a grocery concern, was not a lottery and ordered an appeal by plaintiff superior court, with directions to find the defendant "not guilty."

Cincinnati Bingo Profits

Bingo profits in Cincinnati reached a new high in April when 231 parties, sponsored by religious, charitable and other organizations, grossed $212,945.02. Awards amounted to $51,515.84, leaving net profit of $161,429.18 to sponsors. The average net cost to each participant was 59.8 cents. The average net cost for theatre admissions is 35 cents.

Two suits have been filed in common pleas court, Troy, Ohio, against the Troy Amusement Company and its stockholders, C. F. Pfister, Catherine Pfister, Wm. H. Maier and Seneca Maier. The first suit, filed by Michael E. Norris, attorney, seeks judgment for $8 expended for admissions over a 40-week period of Bank Night operation, and $500 damages under the Ohio lottery law on the contention that Bank Night, as conducted by the Mayflower theatre, Troy, is a lottery.

The second suit, also by Mr. Norris, seeks $52,000 claim due to plaintiff as having been won from Josephine Norris and 9,997 other participants of Bank Night at the Mayflower from November 7, 1938 to November 6, 1939.

Phillip Miller, operating the Canton theatre, has been found guilty of violating Ohio's Ohiohouse law, recently charged by police with conducting a game of chance because he awarded $1 bills to patrons in drawings at his theatre, has been fined the costs in municipal court.
LIGHTNING WAR PUTS U. S. FOREIGN FILM POLICY ON DAY-TO-DAY BASIS

Battle and Destruction Close 1,400 Theatres as Total War Is Launched; Estimates on Losses Up to 100 Per Cent

The total war which struck western Europe with lightning swiftness destroyed, at least for the moment, perhaps for a long time, a major portion of what film markets have been open to American distributors after the Nazi legions began to march last September, forced further revision downward of foreign revenue budgets, and put the operation of foreign departments a day to day, almost hour to hour, basis.

1,400 Houses Closed

Nearly 1,400 theatres in the Netherlands, Belgium, Luxembourg, which normally return about three per cent of the American companies' foreign revenue were closed when the skies began to rain bombs and parachute troops. It is expected that when they reopen it will be under drastic regulation, even in the unoccupied areas, because of the need for release of the German skies. The loss of approximately $2,500,000 in annual revenue in these countries, added to that incurred last month in Norway, Denmark and for all practical purposes, Sweden, and to that of Poland, Italy, Spain and most of the Balkan countries amounts to approximately 25 per cent of the total revenue.

Except for South America and the Orient what remains of the foreign market is reported to be further dangerously threatened. As of the hour of publication only France and England, all of western and central Europe, remain open and there are indications of immediate reductions in these countries. In France theatres were ordered Monday to return to the 11 o'clock closings which were enforced for a few weeks in September and in England the dark news from France combined with the cancellation of the annual Whitsumide week end holiday lowered theatre grosses 20 per cent from the summer figures to which they held during the winter months.

Cost Allocations Revised

The thunder of the war machines silenced whatever, sketchy plans foreign department executives had been able to draw up during the comparative quiet of the previous months. All allocations of revenue to negative cost amortization were revised by Loew's and Columbia. Other companies preferred to wait until the picture becomes less chaotic and adopted temporary bookkeeping measures. Walter J. Hutchins, head of 20th Century-Fox foreign distribution, postponed indefinitely a scheduled trip to Europe. E. J. Mannix and Irving Asher, in New York awaiting a clipper sailing, abruptly abandoned plans to study production possibilities for Metro-Goldwyn-Mayer in England and returned to Hollywood. Loct Barnstyn, franchise holder in Holland for Columbia and United Artists, was negotiating for Foreign sales contracts when news came of the attack on his homeland. We had word that his family was safe but he had to abandon all plans, including those for his return.

Reginald Armour, European general manager for RKO Radio, arriving in New York Monday day said the changed conditions would necessitate an entirely new formula for operations in Europe. He planned to confer on the reorganization with Phil Reisman, vice-president in charge of foreign sales, during his stay in New York. On the brighter side he expressed the conviction that the disruption of production in the war-torn countries would increase the emigration of the American activities in Europe, always assuming that widespread and constant bombing raids do not force the closing of theatres.

Total Loss Seen

Other foreign department executives said the picture could hardly be any blacker than at present. Turning to maps of Europe they pointed to Germany, Czechoslovakia, Poland, Spain, Italy, Denmark, Norway, Sweden, Holland, Belgium and the Balkans. One foreign head said that in his opinion the maps must be written off entirely and he pointed out, too, that there is little possibility of compensating for European losses abroad. It was the Latin American field. Most of the major distributors have been concentrating important sales activity in those countries for some years.

In addition to the immediate and future loss of revenue the war has brought important losses in physical assets. A report made by William C. Bollitt, U. S. ambassador to France, to Harold Smith, representative of the Hays organization in Paris, indicated this week that all American companies' assets in Poland had been confiscated by the conquerors of that country. Several ships carrying film shipments to ports in western Europe were sunk by submarines or mines. Losses in Holland and Belgium are not known and cannot be estimated in New York, it was said, because of the disruption of communications. Many of the companies had not heard by midweek from their offices in other countries. Communications from even France and England are subject to long delay.

Production Plans Revised

Studios took cognizance of the changed and rapidly shifting foreign situation with announcement of production changes. William A. Scully, general sales manager, and Nate Blumberg, president of Universal, they told their sales forces at the annual convention in Atlantic City Monday that the war had caused the company to increase the number of top budget pictures as a result of the company's domestic revenue.

In a process of 'streamlining' studio operations Paramount announced that William Melikhofen, Hollywood talent agent, had headed the company's talent and casting department. Y. Frank Freeman, announcing the Paramount contract, said the move meant that Paramount would "aggressively seek film personalities of proven box office value." A second blow to the American market for the total revenues of 20th Century-Fox during the new season was emphasized as a basic company policy in messages by Harry Cohn, president; Joseph M. Schenck, chairman of the board, and Herman Wodder, general manager of distribution. They pointed out the necessity of the per cent of income and domestic revenue since, they said, the company's normal returns from foreign markets outside of the Americas aggregated much of the total revenue.

"With foreign revenue cut off, with a probable threat of a reduction in the dollars used from abroad except in Central and South America," Mr. Kent's message said, "we are faced with the necessity of living within our American resources, if possible, for the time being and the question of whether or not we can sustain ourselves will be pretty largely determined in the coming year by what is available for us to show with the new season's pictures."

Reallocations Made

A Columbia financial report this week announced that film costs had been reallocated because of the war. The new setup makes the companies' market and production revenues out of the amount of the company's gross, an increase of 10 per cent over nine months ago. The report, embodied in a letter to stockholders from Harry Cohn, president, said the 10 per cent reallocation began with a five per cent reduction of the allocation to United Kingdom during the six months ended December 31, 1939, and was followed with an additional five per cent reduction in foreign allocations on January 1, 1940. Per cent of the total allocated to the United Kingdom now is 20 per cent and to all other foreign markets, five per cent.

Loew's, Inc., announced last week that allocations of costs had been revised from 65 per cent domestic and 35 per cent foreign to 70 per cent domestic and 30 per cent foreign.

Restrictions in Australia

Revenues from the British Empire, already reduced and restricted by war conditions, were further affected this week by the announcement of a new monopoly agreement between American distributors and the Australian Government under which they will be allowed to withdraw only 50 per cent of their total Australian revenues of the companies' gross, an increase of 10 per cent over nine months ago. The new agreement is retroactive to last March 1st and runs to April 1, 1941. As in the case of the earlier agreement with Great Britain the American distributors are committed to withdraw up to 75 per cent of the total authorized for remittance during the first half of the agreement.

The amount to be withdrawn by individual companies must be computed by agreement with the Australian Government. This agreement will be specified by which countries the total amount to be withdrawn is a lump sum equal to the total business of the American companies for the period designated. It is estimated that the amount will be $4,500,000.
At a time when great pictures are more than ever necessary for the continued prosperity of our industry, Twentieth Century-Fox Film Corporation takes pride in announcing its production program for the season 1940-41.

We expect to release 52 feature pictures; and, for exhibitors throughout the world, it is of the utmost importance to note that with leading foreign markets destroyed or weakened by war or currency restrictions, this Company has made no curtailment in its production budget. In our opinion this is the only policy which can assure to theatre operators and ourselves the quality of pictures which is vital to progress and profitable operation.

From the stories and with the stars, players and directors listed on the following pages will come the great majority of the productions released by this Company next season. Because of circumstances which nobody now can foresee, some of these stories may not be produced—in
their final form some may not measure up to our hopes, others may be replaced with timelier, more important subjects. In every case, however, where a change is made, it will be done solely to improve the program.

In listing the personalities for our product, as well as directors, we name only those who are under contract to this Company or whom we have already borrowed from other producing companies. As in the past, however, we expect to use additional boxoffice names not now ready for announcement.

Twentieth Century-Fox is proud in the knowledge that as of today we have on our books more accounts than ever before in the history of this Company. To our customers throughout the world we present this program which we sincerely believe to be the greatest and most forward-looking list of pictures we have ever had.

Twentieth Century-Fox Film Corporation
FROM 20th CENTURY-FOX FOR 1940-41

...of which 26 will be produced from the following stories, or others timelier and greater...all on a scale worthy of these extraordinary properties!

**BRIGHAM YOUNG**

Tremendous, human—being produced on a heroic scale. The cast already includes TYRONE POWER, LINDA DARNELL, DEAN JAGGER (brilliant Broadway star), Jane Darwell, John Carradine, Brian Donlevy, Mary Astor, Vincent Price. Written by Louis Bromfield ("The Rains Came"). Screen play by Lamar Trotti, author of "In Old Chicago." Directed by Henry Hathaway. To be launched with the greatest nationwide promotion 20th ever gave a picture.

**DOWN TO THE SEA IN SHIPS**

Without a doubt the greatest sea story ever written! Set for the spectacular top-budget production its scope demands. Directed by Henry King.

**HOW GREEN WAS MY VALLEY**

Today's runaway best-seller! The story property of the year! Richard Llewellyn's powerful, emotional novel will receive a production that assures it a place among the great pictures of all time. Directed by John Ford.
**TIN PAN ALLEY**

A lavish and magnificent musical on the scale of "Lillian Russell"—in the romantic setting where are born the songs the whole world sings and plays and remembers.

---

**BROOKLYN BRIDGE**

TYRONE POWER . . . ALICE FAYE . . . DON AMECHE . . . HENRY FONDA . . . LINDA DARNELL . . . EDWARD ARNOLD! New York during the decade that transformed it from an ordinary seaport to the world’s greatest metropolis!

---

**WESTERN UNION**

_by Zane Grey_

Words of meaning to every American, and in them Zane Grey found his last and greatest story. The epochal spanning of our continent by wire—a vital lifeline to the nation torn asunder by the fury of the Civil War. A production of maximum importance and showmanship opportunity.

---

**THE GREAT PROFILE**

Adolphe Menjou plays the title role.
THE RETURN OF FRANK JAMES

In Technicolor


5th AVENUE

The brilliant new novel by Polan Banks. A story of the five decades from the glittering nineties to now. Definitely important boxoffice.

SGT. SAM DREBEN, U.S.A.


DOWN ARGENTINE WAY

In Technicolor

The stand-out musical of 1940-41. Starring ALICE FAYE, DON AMECKE . . . and introducing tantalizing, torrid-voiced CARMEN MIRANDA of "Streets of Paris," Broadway hit that was her personal triumph. Songs by Cummings.

HIGHWAY 66

The route that "The Grapes of Wrath" made immortal becomes the scene of another powerfully realistic drama . . . doubly boxoffice because of its association in the minds of movie-going millions with the sweepingly successful Steinbeck masterpiece.
THE GREAT COMMANDMENT

Its greatness given even more powerful impact by its astounding parallel to the happenings of our own times. Spectacular drama of a crushed and helpless people during the last days of Christ. The matchless might of Roman arms... countless legions and fearsome war chariots plunging resistlessly through enemy hosts. And through it all a truly inspiring love story. TYRONE POWER and LINDA DARNELL head the impressive cast!

SONG OF THE ISLANDS

Seldom has a story locale lent itself to such spectacular production. Vitally, arrestingly different drama of Hawaii's vast plantations... sensationally climaxed by a hurricane-driven, cane-field fire that threatens the island and its people with flaming destruction!

CHAD HANNA

The newest and greatest novel by the famous author of "Drums Along the Mohawk," Walter D. Edmonds! One of 20th's most important story acquisitions—already sweeping to the top of the book lists—acclaimed a "sure-fire, big-time best seller"! The exciting, warming, human story in which young Chad Hanna figures will be an unforgettable picture... produced with all the sweep and scope it merits!

HUDSON'S BAY COMPANY

Drama at its mightiest... sweeping from the gay, dissolute court of England's Charles II to the remotest outposts of the savage Canadian Northland... depicting the London Plague and Fire, notorious Nell Gwyn, high intrigue, heart-stirring forest adventure. Story by Lamar Trott!

I MARRIED A NAZI

The sensational Liberty Magazine serial that created a national furore... relating the amazing, unforgettable experiences of a young American woman, plunged into the Nazi reign of terror. JOAN BENNETT will co-star with RICHARD GREENE. GEORGE SANDERS also has an important role. Front-page impact, record grosses.
BELL STARR
The fiery, high-born Southern beauty who became history's most notorious woman outlaw when carpet-baggers pillaged her family's fortune and Yankee troops murdered her father. Tempestuous romance, blazing with thrill and adventure. Story by Nunnally Johnson. ALICE FAYE will play the title role.

BROTHERS
Moving human drama of two brothers, brod in the teeming waterfront of today's San Francisco, and the girl they both loved. To be cast with three great stars!

DOWN ON THE WBASH
(TENTATIVE TITLE)
The realistic story of a young, small-town banker whose faith in himself and his fellow-men caused him to revolt against the powers throttling the community that was his home. Rich in young and mature love . . . electrifying in its explosive surprise climax.

RED CROSS NURSE
No more vital theme has ever inspired a great picture. Courage and sacrifice against a thrilling panorama of hurricanes, floods, Arctic storms, mine disaster. Alive with heart-lift, showmanship wallop.

Elsa Maxwell's PUBLIC DEB No. 1
(TENTATIVE TITLE)
Keyed to today's smartest comedy vogue! With famed Elsa Maxwell showing how debs tick and click. Co-starring LINDA DARNELL, GEORGE MURPHY, with Charles Ruggles, Ralph Bellamy, Mischa Auer, Berton Churchill, Franklyn Pangborn, Maxie Rosenbloom. Directed by Gregory Ratoff.
Irving Berlin's
SAY IT WITH MUSIC
The "Alexander's Ragtime Band" of 1940-41! The great romance of the glamorous, fantastic 1920's... keyed to a title of incalculable value. Six new Irving Berlin hits will be added to his finest melodies of that incredible decade. Outstanding cast and production further insure the importance of this attraction. A showmanship show!

THE CALIFORNIAN
Turbulent, action-crammed drama of California's most romantic days. Blazing with the reckless deeds of a mysterious caballero whose daring forays terrorized the tyrant clique despoiling the country and its people. TYRONE POWER heads a spectacular cast.

THE KHYBER PASS
A cut in the mountains which today holds the fascinated attention of the world. The great story of the historic gateway to the wealth of India.

YOUNG PEOPLE
SHIRLEY TEMPLE, JACK OAKIE, CHARLOTTE GREENWOOD! The tumultuous and exciting cavalcade of a vaudeville child-star's rise, bringing back to you memorable highlights of Shirley's own spectacular career... featuring Gordon & Warren's best songs ever and a top-name cast. Directed by Allan Dwan.

STUDIO CLUB
Drama spotlighting the fascinating lives and careers of the world's most gorgeous girls... famed even in Hollywood for their loveliness! Revealing their ambitions, heart-breaks, loves, schemes! A story thrilling and unusual!
SUN VALLEY

Playground for the wealth and aristocracy of all the world . . . the internationally-famed headquarters for winter sports becomes the scene of SONJA HENIE'S most dazzling and enthralling picture. An exploitation natural of naturals.

YESTERDAY'S HEROES

William Brent's sensational Saturday Evening Post serial. A daringly new kind of football story showing the bitter disillusion of proud grid stars, when the high-pressure college "system" has used them up and their fame is forgotten. Packed every second with scoring punch.

LADIES OF THE ROAD

Hitch-hiking along the nation's highways . . . riding the rods of the transcontinental freight trains . . . a strange new class of itinerants confronts America! Their story will be screened in all its drama and timeliness!

DANCE HALL

Adapted from W. R. Burnett's powerful novel of young people in the steel towns. To be made with the same daring realism that characterized "The Grapes of Wrath."
LUCKY BALDWIN

The stirring, spectacular glorification of a great legend! What “Kentucky” did for Kentucky horse-racing, this will do for golden California and its same sport! And against this vivid background—the strange, dramatic and eventful life of the Far West’s most colorful character! Of foregone appeal to every entertainment lover!

UNCENSORED

The absorbing adventures of London’s gayest master-crook. Suspenseful audience dynamite!

MAN HUNT

Geoffrey Household’s best-selling, super-thrilling novel of a big-game hunter who single-handed goes after the biggest game of all—a world-hated dictator!

… and

26 OTHER FEATURES including

4 JANE WITHERS Comedies
4 CISCO KID Adventures
THE PRODUCING ORGANIZATION

JOSEPH M. SCHENCK
Chairman of the Board

DARRYL F. ZANUCK
Vice-President in Charge of Production

WILLIAM GOETZ
Vice-President and Executive Assistant
to Darryl F. Zanuck

SOI. M. WURTZEL
Executive Producer

Associate Producers
Harry Joe Brown
Ralph Dietrich
Raymond Griffith
Fred Kohlmar
Lucien Hubbard
Nunnally Johnson
Gene Markey
Walter Morosco
Kenneth Macgowan
John Stone

Directors
Otto Brower
David Burton
Irving Cummings
Allan Dwan
John Ford
Eugene Forde
Henry Hathaway
Henry King
Walter Lang
Fritz Lang
Archie Mayo
Irving Pichel

Gregory Ratoff
Shepherd Traube

Writers
Jack Andrews
Michael Blankfort
Edwin Blum
William Brent
Harold Buchman
Dana Burnet
Niven Busch
Robert Carson
Roy Chanslor
Wm. Conselman, Jr.
Irving Cummings, Jr.
William Drake
Albert Duffy
Philip Dunne
Robert Ellis
Sam Engel
Don Ettlinger
Ruth Fasken
J. Taintor Foote
Jules Furthman
Oliver Garrett

Sam Hellman
Ethel Hill
Robert Hopkins
Lee Katz
Fidel La Barba
John Larkin
Hilary Lynn
Helen Logan
Wm. A. McGuire
Frank S. Nugent
John O'Hara
Ernest Pascal
Liam O'Flaherty
Stanley Rauh
Sidney Sheldon
Milton Sperling
Lamar Trotti
Jack Vernon
Darrell Ware
Karl Tunberg
E. E. Verdier
Helen Vincent
Robertson White
Lester Ziffren
THE STARS AND PLAYERS

20th Century-Fox lists on this page only those personalities now under contract. Other established names will be added as casting needs arise. And 20th is making extensive plans for the discovery and development of new talent.

Katharine Aldridge
Don Ameche
Dana Andrews
Lionel Atwill
Binnie Barnes
Anne Baxter
Lynn Bari
Dorris Bowdon
John Carradine
Marguerite Chapman
Ricardo Cortez
Eddie Collins
Bob Conway
Linda Darnell
Jane Darwell
Joan Davis
Alice Faye
Henry Fonda

Virginia Gilmore
Betty Grable
Richard Greene
Charlotte Greenwood
Mary Healy
Sonja Henie
Mary Beth Hughes
Dean Jagger
Brenda Joyce
Arline Judge
Nancy Kelly
Elyse Knox
Robert Lowery
George Montgomery
Chris-Pin Martin
Ted North
John Payne
Tyrone Power

Ragnar Qvale
Gregory Ratoff
Lynne Roberts
Jean Rogers
Cesar Romero
George Sanders
Randolph Scott
Robert Shaw
Robert Sterling
Frank Swann
Shirley Temple
Ann Todd
Sidney Toler
Joan Valerie
Marjorie Weaver
Arleen Whelan
Jane Withers
Sen Yung
SHORT PRODUCT

26 one-reel subjects in six different series, produced by Truman Talley

Lowell Thomas’ Magic Carpet of Movietone
Technicolor will be used for the first time for some of this series. Without question the finest in its field, popular with showmen and audiences alike, its off-the-beaten-path subject material dramatized by the keen, incisive narration of Lowell Thomas... top-ranking commentator of them all.

Ed Thorgerensen’s Sports Reviews
Authoritative, behind-the-scenes glimpses of America’s popular enthusiasm... Sports! Narrated by the man who knows the "inside story"... and enhanced, when deemed effective, by Technicolor.

Lew Lehr’s Dribble-Puss Parade
The screw-ball tangents of American life enlarged and enlivened by the comment of screen and radio funnyman, Lew Lehr.

Adventures of a Newsreel Cameraman
An attraction that thrills as only the real thing can! Heightened in suspense and highlighted by the dramatic narration of famed announcer Paul Douglas.

Vyvyan Donner’s Fashion Forecasts
In Technicolor! The most talked-about reel of all... the most exploit- able subject on the screen. Smart... timely... lavishly produced... the absolute tops in feminine appeal—and the men go for it, too. Doubly enlivened by the sparkling comment of Ilka Chase.

Father Hubbard’s Alaskan Adventures
This new and popular series continues... with the Glacier Priest’s cameras exploring Nature's most amazing phenomena! Highlighted by exciting cross-fire narration between Lowell Thomas and Father Hubbard.

...and...

26 one-reel Terry-Toons...10 or more
in Technicolor...produced by Paul Terry
Already in top poll brackets, Terry-toons is geared to deliver even finer product this season—with 10 or more of its 1940-41 releases in Technicolor!
MOVIE TONE NEWS

ISSUED TWICE EACH WEEK

Published and Distributed in 50 Different Countries and 19 Different Languages!

There's a Maginot Line in France!
There's a Siegfried Line in Germany!
But there's a Movietone News Line all around the world! . . . an unparalleled corps of cameramen, editorial specialists, commentators . . . news-smart, trained, efficient . . . supplying the demand of theatre millions for authoritative pictorial knowledge of what's going on in these eventful times! Now, more than ever, it is of the utmost importance that your theatre secure the news protection supplied exclusively by Movietone . . . the greatest news-gathering organization of any kind on earth!

TRUMAN TALLEY
Producer

LOWELL THOMAS
Chief Commentator

LEW LEHR
Humor

RUSSELL MUTH
European Director

EDMUND REEK
General Manager

ED THORGersen
Sports Commentator

VYVYAN DONNER
Fashion Editor

HELEN CLAIRE
Fashion Commentator
# FIRST QUARTER RELEASES

## 1940-41

(TENTATIVE)

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>August</td>
<td>THE GREAT PROFILE</td>
</tr>
<tr>
<td>2</td>
<td>STREET OF MEMORIES</td>
</tr>
<tr>
<td>9</td>
<td>BRIGHAM YOUNG</td>
</tr>
<tr>
<td>16</td>
<td>GIRL FROM AVENUE A (starring Jane Withers)</td>
</tr>
<tr>
<td>23</td>
<td>I MARRIED A NAZI</td>
</tr>
<tr>
<td>30</td>
<td>PIER 13</td>
</tr>
<tr>
<td>September</td>
<td>THE RETURN OF FRANK JAMES (in Technicolor)</td>
</tr>
<tr>
<td>6</td>
<td>Cisco Kid adventure</td>
</tr>
<tr>
<td>13</td>
<td>Public Deb No. 1 (Tentative Title)</td>
</tr>
<tr>
<td>October</td>
<td>Charlie Chan in A Wax Museum</td>
</tr>
<tr>
<td>4</td>
<td>Down Argentine Way (in Technicolor)</td>
</tr>
<tr>
<td>11</td>
<td>Title To Come</td>
</tr>
<tr>
<td>18</td>
<td>The Great Commandment</td>
</tr>
<tr>
<td>25</td>
<td></td>
</tr>
</tbody>
</table>

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20th CENTURY FOX

OSEPH M. SCHENCK  
Chairman of the Board

SIDNEY R. KENT  
President
Universal Pictures will make a bid for greater domestic business in 1940-41 to offset diminishing foreign earnings by producing more pictures and of a top-budget standard than it did in 1939-40, it was announced Tuesday, May 12th, by William A. Scully, vice-president and general sales manager, to the Universal sales convention at the Ambassador Hotel, Atlantic City, at the first of two regional conventions. The second opens Sunday, May 18th, in Chicago.

"We will produce not only more pictures than we did last season, but definitely more top-budget pictures," Mr. Scully said, detailing 45 features and 14 action films.

What Universal Offers

The 1940-41 Universal production list numbers 42 features, in addition to three Frank Lloyd productions, seven co-starring Richard Arlen and Andy Devine and seven starring Johnny Mack Brown.

"Stars already assigned to the casts of new product almost double the number the company has previously offered," said the announcement. Heading the list are Deanna Durbin, Marlene Dietrich, Irene Dunne, W. C. Fields, Charles Boyer, Walter Pidgeon, Kay Francis, Gloria Jean, Allan Jones, Bob Burns, Martha Raye, the Ritz Brothers, Baby Sandy, Victoria Meglison, Hugh Herbert, the Andrews Sisters, Karloff and Lugosi, the Dead End Kids and the Little Tough Guys.

"An earnest contribution to the program," Mr. Scully pointed out, "will be the three productions to be made by Frank Lloyd, two-time Academy Award winner and producer of such films as 'Muirin on the Bounty,' 'Cavalcade' and 'Wells Fargo.'"

In addition to the salesmen (listed in Motion Pictures in the May 1 issue), district and branch managers under eastern sales manager F. J. A. McCarthy were present to hear Mr. Scully's announcement. N. J. Blumberg, president, and J. Cheever Cowdin, chairman of the board, also attended. Other too executives included Clifford Work, vice-president and general manager of the studio; Joseph H. Seidelman, vice-president in charge of foreign affairs; and W. J. Heineman, western sales manager, who will gather his exchange men together in Chicago for the week-end for the second regional meeting.

Will Produce "Back Street"

The news that Universal will make "Back Street," based on Fannie Hurst's novel, was described as a highlight of the program.

In his announcement, Mr. Scully named Joe Pasternak, Henry Koster, George Marshall, William Seiter, Tay Garnett and Richard Wallace among the production heads who will supervise the filming of the new pictures.

He recalled the company's "flexible" policy, originally set forth last year, under which additional stars and productions frequently were added to the announced program; this will continue. It was in this manner that Marlene Dietrich and "Destry Rides Again" were added.

Mr. Scully called attention to what he described as "a new note" in the company's western series for 1940-41, the addition of a new type of feminine lead to the cast which stars

Johnny Mack Brown and features Fuzzy Knight. She is Julie Duncan, stunt-girl.

The Complete List

The complete product list presented by Mr. Scully follows:

Two DEANA DURBIN Pictures, to be produced by Joe Pasternak and directed by Henry Koster.

BACK STREET, from the novel by Fannie Hurst; screenplay by S. K. Laurent.

THREE FRANK LLOYD PRODUCTIONS:

TWO MARLENE DIETRICH PRODUCTIONS;

Sandy's Story, based on Ladislaus Fodor's story and directed by Tay Garnett and COUNT OF NEW ORLEANS, both to be produced by Joe Pasternak.

W. C. FIELDS in THE BANK DICK, to be directed by Eddie Cline.

A CHARLES BOYER PRODUCTION, GLAMOUR, based on Edward Ferber's story, to be produced by Joe Pasternak and directed by Henry Koster.

RIVIERA, starring Allan Jones, with an original story by Charles Marquis; and Kern and from the novel by Earl Derr Biggers; Leonard Spigelgass associate producer.

A LITTLE BIT OF HEAVEN, starring Gloria Jean, with Helen Parrish, Robert Stack and Levis Howard; to be produced by Joe Pasternak and directed by Richard Wallace; screenplay by Grover Jones.

STRAIGHT FROM THE HEART, starring Gloria Jean, with Robert Cummings, Nan Grey, Butch and Buddy (the "Cyclone Kids" from the "Uptown Gang").

A WILLIAM SEITER PRODUCTION, now in preparation.

ONE STARRING BOB BURNS AND MARTHA RAYE.

TRAIL OF THE VIGILANTE, Montana days with the highest production.

A GEORGE MARSHALL PRODUCTION.

TIGHT SHOES, story by Damon Runyon.

THE RITZ BROTHERS in one picture, a MAYFAIR production. Jules Levey to produce.

Johnny Mack Brown and features Fuzzy Knight. She is Julie Duncan, stunt-girl.

HERE'S STAFF OF ALL TRADES

Whenever anything goes awry, mechanically or otherwise, at the Mayfair, St. John, N. B., Mitchell Franklin, manager, usually can find quick solution within his staff.

Herman Kerwin, head usher and doorman, is also a carpenter, painter, decorator, stationary engineer, steam-fitter, plumber. Bruce Stirling, of the projection room staff, is a fully licensed electrician and typewriter-adding mechanic. Frank Lowney, an usher, now on leave while in the Canadian Army Medical Corps, is a mason, tile setter, bricklayer, plasterer, painter.

The Mayfair seats 1,200, and is owned and operated by Franklin & Herschorn, headed by J. M. Franklin, father of the mayfair manager.

Two BABY SANDY PRODUCTIONS, Sandy's Day Out and Butch Minds the Baby, the last-named by Damon Runyon.

VICTOR MCLEAGHEN in MODERN MONTE CRISTO, with John Loder, Anne Nagel, Philip Dorn and Cecil Kellaway; to be directed by Harold Schuster; associate producer, Marshall Gral.

Two HUGH HERBERT PICTURES, Who's Crazy Now? and SLIGHTLY TEMPTED. In the cast of the latter are Johnny Downs, Perry Moran, Elizabeth Risdon and George Stone.

Lew Landers will direct; Ken Goldsmith, associate producer.

THE INVISIBLE WOMAN, to be directed by Joe May; Bud Kelly, associate producer.

THE ANDREW SISTERS in ARGENTINE NIGHTS.

ALBERT S. ROGELL will direct.

THE BLACK CAT, comedy-horror version of Edgar Allan Poe's story.

THE DEAD END KIDS as THE LITTLE TOUCH GUYS, together, in two, GIVE US WINGS, and FIGHTING STOWAWAYS. Ken Goldsmith, associate producer.

Boris KARLOFF and BELA LUGOSI in THE MONSTER OF ZOMBIA.

MOONLIGHT IN HAWAII.

"Marquee Productions"

The balance of the 42 pictures will be "Marquee Productions," to be selected from the following properties:

SAN FRANCISCO DOCKS.

STREETS OF CAIRO.

BLACK PEARLS.

RAGTIME COWBOY JOE.

THEY DANCE IN HAVANA.

WILD CAT OF PARIS.

RAPSCALLION IN STRIPES.

THE ACQUITAL.

DUST BOWL.

GHOST PATROL.

MARGIE.

Seven ARLEN-DEVINES

The seven pictures starring Richard Arlen and Andy Devine are:

TALL TIMBER.

LEATHER PUSHERS (from the stories by H. C. WILLARD).

SOUTH OF THE AMAZON.

SKY HAWK.

THE WRECK OF THE ZARAGO.

THE RETURN OF THE SKEEL.

NORTHERN LIGHTS.

They will be directed by Christy Calame with Ben Pivar, associate producer.

Seven with Johnny Mack Brown

The seven Johnny Mack Brown starring pictures with Fuzzy Knight and the new stunt-girl find, Julie Duncan, are:

S.O.S. OF ROARING DAN.

MAN FROM CHEYENNE.

FORGOTTEN VALLEY.

CALGARY STAMPEDE.

MARSHALL LAW.

VIGILANTE.

THE LARIAT KID.

Associate producer is Joseph G. Sanford.

Shorts, Newsreel, Serials

SHORT SUBJECTS: 13 two-reel musical shorts, 13 two-reel subjects, a two-reel special, 15 stranger than Fiction and 15 Going Places.

There will be, of course, 104 issues (twice weekly) of the Universal Newsreel with William McNamee as commentator and continuing under the editorship of Tom Mead and Joseph O'Brien.

The "six most popular color cartoons in the company's selling history" will be reissued in 1940-41, it was announced. All in color, they

(Continued on following page)
Four Serials in Universal's Plans

(Continued from preceding page)


There will be four serials—Dick Foran in "Winners of the West" (13 episodes) and Anne Nagel, James Craig and Tom Fadden, directed by Ford Beebe and Ray Taylor, Henry MacRae, associate producer. Mr. MacRae will act as associate producer for the remaining three serials which include the Dead End Kids with the Little Tough Guys in "Junior G-Men" (12 episodes); "The Green Hornet Strikes Again" (15 episodes); and "The Leopard's Claw" (12 episodes).

Stars who will appear in Universal's 1940-41 productions include the following:

Kathy Adams
Andrews Sisters
Richard Arlen
Mishu Auer
Charles Boyer
Bob Burns
Butch and Buddy
Johnny Mack Brown
Tom Brown
James Craig
Broderick Crawford
Robert Cummings
Dead End Kids
Andy Devine
Marlene Dietrich
Brian Donlevy
Philip Dorn
Julie Duncan
Irene Dunne
Deanna Durbin
W. C. Fields
Dick Foran
Kay Francis
Billy Gilbert
Nan Grey
Anne Gwynne
Hugh Herbert
Samuel S. Hinds
Levis Howard
Gloria Jean
Allan Jones
Boris Karloff
Fuzzy Knight
Margaret Lindsay
Little Tough Guys
Bela Lugosi
Victor McLaglen
Constance Moore
Peggy Moran
Anne Nagel
Barbara O'Neil
Helen Parrish
Joe Penner
Walter Pidgeon
Martha Raye
Ritz Brothers
S. Z. Sakall
Baby Sandy
Robert Stack
Harry Stafford
Margaret Sullivan

The list of producers and directors for 1940-41, as announced by Mr. Scully, includes the following:

Joe Pasternak
Henry Koster
Bruce Manning
Ford Beebe
Christy Cabanne
Eddie Cline
Tay Garnett
Ken Golden
Marshall Grant
Burt Kelly
Lee Landers

In addition to the executives already named, others who attended the convention were: Leo Abrams, short subjects sales manager; John E. Joseph, director of advertising and publicity; Louis Pollock, eastern advertising manager and Hank Linet, assistant; Andrew Sharick, studio sales contact manager; Morris Alin, editor of "Progress"; F. T. Murray, branch operations manager; O. C. Binder, exchange manager; James Jordan, contract manager; James Miller, print manager; Charles Kirby, assistant foreign manager; Clarence Margon, Latin-American supervisor; Herman Stern, non-theatrical department manager and Adolph Schimmel, Universal attorney.

Sales Policies Discussed

The meeting opened at 10 Saturday morning, at the Ambassador, with assembly and an address of welcome by Mr. Scully. More than 125 Universal executives, salesmen and exchange operatives were present. Mr. McCarthy called the roll, and the business sessions followed immediately. The morning and afternoon sessions were given over to a review of the past year, with addresses by Messrs. Blumberg, Scully, McCarthy, Jordan, Abrams, Murray, Schimmel and Joseph, covering all phases of sales, distribution and promotion.

On Sunday morning, following a screening at the Stanley theatre on the boardwalk, the announcement of the new year's product was made by Mr. Scully, after which the conventioners were addressed by Cliff Work, head of the studio, and Jack Skirball. The remainder of the day, following lunch, was devoted entirely to a discussion of sales policies for the new season.

There was an informal get-together in the Ambassador Grill after the sessions, with a dinner at 8:30 Sunday evening.

The Monday sessions were again begun with screenings, followed by group conferences of district and branch managers and their sales forces with Mr. Scully and Mr. McCarthy.

President Blumberg told the salesmen Monday that 15 of the new season's pictures will be completed and in exchanges by September 1st. Cliff Work, studio head, added that five of the 15 will be those named as "top bracket productions."

Mr. Blumberg explained that the studio has essentially completed its commitments for the current season, and that June, July and August are open entirely for new season production. This week six of the 1940-41 productions will go before the cameras, he added. Other scripts are completed, producers assigned to them and players cast. As further stage space becomes available, added pictures will be started.

The five "top bracket" pictures that will be ready for the opening of the new season are: Marlene Dietrich production, "Seven Sinners"; "When the Daltons Rode," with Walter Pidgeon and Kay Francis; "Little Bit of Heaven," first of the two Gloria Jean productions; "Riveria," starring Allan Jones, and "Back Street," theannie Hurst novel.

Hays Railroad Director

Will Hays, president of the Motion Picture Producers and Distributors of America on Wednesday applied to the Interstate Commerce Commission in Washington for authorization to become a director of the Chicago and Eastern Illinois Railroad Company. The application stated that Mr. Hays would represent the interests of the holders of preferred stock in the company, who would acquire 220,461 shares of common following a plan to reorganize the line, it being understood that Mr. Hays would be on the new board of the company, in receivership since 1933.

House Committee Bars Federal Film Funds

The Appropriations bill, carrying a specific prohibition against the allocation of funds by any Federal department for Federal film or radio services, was approved by the House Appropriations Committee Wednesday and sent to the floor of the House.
PRODUCERS TO MAKE 22 FOR UA IN 1940-1941 TO COST 30 MILLIONS

United Artists Will Make Fewer Films and Concentrate on Higher Quality, New York Convention Is Told

A program calling for a minimum of 22 productions claimed to represent an investment of nearly $30,000,000 and coming from the studios of 13 independent producers, will be released by United Artists in 1940-41, it was announced by Maurice Silverstone, chief executive of United Artists, who proposed, at the company's New York sales convention luncheon, Monday, that a special trophy be presented annually to the producer who, in the opinion of film critics, introduced the best new screen talent.

Mr. Silverstone said "new blood" was one of the greatest needs of the industry at the present time and thought that producers who help by introducing new talent should be rewarded. United Artists, alone or with other companies, would donate the trophy, which would be awarded by film critics.

The importance of domestic revenue and the falling off of revenue from foreign markets was stressed by company executives.

Other Tuesday speakers included Sol Lesser, producer; Lynn Farnol, director of advertising and publicity; Monroe Greenthal, exploitation manager, and Al Margolies, manager of publicity.

Harry L. Gold, eastern sales manager, presided at the closing session Wednesday, aided by Charles Stern, Bert Stearn, Haskell Masters and David Prince, district managers. Speakers at the Wednesday session included Moe Streimer, special home office representative, and Arthur Silverstone, assistant to Mr. Gold.

UA executives left for Chicago Wednesday night for the final convention there Friday, Saturday and Sunday.

The details of the production plans are as follows:

CHARLES CHAPLIN
Already completed and in final stages of editing is "Production No. 6," Mr. Chaplin's first film in four years. Written, directed and produced by him, "Production No. 6" will be released shortly.

SAMUEL GOLDSWYN
"The Westerner," dramatizing the period in which Judge Roy Bean and Lily Langtry were leading figures in the American Southwest. This has been completed. Gary Cooper is the star, with a cast headed by Walter Brennan, Fred Stone, Doris Davenport, Forrest Tucker and Lillian Bond; direction, by William Wyler, from the screenplay by Jo Swerling and Niven Busch.

ALEXANDER KORDA
From the studios of Alexander Korda, both in Hollywood and in London, will come three productions;
"The Thief of Bagdad," in color, with a cast headed by Sabu (Elephant Boy), Conrad Veidt, June Duprez and John Justin. William Cameron Menzies is associate producer.
"Woman Hunt," starring Vivien Leigh, based on the novel, "Gone to Earth," by Mary Webb.
"Lady in the Dark," starring Merle Oberon, with Melvyn Douglas.

DAVID O. SELZNICK
David O. Selznick will contribute two productions. Selection of stories will be made from a number now under consideration.

WALTER WANGER
From Walter Wanger will come two films:
"The Long Voyage Home," a John Ford production, from the play by Eugene O'Neill and... (Continued on following page)

EDWARD SMALL

Edward Small will be represented on the 1940-41 program with "The Corinthian Brothers," by Alexandre Dumas.

HAL ROACH

Hal Roach will contribute five productions: "Road Show," a comedy based on the Eric Hatch novel, with songs by Hoagy Carmichael. Walter Connolly has been signed for a lead.

"Niagara Falls," comedy-romance, featuring John Hubbard, Carole Landis and Billie Burke. "For Better or Worse," follow-up to the Thorne Smith novels, "Topper" and "Topper Takes a Trip." Roland Young and Billie Burke will be featured.


SOL LESSER

Sol Lesser will follow his first film for United Artists release, "Our Town," with another, title and cast of which are to be announced shortly.

ERNST LUBITSCH

Early announcement will be made of Ernst Lubitsch's 1940-41 production for United Artists release, to be presented by Sol Lesser.

DAVID L. LOEW and ALBERT LEWIN

The Loew-Lewin organization will start its career with United Artists with two productions:

"Flotsam," from the new novel by Erich Maria Remarque, starring Fredric March and directed by John Cromwell, screenplay by Talbot Jennings.

"Night Music," based on the new play by Clifford Odets.

JAMES ROOSEVELT

James Roosevelt will open his career in independent production with "Pot O'Gold," suggested by the radio program. Horace Heidt's orchestra will appear.

RICHARD ROWLAND

Richard Rowland will be represented by "Cheers for Miss Bishop," based on the novel by Bess Streeter Aldrich.

GABRIEL PASCAL

George Bernard Shaw's "Major Barbara," produced and directed by Gabriel Pascal, will be on the 1940-41 program. The film is now filming, with Wendy Hiller, of "Pygmalion," and Robert Morley in the leads. Five of the 13 independent UA producers were present at the Eastern sales convention. They were Samuel Goldwyn, David O. Selznick, Hal Roach, Sol Lesser and James Roosevelt.

Mr. Samuel Goldwyn arrived from Hollywood Monday and participated in the sales sessions both in New York and in Chicago. Of the 20 cities in Eastern United States and in Canada, sales representatives of United Artists gathered for the New York convention.

Among the executives who attended, besides Mr. Goldwyn, were Murray Silverstone, chief of world-wide operations; L. I. Schlaifer, vice president and western sales manager; Harry D. Buckley, vice president in charge of corporate affairs; Arthur W. Kelly, vice president in charge of foreign distribution; Paul N. Laza- rus, contract manager; Charles Stern, Eastern district manager; Bert M. Stearn, middle-western district manager; David Prince, southern district manager; Haskel M. Masters, Canadian district manager, and Moe Streimer, special home office representative.


Among the producers' representatives who were present were James A. Malve, vice president and eastern representative for Samuel Goldwyn; Emmanuel Silverstone, Alexander Korda representative; Lovell V. Calvert, eastern representative for David O. Selznick; Harry Kosiner, eastern representative for Walter Wagner; J. J. Mihlstein, eastern representative for Edward Small; Thomas Walker, vice president and eastern representative for Hal Roach.

Republic Managers Confer

On Monday and Tuesday five Republic exchange managers were in New York conferring with James R. Grainger, president. Those at the meetings were: M. E. Morley, Boston; Sam Seletsky, New Haven; Arthur Newman, Albany; Jack Bellman, Buffalo, and Sam Seplowing, Detroit. Mr. Grainger left Wednesday for Chicago, Kansas City, San Francisco and Los Angeles.

Lesser at White House

Sol Lesser and James Roosevelt were guests of the President and Mrs. Roosevelt at the White House, in Washington, on Tuesday night. After dining with the Roosevelts, Mr. Lesser screened his latest production, "Our Town."

Share Production Credit

Jack L. Warner, head of Warner production, announced yesterday, that a 50% share of "Night of the Hunter" will be sold by the studio's purchase of a 50% share of the picture. The studio's distribution of the film will be handled by the studio's own theatres, as well as by other release organizations.

Two Leave Monogram

Jane Darwell and Lyne Lyle, from the Monogram studio publicity department, have resigned. No replacements are planned. William Peirce continues in charge of studio advertising and publicity.

Smedley on Censor Board

Joshua Smedley, of Philadelphia, has been appointed a member of the Pennsylvania Board of Motion Picture Censors. He will be assistant censor under Mrs. Edna R. Carroll, board chairman.

To Vote on Rejection of Paramount Board

Paramount stockholders will meet June 18th at the New York, according to notice sent out this week. Reporting on the year's activities, the notice said Barney Balaban, president, received $236,635 from the company and its subsidiary, Balaban & Katz, in 1939, one of the three highest aggregate amounts of remuneration paid by the company. The statement also listed the amounts of stock owned by the various directors.

Holdings Listed

Mr. Balaban owns 2,000 shares of Paramount common stock, according to the proxy statement. He also directs an additional 600 shares, of second preferred, as well as $50,000 of convertible debentures, $125,000 of which was owned beneficially.

A Conger Goodyear owns beneficially 600 shares of first preferred and 1,000 shares of common; Stanton Griffis, 3,000 shares of common; Duncan G. Harris, 200 shares of second preferred and 200 shares of common; John D. Hertz, owns beneficially 1,000 shares of common and has a beneficial interest in an additional 100 shares; George B. Comstock, owns beneficially 423 shares of second preferred and 559 of common; Earl I. McCracken, 100 shares of second preferred; Maurice Newton, 2,813 1/2 shares of second preferred and 8,118 of common, and has an interest in an estate which owns beneficially 900 shares of first preferred, $125,000 of convertible debentures; E. V. Richards has a beneficial interest in 7,500 shares of second preferred; Edwin L. Weis owns beneficially 3,200 shares of second preferred and 100 of common, and Adolph Zukor owns beneficially 200 shares of second preferred and 200 shares of common.

$853,514 to Directors

The statement said that company and its subsidiaries paid a total of $853,514 to directors and officers as remuneration for services during 1939. The amount includes the $145,705 paid Mr. Balaban by R. & K., and $3,516 to Mr. Weis in fees for legal services to Simpson, Thacher & Bartlett, of which he is a partner. Not included is $40,434 in expense allowances, of which $20,800 was paid to Mr. Balaban.

Conference Names Four

Named to the National Conference of Christians and Jews were the following members of the motion picture industry, this week: J. Robert Rubin, vice-president of Loew's; David O. Selznick, independent producer; Frances Harmon, of the Motion Picture Producers and Distributors of America; and Lowell Thomas, newsreel commentator.
TELEVISION STATIONS AND APPLICANTS WAIT COMMERCIALIZING

Washington Hears Commission Will Reaffirm September 1st for Limited Commercial Operation; Members Study Briefs

The immediate future of commercial television in this country will be settled by the Federal Communication Commission's decision on commercialization, which is expected next month with introduction of a resolution for an investigation of the FCC's policy, he "protested" the delay and charged it was due to the fact that Chairman James L. Fly was not on the job.

Thousands of men could be taken into private employment at once and eventually a half million men could be given jobs if a bureau here in Washington would abandon entirely illegal and arbitrary position," he charged. "Too far as legality is concerned, the Federal Trade Commission has the authority to supervise advertising and not the FCC. "Everyone at all connected with television was here in Washington. They could have prepared their briefs in 48 hours and had intelligent action by the commission immediately. Instead of that, so as to accommodate a few attorneys and perhaps because the chairman of the commission was leaving on a vacation trip, all requests were held up and were to be filed for weeks. I think it was ridiculous, for I believe Chairman Fly should have stayed on the job, ordered the attorneys to get their briefs in by the following Monday morning, and have a decision out of the commission that very day."

Officials Defend FCC Procedure

Officials of the FCC answer Senator Lundeen's attacks by asserting that the procedure of lengthy hearings and two weeks' time for filing of briefs was the only proper way of handling the problem so as to avoid later charges of unfairness.

In Washington it was considered likely that the Commission would reaffirm the original date of September 1st for limited commercial television operations. This also would be a compromise decision, for most of the television companies have asked for immediate full commercial operation.

Reports of the Commission are studying the testimony taken at last month's television hearing and the briefs submitted.

Fight Over Standards

Although the principal companies agree on the request for commercialization there is a keen fight over television "standards." RCA-NBC and the Radio Manufacturers Association want a 30-frame "flexible" system as compared with 24 frames in motion picture projection. DuMont and other companies want "rigid" standards. Equipment made by DuMont, which RCA-NBC says cannot be reproduced. Motion Pictures can receive images at various rates and number of lines. The DuMont company has

(Continued on following page, column 1)
DuMont Files Brief Answering Radio’s Charges

(Continued from preceding page, column 3)

proposed the advantages of 15-frame pictures with many more than the RCA 441 lines.

In a brief filed with the FCC, DuMont charged that the Radio Corporation of America had attempted to discourage and control the development of television. It was asserted that RCA officials wished to “freeze” standards to protect its investment in 1,800 sets manufactured at an estimated cost of $2,800 each. Officials of the RCA denied the charges.

The DuMont brief said, “Control of the situation lies in the Commission, under the law, and regardless of attempted political attacks, well organized publicity campaigns, or any other facile assumption that it will exercise its powers.”

Railbourn Answers RCA

Paul Railbourn, Paramount executive and treasurer of DuMont, issued a statement denying the RCA charge that Paramount had “practiced if not theoretical control” over DuMont and was attempting to “sabotage” television.

Mr. Railbourn said, in part, “Paramount does not control DuMont. DuMont is an independent company.” The DuMont company’s sole request to the FCC has been to maintain flexible standards instead of the rigid ones proposed by RCA and the Radio Manufacturers Association. Affiliates of Paramount Pictures in Chicago and Los Angeles have filed applications for television stations in their respective cities. We are eagerly awaiting the granting of these licenses so that we can demonstrate once and for all the superiority of flexible television.”

Paramount’s interest in DuMont was defended also by Mortimer Loewi, vice-president of DuMont, who asserted that the greatest need of television at the moment was a sense of showmanship and that Paramount was in a position to provide it. Mr. Loewi said that when television was first installed, “Paramount could have been the first and leading... in television.” He pointed out that Paramount was primarily in the entertainment business and its interest in television was a normal extension of its desire to be in the forefront of the entertainment world.

Paramount’s interest in DuMont was attacked again by Robert Bohn, president of the Cathray Electronic Laboratories. Mr. Bohn sent a telegram to Mr. Railbourn criticizing his statement on the television situation.

$1,350,000 for CBS Television

According to a brief filed with the FCC, the Columbia Broadcasting Corporation has spent over $1,350,000 in television since 1936. The annual payroll for engineers, program experts and others working on television was put at $1,350,000.

Zanuck Confers on “Chad Hanna”

Darryl F. Zanuck, production chief of Twentieth Century-Fox and弟弟ly Johnson, screen playwright and associate producer, have held their first conference on the script and production of “Chad Hanna,” and left, together last Saturday, May 18th, for Hollywood to “Chad Hanna,” which will be one of the major offerings for the coming film season, was written by Walter D. Edmonds, and appeared in serial form in the Saturday Evening Post under the title, “Red Wheels Rolling.”

Schmidt Named MGM Publicity Manager

Art Schmidt has been appointed publicity manager of the Metro-Goldwyn-Mayer’s New York department. Mr. Schmidt has been associated with Loew’s, Inc., for six years as assistant to Oscar Doob. Prior to that he was publicity head of the Publix-Michigan Theatres. He has already been on the advertising department of Loew’s Theatres tendered a farewell dinner to Mr. Schmidt at Loene’s Thursday, May 9th.

Eugene Murphy, New York newspaper contact man, succeeds Mr. Schmidt in handling publicity for out-of-town theatres; Tom Rogers, publicity man for the Valencia, Jamaica, succeeds to Mr. Murphy’s post; Teddy Arrow moves from Westchester to the Valencia and is succeeded by Jerry Sager. Al Lippe, Newark, succeeds Mr. Sager in Manhattan, and Arthur Egberts, now in Jersey City, will in addition, handle Newark.

New York Fair Opens: Broadway Grosses Decline

The New York World’s Fair began its second year, Saturday, May 11th, with an attendance of 190,196 paid admissions, followed by Sunday’s 168,122 to make up a total of 358,318 for the first weekend, according to figures released by Fair officials.

The opening week of the Fair coincided with the weather (sunny skies) and the European war, resulted in the lowest weekend gross for Broadway theatres in some time, with the exception of the Radio City Music Hall, where visitors from out of town were in evidence.

Among the highlights of the opening day at the Fair were a parade led by Helen Hayes, Mary Pickford, Ams ‘n’ Andy, and Wallace Beery with his 20 Mule Team, a giant fireworks display and the awarding of six automobiles in a limerick contest.

Amusement Area features included Billy Rose’s “Aquacade,” the Fair’s own show, “American Jubilee,” Michael Todd’s “Streets of Paris” and three shows in Mr. Todd’s “Gay New Orleans” concession, “Cotton Up,” “Sazarac” and “Mardi Gras Follies.”

With 40,000,000 paying customers required to liquidate a debt of about $23,000,000 the Fair Corporation hopes that the Amusement Area will erase the deficit. Attendance last year was 25,817,265.

Hundred of motion pictures are still being used, mostly advertising and educational films, in the scores of auditoriums. Television will be featured at the exhibits of the Radio Corporation of America, General Electric and Westinghouse. Opening day events were televised by the National Broadcasting Company.

Broadway managers, up to this week, had no definite plans for meeting the competition from the Fair. It was generally agreed that the weather would be the determining factor. If the weekends are cloudy or stormy, visitors and New Yorkers will patronize the film theatres, it was said, while the Fair will benefit if the weather is good.

Mont Laboratories reported that it had not been a party to negotiations for Fair licensing. The Baird Radio and Television Corporation is reported to assert that its licensing agreement with Baird prohibits the latter from entering American markets with its large-screen television. The Baird company denies this claim.

Television in the United States will overtake and surpass in Philadelphia, indicates, that he might conduct experiments with Frequency Modulation to determine its suitability for television. These tests will be conducted pending the granting of the station’s application for a television license. The proposed station would be the first link in a Columbia Broadcasting System television network.

Film Audit Service Formed by Hacker

Samuel Hacker, an accountant formerly with First National, Columbia and Republic, has organized Film Audit Service, to do audit work for independent producers and importers of foreign pictures that are distributed nationally. The larger American companies maintain their own field auditing staffs.

DeHaven Resigns

A. Milo DeHaven, for the last three and a half years general supervisor, publicity director and short subject booker for the Sam Brown Enterprises in Detroit, has resigned effective May 18th, due to illness. Previous to his connection with the Sam Brown Enterprises, Mr. De Haven was affiliated with the Chukeres theatres in Ohio as zone supervisor and personal representative of Philip Chukeres.

Czech Film Field Over

“Ostrovy,” a picturization of the Czech fight for independence during the first World War, which opened at the Honam theatre in Chicago, has been held over for a second week, after establishing a new record for that house.
If the name of the Carnegie Institute hadn’t been linked to that offer by Samuel Harden Church, the institution’s president, to give a $1,-


000,000 reward for the delivery of Hitler, alive,


into the custody of the League of Nations,


we would not have seen the motion pictures of this Louis-


Dunn’s recent showing of the general heading


of motion pictures, we hear some protests about


the excessive footage used to give credits to


the photos. The general criticism of the crafts


that go towards making the modern movie.


This may seem like a waste of time in our


present fast-moving age, but to old timers, like


Florida’s Scott Leslie, who remembers


the movies when, it won’t seem so bad, for they


recall how the show was always opened with a


scene of a railroad yard; the lights go out, and a slide flashes upon the


screen, all dolled up in red, white and blue, and


spelling the cheering;


WELCOME


One slide back into his seat for he knew he had a lot more to read before the picture started, and so he “relaxed” as the slides appeared in an array something like this:


LADIES, PLEASE REMOVE YOUR HATS
If you LIKE OUR SHOW, TELL OTHERS
If you DON’T LIKE IT, tell your family.
FOR THE BEST IN GROCERIES
TRADE AT
WILLIAM’S GROCERY
DON’T SPIT ON IT OR YOU WILL REMEMBER
THE JOHNSTOWN FLOOD


Some theatres had a more subtle way of getting to the users of the eating tobacco. Their slide might read something like this:


If you SPIT on the FLOOR at HOME, DO IT HERE. We WANT you to FEEL at HOME. Such slides usually brought laughs and put the audience in good humor. So the slides continued:


MATINÉE EVERY DAY
After the SHOW get your Soda Water
At the Gen. Drug Store
COMPLETE CHANGE OF PROGRAM TOMORROW


Of course everybody knew there was a change of program every day, but it was always good policy to keep telling ‘em about it. After a few more advertising slides, of which the one with the picture of a boy and girl in a swell background, which read:


TWO KIDS KEEP QUIET
And so the show continued, and as the light


faded out one was greeted with a slide informing


him:


THOSE WHO CAME IN LATE MAY REMAIN FOR THE NEXT SHOW
or, if it happened this was the last show of the evening, the slide “Stayed” appeared, with a big Moon coming Over the Mountain—with Kate Smith—and the words:


ALL OUT—GOOD NIGHT


Now that Hollywood is turning to the glorification of war heroes—Jesse Lasky, for one, turning to Sergeant York, for a feature for Warners—everything in the possession of the Mill. The Kentuckian, who is the only surviving- member of the original Lafayette Escadrille, has recently served in a different armament—both for and against the same countries in several instances, once fighting as “General Chang” for China.


Hollywood movie cameramen don’t want to be called cameramen any more.


They want to be known as directors of pho-


tography.


The American Society of Cinematographers sent out their notice the other day calling attention to the fact that they direct lighting and such, but never touch the cameras. The second and third camera men push the buttons that turn the wheels so boy can get girl.


Because of the World War, Hollywood must pay more for its ways. RKO Radio’s head


makeup man estimates that the tootie’s used by stars have jumped from $30 each to around $150.


Ninety percent of the hirsutical adornments used in making crowning glories for Holly-


wood movie stars used to be supplied by Czecho-


Slovakia. Since the start of the war, profession-


al hair growers are scarce.


A proposal is under consideration by Cin-


nati’s City Council to take motion pic-


tures of drunken drivers to be subsequently


used as evidence in Traffic Court.


The doctors would find a most fer-


tile field of study in certain Hollywood quar-


ters.
IN THE CUTTING ROOM

Street of Memories
(Twentieth Century-Fox)

Social Questioning

"Street of Memories" treats of a young man who suffers from amnesia as the result of an accident, tries desperately to get work, regains his memory as the result of a blow, and discovers that he has fallen in love with the girl who helped him while he was unable to recall his identity.

Lucien Hubbard produced and Shepherd Tramer directed.

The cast includes John McGuire, Lynne Roberts, Guy Kibbee, Hobart Cavanaugh and Ed Gargan.

Release date: To be determined.

You're Not So Tough
(Universal)

Dead End Kids

Five of the "Dead End Kids"—Billy Halop, Huntz Hall, Bobby Jordan, Bernard Punsley and Gabriel Dell—hear are as young vagrants in California.

The Arthur Horman screen play is based on an original story by Maxwell Aley. Nan Grey, Harry Armetta, Rosina Galli and Cliff Clark round out the cast. Ken Goldsmith was associate producer and Joe May directed.

Release date: July 26, 1940.

The Return of Wild Bill
(Columbia)

Western

Bill Elliott and Iris Meredith are here supported by George Lloyd, Luana Walters, Edward LeSaint and Frank LaRue. Based on a story by Walt Coburn, the screen play by Robert Lee Johnson and Fred K. Myron deals with a plot to get possession of ranch lands.

Joseph L. Lewis directed, his latest having been "Texas Stagecoach."

Release date: To be determined.

I Want a Divorce
(Paramount)

Divorce Preachment

Based on the national radio program of the same name is "I Want a Divorce."

Adela Rogers St. John wrote the story, and Frank Butler the screen play. Butler collaborated on "Road to Singapore." George Arthur produced and Frank Butler directed.

In the cast are Joan Blondell, Dick Powell, Gloria Dickson, Frank Fay, Jesse Ralph, Conrad Nagel and Sidney Blackmer.

Release date: August 9, 1940.

Wild Horse Range
(Monogram)

Western

Jack Randall, fourth in the Honorable Mention group of leading box office western stars as compiled by Motion Picture Herald and Fan, is starred in this story of the recovery of stolen horses.

Seen with Randall are Frank Yaconelli, Phyl-

The Rocky Mountain Rangers
(Republic)

Western

The "Three Mesquites" here avenge the death of a boy murdered by an outlaw gang in the Texas Panhandle, before its annexation to Oklahoma.

Appearing with Bob Livingstone, Duncan Renaldo and Raymond Hatton are Sammy McKim, Leroy Mason and Dennis Moore. George Sherman directed, this latest having been "Ghost Valley Rangers." Harry Grey was associate producer.

Release date: To be determined.

Three Men from Texas
(Paramount)

Hopalong Cassidy

The latest Harry Sherman production in the Hopalong Cassidy series has William Boyd and Russell Hayden as two former Texas Rangers who clean up a band of outlaws in a California town of long ago.

Appearing with Messrs. Boyd and Hayden are Andy Clyde, Thornton Edwards, Esther Estrella, Morris Ankrum and Dick Curtis.

Joseph Engel was associate producer and Lesley Sceanler directed, as he did last on "The Light of Western Stars." The screen play was written by Norton Parker, based on the Clarence Mullard characters.

Release date: To be determined.

Anne of Windsy Poplars
(RKO Radio)

Romantic Drama

The third screen appearance of the "Anne Shirley" fictional character created by L. M. Montgomery, this film is the second in which the screen Anne Shirley plays the heroine whose name she took for picture purposes. With Miss Shirley are James Ellison, Henry Travers, Patric Knowles, Louise Campbell and Slim Summerville.

Cliff Reid produced and Jack Hively directed. Hively has handled the recent "Saint" pictures. The screen play was written by Michael Kanin and Jerry Cady.

Release date: June 28, 1940.

The Thousand Dollar Marriage
(RKO Radio)

Comedy

Based on an original story by Arthur Beckhard, this screen play by Charles E. Roberts, who last did "Millionaire Playboy," relates the efforts of a young man and his prospective father-in-law each to get $1,000.

See are Leon Errol, Dennis O'Keefe, Adele Pearce in her first leading role, Walter Catlett and Marjorie Gateson. Bert Gilroy produced Leslie Goodwins directed, as he did "Mexican Spitfire."

Release date: June 21, 1940.
FORECAST!

Here’s how we know that “Edison, the Man” is the greatest money attraction Spencer Tracy ever made!
with Rita Johnson
Lynne Overman
Gene Lockhart
Charles Coburn
Henry Travers
Felix Bressart

Screen Play by Talbot Jennings
and Bradbury Foote

A Metro-Goldwyn-Mayer Picture

Directed by
CLARENCE BROWN

Produced by
JOHN W. CONSIDINE JR.

SPENCER TRACY

in

CLARENCE BROWN'S

PRODUCTION

"EDISON, THE MAN"

A Metro-Goldwyn-Mayer Sensation
2 WEEKS IN ADVANCE IN 6 THEATRES IN ONE CITY!

Every seat taken
In 6 theatres
And a demand that
Could fill 2 more
For the Greatest
World Premiere of a
Great picture since
That march
Through Georgia with
“Gone With The Wind”

(Tops them all!)
Spencer Tracy’s greatest performances of the past are now eclipsed by his magnificent portrayal in M-G-M’s smashing dramatic sensation “Edison, The Man”

(Keep marching to next page)
HEARD from COAST TO COAST!

Preceded by a National Magazine Campaign reaching millions!
The World Premiere That
Packed Six Theatres in One City
Climaxing 3 days of Brilliant Celebration
Spreading the Fame by Telegraph, Newsreel, Radio
Of M-G-M's Great New Screen Sensation!

FLASH! From the Oranges of New Jersey!

HOW M-G-M TOLD THE NATION ABOUT ITS NEW DRAMATIC SENSATION!

Summary
TUESDAY—MAY 14th
West Orange Town Hall
9:30 P.M.—Prelude to EDISON PAGEANT OF PROGRESS—Ceremonies of the Lighting of "The Brightest Spot in the World" and "Largest Photograph Ever Made."

WEDNESDAY—MAY 15th
Hotel Suburban
12 NOON—CITIZEN'S COMMITTEE LUNCHEON—Honoring the Mayors of the ORANGES and MAPLEWOOD.
2:30 P.M.—Dedication of the "CRYPT OF CINEMA PROGRESS."
3:30 P.M.—Edison Laboratories Dedication of the "BLACK MARIA" (The Birthplace of Motion Pictures).
9:30 P.M.—Orange Armory—EDISON PREMIERE BALL attended by Spencer Tracy, Rita Johnson, stars of the picture, and Clarence Brown, the director.
10 P.M.—Eagle Rock 
      FIREWORKS DISPLAY
      THURSDAY—MAY 16th
      Through The Oranges

2 P.M.—PAGEANT OF PROGRESS PARADE
5:30 P.M.—Glenmont Lawn Buffet at the Home of Mrs. Edison-Hughes
9 P.M.—SIX-THEATRE WORLD PREMIERE

SPENCER TRACY
in CLARENCE BROWN'S production of
"EDISON, THE MAN"
**The Hollywood Scene**

**Studio Start 10**

The production upsurge of the last month continued unabated this week as Hollywood's studios finished 12 pictures, started 10 and had 46 shooting, compared to completed 10 started and 48 shooting of the week before. In preparation were 25, and 64 were being edited, against the 29 and 60 in the same categories last week.


Three short subjects were completed and the same number started.

**Human Loudspeaker**

Gilbert Wright's Sonovox was given a Hollywood demonstration this week, shortly before its introductory screen appearance in Paramount's forthcoming "Ghost Breakers," and Alexander Korda's "Thief of Bagdad" and "Jungle Boy." Consisting of a sound box and two small discs placed on either side of an articulator's teeth, the device is fundamentally similar to a loudspeaker but is designed to push not air but the tissues on the side of the throat, so that sounds of all types may be translated into terms of the articulator's own words, which are merely mouthed.

Demonstrated were such sounds as that of a steel guitar given a "voice" of its own, a three-day-old baby talking, and a novichord singing, with the articulator's help, its own accompaniment to "Let Me Call You Sweetheart," all these coming from phonograph records of the original sound to which had been added a human voice made to speak or sing with the sound of the original. Film sound track using the new principle included rushes of a ship's fog horn and of a buzz saw, both "talking."

A most immediately anticipated motion picture use of the device, in addition to the animated cartoon possibilities to which Walt Disney already has acquired the rights, is in foreign print versions. It is claimed that with the use of the Sonovox, American film players would be able to give the appearance of speaking naturally in any foreign tongue, simply by having someone familiar with the particular foreign language use the Sonovox in conjunction with the player's own voice.

A screen writer and the son of Harold Bell Wright, inventor of the instrument, Gilbert Wright has been working on the device for over a year. Tests prints were sent to both the National Broadcasting Company and the Columbia Broadcasting System, but Lester Cowan, press representative of the film's production partner, believes the best results will be obtained by limiting the use of the Sonovox to one radio program a year for the present, and to only two or three films a year, to afford artistic development and less emphasis on purely comedy results.

**Name News**

Harlan Thompson has been signed as an associate producer by Warner Brothers.

Norman McLeod has been assigned to direct "Little Men" for RKO Radio.

Dorothy Arzner will direct "Dance, Girl, Dance" for RKO Radio.

Wells Root is working on the screen play of "The Man on America's Conscience" for Metro-Goldwyn-Mayer.

Selznick Retires Debentures; Seen Aiding Reorganization

Reorganization of the Selznick-International Pictures company along simplified lines was reported facilitated this week by the retirement of its $2,900,000 issue of six per cent debentures, which constitutes the entire investment in the company, leaving only the common stock outstanding.

The company authorized the debenture retirement, which eliminates such debenture holders as Norah Searer and C. V. Whitney. Chief possessors of common stock in the company are David O. Selznick, John Hay Whitney, and Mrs. Joan Payson, sister of Mr. Whitney.

The proceedings were said to clear the way for the approval by stockholders of a reorganization plan, when such a plan has been formulated.

**RKO Stockholders Meet June 5th**

The first stockholders' meeting of the newly reorganized RKO Radio Pictures Corporation will be held June 5th at Dover, Del. George Schaefer, Ned E. Depinet and William Mallard have been appointed a proxy committee to conduct the meeting. No directors will be elected.

"Baby" Ban Upheld

The New York appellate court this week refused for a second time within a year to permit public display of the film, "Birth of a Baby." The tribunal denied unanimously an application of the Maternal Committee on Maternal Welfare, Inc., to compel the State Board of Regents to release the film for the general public.

Warner "Academy" Bookings

More than 4,000 theatres in the country have signed for Warner Brothers' "Cavalcade of Academy Awards" film, Gradedell A. Sears, the company's vice-president in charge of production, said this week.

**In Newsreels**

MOVIECONE-NEWS—No. 79, Vol. 22—"Navy Secretary Edison reports to Senate Naval Affairs Committee...""Foreign Policy...""Dutch...""Korea...""Queen Elizabeth...""Dutch Prime Minister...""Nazi bombers...""World's Fair...""Paramount News—No. 71, Vol. 11—"Nazi bomber...""French...""Nazi...""World's Fair...""Universal News—No. 85, Vol. 12—"Nazi...""Wells Root...""Duke...""Universal..."
Lillian Russell
(Twentieth-Century-Fox)
The Gay Era

The life and loves of Lillian Russell, belle of another generation, are brought to the screen by Alice Faye in a motion picture into which Darrell F. Zanuck has incorporated the wealth of elements out of which production experience spells entertainment—glamour, song, costume, thrill, and action.

The adaptation of the autobiographical material for a supporting cast headed by Edward Arnold, Henry Fonda and Don Ameche, gives a basis for absorbing performance of parts. George Cukor, Cecil B. DeMille, and John M. Stahl have directed.

Directed by Robert Canada, the picture omits mention of two of her four marriages.

The film narrative follows her career from her birth as Helen Leonard in Clinton, Iowa, back in the Civil War days.

Tony Pastor makes her a sensational success and she becomes the toast of New York. She marries Edward Solomon and they go to London, where her success eventually costs her her job. A daughter is born to them and Solomon dies soon after. Lillian stars in London and then returns to New York in a Weber and Fields production. Old courtships are resumed and, after romantic complications, she marries Alexander Moore.

The present-day scenes are evidence in themselves of the ammunition given the exhibitor for his paper. Warren William is there as Jesse Lewisohn, and Leo Carrillo is Tony Pastor. Bruce Nesbitt and Claude Allister portray Gilbert and Sullivan. And these are but samplings from the list.

Produced and distributed by Twentieth-Century-Fox, Director, Irving Cummings; Associate producer, Gene Markey; Screen play, William Anthony McGuire. Music and lyrics, "Adored One" and "Love Bird" by George Gershwin; "Love Bird" by Gene Kahn and Bronislau Kaper; Denouement songs by Seymour Felix. Director of photography, Leon Shamroy; Art director, Richard Day; Joseph C. Wright; Set decorator, Thomas Little; Film editor, Thelma O'Connor; Assistant editor, Travis Banton; Sound, Arthur von Kirbach; Roger Heman; Musical director, Alfred Newman. Released date, May 24, 1940. Running time, 156 minutes. Adult audience classification. P. C. A. Certificate No. 6090.

CAST.

An Angel from Texas
(Warner-First National)

Comedy

Comedy is the hallmark of this picture, which has the show business as a theme. The "angel" of the title is a Texan girl who arrives in New York with $20,000 to enter the hotel business. But the money is invested in a Broadway show when two fast-talking shoestring producers persuade Edward Albert to play the Texas, Wayne Morris, and Ronald Reagan, the shoe string producers. Rosemary Lane is a Texas girl, working in the producers' office, who aspires to the stage. Jane Wyman, as the wife of Reagan, isn't averse to going to the aid of the greenhorn at the expense of her husband. Ruth Hyman plays an actress and John Lietel a gangster.

"Mac McClure" and "Marty Allen" have a show all set for rehearsal—except the money. "Valedict," given the lead role, threatens resignations and strike. But the show is ready to go. This scene walks "Peter Cushing" through a scene, and $20,000 goes into the production but he drives a hard bargain. He wants "Lydia Weston" to play the lead.

The play goes into rehearsal as a straight drama and gives every indication of being a flop. "Mac McClure" and "Allen," threatened by "Valedict," offer the entire interest in the show to "Colman," who raises the money. The show is a success as a farce. When a plagiarist suit seems imminent "Colman" sells the show back to the two producers and leaves them holding the well-known bag.

Reviewed at the Palace theatre, New York. The audience chuckled.—Paul C. Mooney, Jr.


CAST.

Waterloo Bridge
(MGM)

Wartime Drama

This first Vivien Leigh vehicle since "Gone With the Wind" deals, as did the Robert E. Sherwood play from which it derived, with the living and dying of a girl in wartime London who, believing her sweetheart killed in battle, adopts "the world's oldest profession" as a means of livelihood and then, following his return and after preparing to marry him without telling him how she's been earning a living during his absence, commits suicide. Though Waterloo I is the conflict pertained to, an immediacy and timeliness of interest is achieved by opening and closing references showing the man in the case, played by Robert Taylor, leaving London for service in World War II.

In common with the Sherwood play, the Mer- ven LeRoy film treats of subject matter—emotions, impulses, ethical considerations—traditionally regarded as restricted, for entertainment purposes, to adult use. Depiction of street-smart, for instance, is a "costly" item. The picture outpoints what a principal refers to as the "easiest way" is inaccurately described by them, because, is materials not frequently seen on the screen in recent years.

The picture is produced with manifest fidelity to time and setting and on a budgetary scale befitting the story. Producer and director are Mervyn LeRoy, and the film dominates, and inasmuch as it presents the girl's story, who is an agent in the war effort, and the men in the war effort, is an agent in the film, for the war effort.


CAST.
Myra......................... Vivien Leigh
Roy Cronin..................... Robert Taylor
Lady Margaret Cronin......... Lucile Watson
Davy Howard.................. Virginia Field
Madame Olga Kiowitz......... Maria Ouspenskaya
The Duke..................... C. Aubrey Smith
Maureen...................... Janet Shaw
Evelyn...................... John W. Connell
Paul......................... Patricia Ellis
Stella Duma................... Millicent Edwards
Sylver....................... Virginia Carroll
Joan......................... Maude Box
Beatrice...................... Florence Baker
Violet....................... Lena Horne
Frances...................... Franchesca Fonda
Mrs. Bennett ................. Clara Reid
Policeman ................... Leo G. Carroll

Our Town
(lesser-UA)

Pulitzer Prize Play

As unusual as a screen presentation as was the play on the Broadway stage, "Our Town" betokens a theme of human interest with its departure from the screen norm.

The Thornton Wilder Pulitzer Prize stage play had been presented on a bare stage, with the

(Continued on page 50)
Thunderous nationwide acclaim awaits Vivien Leigh and Robert Taylor!

THIS WEEK M-G-M SCREENED "WATERLOO BRIDGE"!

Everything you’ve heard is true!
They cheered, stamped, whistled in M-G-M’s delirious projection room.
The first East Coast screening confirms California’s sensational Preview!
Vivien Leigh and Bob Taylor are glorious!
In a love-drama that makes pulses leap!
Gentlemen, here’s your next box-office bombshell!

with Lucile Watson, Virginia Field, Maria Ouspenskaya, C. Aubrey Smith • A Mervyn LeRoy Production
Screen Play by S. N. Behrman, Hans Rameau and George Froeschel • Based on the Play "Waterloo Bridge" by Robert E. Sherwood • Directed by MERVYN LeROY • Produced by SIDNEY FRANKLIN
Those Were the Days

(At Old Good Swash)

(Paramount)

Collegiate Reminiscence

Using as its story-telling technique the medium of an anniversary dinner which devolves into flashbacks of the tale recounted there. "Those Were the Days" recounts collegiate romance and high-life of the 1910's.

The screen play by Don Hartman, based on the George Fitz "Swash" stories, has William Hills as the hero in the role of a fresh-faced Grade-grazer, his high-school romance with aeler Zeta statistics, who devotes itself to courtship of the lalzcr's daughter as a means of getting her sentence remitted, and falls in love with the town's daughter. "Those Were the Days" is a humorous, light comedy.
Gaucho Serenade

(Republic)

Gene Autry

There is a departure from the western formula in Gene Autry’s latest. A motor trip across-country with a horse trailer attached takes most of the footage. The occupants of the car are Kit Cat (Smiley Burnette), the BX (Bert Marlin), Storey and Mary Lee. The concession to matters western comes at the end and even then it is dictated by the locale and the company he keeps, with attention to detail in performance, for the general audience. The reactions of the solicited Western fans doubtless will be a factor in which they take this kind of amusement.

"Gaucho Serenade" also continues the practice of employing a popular song of the day, as did "Rancho Grande." The song this time is "South of the Border." In this latest production two songs share attention, "The Singing Hills" and "The Gaucho Serenade," augmented by "Give Out with a Song" for the final number. "Wooing Rene" turns up at Macavity, "Rollin' Home" and "Headin' for the Wide Open Spaces," with Autry, Burnette, Mary Lee, Duncan Renaldo and Smith Ballew participating.

An English school boy arrives in America to visit his father, who is in San Quentin on embezzlement charges but has fled his son to believe he the owner of a vast property in the west known as "Rancho San Quentin. At the end of the picture the boy turns up in a hotel’s way three the three pick up "Joyce," who has left a would be bridgeguard at the altar, and her young sister "Patsy." The embezzlers catch with the caravan but are routed by "Gene" and "Frog." "Joyce’s" ranch has been renamed "Rancho San Quentin" for the occasion. "Romne," father escapes from prison and turns the ranch and, when he learns the boy is in good hands, returns to prison. In the meantime "Gene" and his crew are making sure the embezzlers get theirs.

Reviewed at a projection room in New York.

—PAUL C. MOONEY, JR.


CAST
Gene...Gene Autry
Smiley Burnette
Joyce...Smiley Burnette
Rene...Duncan Renaldo
Patsy...Janet Fielding
Joyce...Clifford Severn, Jr.
Roman...Ralph Byrd
Buck Benson...Buck Benson
Martin...Mark Colby
Geoffrey...William Rohr
Wade Boteler...Ted Adams

and

Wendell Niles
The Velascos
Jose Estrella’s Orchestra

Men without Souls

(Columbia)

Prison Melodrama

Following the trend of prison pictures, Columbia presents in "Men without Souls" a gang of the most ruthless convicts that ever attempted an escape, Barton MacLane, oftentimes seen in the "Torchy Blane" series as the crusading detective, returns to a role of gang leader.

Under the direction of Nick Grinde, John Litel, who came to Columbia this past season from Universal, a comparative newcomer, the young man who has himself sent to the prison to avenge his father’s death at the instigation of a prison guard,

Dramatic sequences include "Reverend Stover," a secret fumes in the prison yard in the face of gunfire to send the prisoners back to their cells. There are a boiler room explosion, gun fights and an eleven hour reprieve.

Rochelle Hudson is the feminine lead, but

appears in only one scene. Others in supporting roles are Eddie Laughton, Cy Kendall and Dick Curtis.

Reviewed at the Globe theatre in New York, where a small but enthusiastic audience gave little interest.

GEORGE SPIES.


REV.
Rev. Thomas Storm (John Litel)............Barton MacLane
Santan Leonard (Rochelle Hudson)............Santan Leonard
Johnny Ballew (Rochelle Hudson)............Johnny Ballew
Warden Schuler (Sam Leven)............Sam Leven
Don Bedloe (Clyde Shelton)............Clyde Shelton
Lefty (Joe Swan)............Joe Swan
Edie Laughton (Sybil Seely)............Sybil Seely
Dick Curtis (Merle Masters)............Merle Masters
Richard Fiske (Old Max)............Walter Soderling

Unusual Occupations, No. L9-5

(Paramount)

Autry’s and Others’

Gene Autry, adjudged by exhibitors the number one film cowboy of the last two years, has a hobby and it’s horses, despite his recordings and radio programs in addition to his motion pictures. Here in color the star appears to advantage, as he puts his hooves, in New York, for the first time, the center of repose, with nature’s materials, stamp collecting, caring making and the rebuilding, piece by piece, of Java’s oldest temple. Running time, 10 minutes.

Unusual Occupations, L9-4

(Paramount)

Interesting

This array from the Unusual Occupations series offers some examples of distinguished economic livelihoods that have the appearance of hobbies. There is a young woman from New Jersey who has trained herself to the world championship of her sex in bag punching, and on the other side of the Hudson river there resides a New York City dentist who as a pastime shifts his talents from dental bridge building to constructing miniature models of bridges, merry-go-rounds and Ferris wheels from an abundant supply of rooftops. Away out on the West Coast a wealthy gent with has inadequate collection of the valuable worth of half a million dollars an exhibition of relics from the romantic era of America. A mid-western woman paints pictures on cobwebs, and an English craftsman fashions those tall fur toppers that grace the line-up of the British Government’s regiment. Whether hobby or work, the display is entertaining and, perhaps, inspiring—Running time, 10 minutes.

Larry Clinton and His Orchestra
(Vitaphone)

Melody Master

Larry Clinton, a smart looking young maestro with a smooth manner of baton wielding, leads his orchestral forces in a tuneful interlude for audiences that like their music light and breezy. Interwoven are some specialty solo by Bea Wain, from the airways’ “Hit Parade,” also by Lewis and Jeane, a dance team, and the Philharmonics—Running time, 10 minutes.

Television Preview

(Paramount)

Paraphrastic

Paramount, with an interest in the Allen B. DuMont Laboratories, a television company, devotes a part of its reprints of the new medium. With the DuMont equipment in evidence, such stars as Bob Hope, Alexander the Great, the modern missionaries are shown before the television cameras and on the television screen of a home receiving set. Ted Husing is the narrator—Running time, 10 minutes.

You Ought to Be in Town

(Vitaphone)

Clever Looney Tune

Glamor boys and girls of the screen are not the only subjects of temperament and ambition. The Looneys are common to cartoon characters as well. Porky is induced by the Aboy talk of Daffy Duck to have his pen and ink creator, Leon Schlesinger, release him from his contract in order to allow him to go in for more serious work as an actor. Of course, the barnyard creatures meet with lamprophobic failure, while Daffy appears to succeed the pompey personality as star in the Looney Tunes roster. The old “Out of the Inkwell” technique of having the ink be controlled by the inkwell is used to amusing effects—Running time, seven minutes.

Playmates from the Wild

(Paramount)

Sportlight

Trained otters, something different, are the faithful and friendly playmates of their trainer, Emil Liebr. They are shown sliding and gliding on their tummies down the sand dunes of Daytona Beach, swimming in the surf and following the trainer at the top of his whistle. They chase snakes, crabs and whatnot, and come under the heading of cute. Narrated by Ted Husing—Running time, 10 minutes.

Granite Hotel

(Paramount)

Stone Age Cartoon

The Stone Age cartoon series continues with a number set in a prehistoric hotel. The hotel has telephone and a cash register but the rest of the hotel’s accommodations are scarcely accommodative. Stone age or not, the fleshless touch, the devices of a fertile imagination, are in evidence. The fire department, which arrives by dinosaur in response to a call from a patron who wanted a partner for checkers, razes the hotel but doesn’t dampen the spirits of the hotel’s telephone operator, who still insists that nothing ever happens at the Granite—Running time, 7 minutes.

A Kick in Time

(Paramount)

Color Cartoon

Another in the Max Fleischer color cartoon series on the adventures of Hunk and Spunky, this has Spunky straying from his mother’s side and meeting the laws of a male auctioneer. Spunky is sold to a junk dealer under whose none too gentle guidance the donkey suffers extensively. The mother, however, meets up with the young donkey in the nick of time, saving him from sure destruction under the wheels of a trolley car. The junk dealer also is taken care of, to the mother’s satisfaction—Running time, 7 minutes.

Gun Dog’s Life

(Vitaphone)

Canine Color Parade

The audience appeal of this canine diary study from the Color Parade lineup is practically universal. There is material for the sporting element of any community and, in the attractiveness of the dog objects, for the hunting lovers of man’s best friend. Opening on a family scene with a young pup being told about his father’s career traits are common to both characters the different hunting techniques of springer spaniels, pointers and Labrador Retriever. The scene of a trio of pointers with the two outside dogs pointing to the middle bound freezing on the scent was noted particularly. Color and an amusing commentary contribute to an outstanding screen subject.
COOPERATE AND GAIN CONCESSIONS, IS WAR POLICY OF BRITISH LABOR

Studio and Theatre Employees
Look to Employers for More Favorable Contracts in Return for Legislative Support

by AUBREY FLANAGAN
in London

Inspired no doubt by the belief that he who pays the piper has a right to call the tune, labor organizations within the British industry are currently allowing a certain note of cockaloo confidence to creep into their deliberations and statements. Studio employees, through their Association, theatre workers through theirs, have each in its place performed services of note to their employers. Now they look for reciprocity and return.

Aid in Parliament Cited

With the British Quota Act as yet saved from the scrapheap, the Association of Cine Technicians have not hesitated to claim credit for the discovery within three days of the declaration of War that the Board of Trade had intended to cast it on the legislative junk heap. In their turn the National Association of Kinematographic Employees, who lent valuable Parliamentary aid to the industry in the process of legislative midwifery, have backed the new exhibitor appeal for a rebirth of the theatre tax. Both parties, with these services a valuable arguing point, are pressing for wage increases and for other concessions. Both parties as a result are likely to get them, if they are not in fact so doing already.

A significant and potent factor in this situation is that the Labor unions, through their direct association with the Trades Union Congress, have a natural advantage over the politicians; a force which can, secure lobbying, Commons questions, and a voice in debate, as an automatic process. Other industry branches must rely upon the interest of individual and scattered Members of Parliament.

United on Quota

The tendency to trade marriage—labor spokesmen recently admitted the War had found them strange bedfellows—does not trace back only to September last. A certain conciliation and mood of arbitration had begun to seep into employer and employee relations some time before. Labor and Capital launched a solid and united front over the Quota Act, and so far as fighting for protection for British production is concerned, it has been maintained. The intervention of a more friendly spirit achieved positive results in the London and Home Counties area in the form of wage and hour agreements between exhibitors and their employees; a pattern which is being repeated all over the country. The CEA has, in fact, in many areas, found Labor Councillors and local legislators frequently not only ready to listen to pleas and suggestions but ready and enthusiastic to collaborate on trade matters.

There is no doubt that the CEA case to Sir John Simon for a cut in the theatre tax must have sounded more convincing to him in that it had not only the weight of exhibitor pleading but some logical and while heartfelt support not only of the theatre union, the NATKE, but the blessing of the Trades Union Congress. The concessions made over the arbitration of projectionists came as a direct result of joint exhibitor and labor persuasion. To many trade branches it seems a pity that a like unity of front had not been possible over the Quota problem. It is to the credit of the Labor unions that their case has remained fixed and not in the fluid and chemical condition of the producers’ policies.

So far as the Association of Cine Technicians is concerned their total demands are not likely to find much backing outside their own exclusive circles. Whilst with one hand they ask for wage increases and war bonuses, work hard and assiduously for a wages and hours agreement with the Production Association, chide the newsreels and the laboratories for not falling into line, the one refusing even to negotiate and the other for having backsliders in their midst who are not clear up outstanding matters on overtime, victimization and so forth, they go the whole hog on general politics and demand the nationalization of the entire industry.

Nationalization Demand Made

A demand for nationalization was made at the recent Annual Conference of the ACT, moved and passed with but six dissentients. Fears of Fascism voiced by the minority did not deter the Motion Picture Employers from launching a splendid campaign of political pressure for the control of British industry.

This wholehearted subscription to the doctrines of Socialism, however, is carried on under the fluttering and noisily haunted Union Jack, for the ACT, welcoming "any new measures to help the industry," including the Credit Bank, insists that those employed in any films aided by the Bank shall be exclusively British.

Whilst too, the Association welcomes State intervention in the industry in the Ministry of Information’s activities, it watches with a jealous eye any tendency to allow the Ministry’s films to count as Quota, has even had its work cut out securing approved wages and working conditions for the employees of the Government contracts in Post Office and the like.

Demands Are Reasonable

All in all, the policies and programmes of the main Labor groups carry little—with the obvious exception of the nationalization plea, this probably a concession to political window dressing—which strikes at the foundations of the industry. Probing the ACT program as made evident in its Conference resolutions there appears—denial of the case of the theatre workers union—will not be dismissed out of hand. A united front on general trade policy, with the employees’ organizations pulling their weight, is intended to bring equivalent recognition in the most welcome material form.

In the meantime they have been lending the weight of their approval to the plea for projectionists to be placed on the list of reserved occupations the theatre workers group have not opposed the training of women as projectionists. Already some 300 odd are being coached in the highly skilled work, and when ready will be employed as third and fourth grades in the box. Already 33 1/3 per cent of projectionists have been called to the colors. Conceding to their exhibitor confederates the principle of women in the box the NATKE have managed to obtain safeguards on wages and hours which will not allow the system to be exploited to the detriment of the women.

In Bristol, former Air Raid havens fused any collaboration until such safeguards have been agreed to by local exhibitors.

KRS Honors Griffiths

David E. Griffiths, for four years the president of the Cinematograph Renters Society, has been elected honorary president of the Society. Mr. Griffiths, now has English title of "Gone with the Wind," was at one time head of First National in England.

Anna Neagle on Third Tour

Anna Neagle is on her third personal appearance tour of American cities, visiting Philadelphia, Indianapolis, New York, Chicago, Louisville, Cleveland and Pittsburgh. Introducing her to audiences is Herbert Wilcox, producer and director of "Irene" for RKO Radio.

Donat on English Stage Tour

Robert Donat is to make an eight-week tour of England playing in George Bernard Shaw’s "The Devil’s Disciple," before starting in MGM’s "Dr. Jekyll and Mr. Hyde" at the Denham studio.

Paramount Dividend

Paramount Wednesday declared a dividend on its common stock of 15 cents a share together with a quarterly dividend of $.50 on its preferred stock and a quarterly dividend of 15 cents on its second preferred, payable July 1, 1940, to stockholders of record June 10th.
MAJORS SETTLE N. J. TRUST CASE; U. S. STARTS PROBE OF CONTRACTS

Mori-Landis Action Against Warners at Philadelphia Is Dropped; Blumberg Defends Pooling of Theatres

Principal motion picture trust suit attention was turned this week to the Philadelphia territory, scene of many a trade practice battle, where the majors quite unexpectedly effected a settlement, last Friday, of the independent Mori-Ladis New Jersey action, based on a discrimination which promised to be a sort of preview of the Government's New York anti-trust action since the court called for all master contracts to be produced, was settled out of court last Friday, May 10, on which date it was scheduled for a final hearing later before Judge William H. Kirkpatrick, a former president of the major circuit owning Universal Pictures, who defended theatre pools; Charles Moscowitz, Loew circuit executive, who said that his circuit acted independently of Metro-Goldwyn-Mayer in the matter; and Nicholas M. Schenck, Loew president, who was to take the stand on Thursday.

The Mori-Landis Settlement

The Mori-Landis theatre anti-trust suit against Warner Brothers theatres in Philadelphia and New York was dropped, with a settlement which promised to be a sort of preview of the Government's New York anti-trust action since the court called for all master contracts to be produced, was settled out of court last Friday, May 10, on which date it was scheduled for a final hearing later before Judge William H. Kirkpatrick, a former president of the major circuit owning Universal Pictures, who defended theatre pools; Charles Moscowitz, Loew circuit executive, who said that his circuit acted independently of Metro-Goldwyn-Mayer in the matter; and Nicholas M. Schenck, Loew president, who was to take the stand on Thursday.


The Mori-Landis action against Warner Bros. in Philadelphia was settled on the merits of the case, and it was ruled that Warner Bros. was not guilty of violating the Sherman Anti-Trust Act. The settlement was reached after a five-week trial before Judge Kirkpatrick, during which the major objection to the settlement was the way in which it was reached. The settlement was announced on May 10, 1940.

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Harry Fried, suburban operator. Of the remaining suits filed, only one is scheduled to be tried during this court session. May 28 is set as the date for the Admiral Theatre, Philadelphia, action against Warners et al. The Admiral, as the others pending, also seeks triple damages allowed under the anti-trust laws, asking $25,000,000 on the grounds that the theatre's product was cut off when it tried to cut the price of admission to compete with chain theatres in its vicinity. Again, denial of all expectant settlement are registered by Irvin A. Wingrad, attorney for Rubin Shapiro, operating the Admiral, and Warners' Morris Wolf.

"This case is entirely different and we are preparing to fight it," said Wolf. "We are not discussing settlement and don't intend to."

Government Inspects Philadelphia Files

The United States Department of Justice this week started to inspect the licensing contracts and other records of the large film companies for the Philadelphia area, preliminary to its "key" New York anti-trust case, scheduled to begin on June 3d, in Federal Courthouse, Foley Square, New York, before trial judge Henry Goddard.

The inspection of the Philadelphia area records is the result of a compromise reached last week between attorneys for it and the defense. This compromise, it was said by the defense lawyers, forestalled a Government motion for an order to compel them to allow the Government examination of such records.

The Justice Department was to examine Loew's records first; then Warners; then Paramount's. The scope of the records available to the Government attorneys not proving wide enough, another conference would be held with the majors' attorneys, it was said.

Court Considers Fox Motion

Federal Judge Henry W. Goddard Tuesday told Fox attorneys he was "inclined" to deny an application of Twentieth Century-Fox to dismiss the Government's anti-trust suit against 19 of its officers and directors after serving decision on the motion.

Assurance by the court was given John F. Caskey, attorney for Twentieth Century-Fox, that a "careful consideration" would be given the merits of the move before a decision is rendered.

Mr. Caskey argued a dismissal was warranted because, he said, the Government had failed to produce evidence that any of the defendants had committed acts of conspiracy. The Government's complaint, its bill of particulars and its answers to interrogatories had in no way implicated these defendants, he said.

The Government never has claimed that the 133 individuals listed as defendants were guilty of personal violations of the anti-trust laws, Paul Williams, special assistant attorney general, answered. The Department of Justice does not question the good faith of these defendants, Mr. Williams continued, but had included them because "a corporation can only act through its officers and agents."

The U. S. attorney said the normal functions of the distributors were vitiated of the law because of "vertical integration of production, distribution and exhibition."

Mr. Caskey was supported by Daniel O. Hastings, former U. S. Senator, and a Twenty-first Century-Fox director, in his appeal for a dismissal. Mr. Hastings claimed it was unfair for the Government to require him and others in his position to attend a trial "which may take months or even years."

Furthermore, he said, in the event of the granting of a decree to the Government, officers of the various companies might be subjected to a number of suits by exhibitors.

Earlier in the hearing, Mr. Caskey contended the Government had brought in the individual defendants in the hope that an "admission" by one would bind the others. He argued that the inclusion of all the officers avoided the necessity on the part of the Government of proving authority by a defendant to make an "admission."

Mr. Caskey said he had carefully read 219 out of the 220 anti-trust suits which the Government had filed since the Sherman Law had (Continued on following page)
MARX BROTHERS MAKE 16MM. FILM OF SHOW

The Marx Brothers with a company of 30 are giving the story material for their next Metro-Goldwyn-Mayer picture, "The Marx Brothers Go West", a tryout in the Midwest. Previously the comedians have experimented with a series of personal appearances before making a picture. The idea has been to determine which gags are the best laugh getters. This year, however, they are doing their checking of laughs and action in a new way. They are making 16mm. films of the show and recording the audience reaction simultaneously.

This filming of the act shows what action takes place while the dialogue is being read.

Nicholas M. Schenck
Testimony Scheduled

Nicholas M. Schenck, president of Loew's, Inc., was to take the witness stand on Thursday, May 14th, in the Government's series of pre-trial examinations.

Government Calls Jesse Goldsbury

Federal Judge Edward A. Conner on Tuesday granted permission to the Government to subpoena Jessie J. Goldsbury, independent producer in Los Angeles, to testify at the trial of the "key" anti-trust suit. Goldsbury was described as a "material" witness in an affidavit of Mr. Williams annexed to the order.

Prepare for Schine Case in Buffalo

Attorneys for the Government were busy this week, preparing their case for the Schine circuit. Preparing their bills of particulars, to serve against the Schine brothers and their circuit, and the majors, in the Buffalo territory, is one of the Government's "field" cases, to affect large independent circuits as well as the majors. However, terms of an order for the Government to serve the bills, filed last Wednesday, make certain that the case will be delayed at least three months.

Federal Judge John Knight in Buffalo federal court, last Wednesday, directed the Government to serve the defendants with bills of particulars within 60 days; and he also allowed the latter 40 days after receiving the bills, to answer.

Other defendants, apart from the Schines, are Warner Brothers, Loew's, Inc., Vitagraph, Paramount Pictures, and Paramount Film Distributing Corporation.

Majors' Oklahoma Lawyer Confers in New York

Following the Department of Justice's motion last week, to have dismissed its case against the Griffith Amusement Company and the majors, in Oklahoma City Federal Court, Judge C. B. Cochrane, chief counsel for the majors in that suit, conferred briefly with other major companies in New York, late last week, to determine their future course.

The Government's move for dismissal, seen as a maneuver to reintroduce the case at another time, elsewhere, or to pave the way for an appeal against serving of bills of particulars, to obtain a precedent ruling—was to be heard before Federal Judge Edgar Vaughn, in Oklahoma City, on Thursday.

The defendants this week filed replies waiving their rights to require the Government to file additional information. They said they did not wish a dismissal.

UA Loses Dismissal Plea in Folley Suit

Ruling the United Artists was properly included as a defendant even if the contention that the company was not engaged in interstate commerce was correct, Federal Judge Vincent T. Leibell denied the application of that company to dismiss the anti-trust suit out of the Folley Amusement Holding Corporation.

The suit seeks $750,000 in triple damages from the eight majors, the Randforce Amusement Corporation, Republic and Monogram on the grounds that inability to obtain product forced it to close the Folley theatre, Brooklyn.

The judge decided that the court had jurisdiction and United Artists was properly a defendant because it was charged with conspiring to restrict interstate commerce by preventing other companies from dealing with the plaintiff.

Plan Three in Georgia

Construction will start soon on three new Georgia community theatres as the result of leases signed by Mion & Murray, Inc., Atlanta theatre operators. The three leases are for 15 years and call for rentals aggregating $218,500, while cost of the projects will approximate more than $100,000. The theatres will be in the Little Five Points section, another in East Point and the third in Decatur.

New Documentary Film

For his documentary film director who directed "Spanish Earth" and "The 400 Million," is making a new picture for the Educational Film Institute of New York University. The film will deal with new economic frontiers in America.

Spanish Language Picture

Columbia's Spanish language release, "Melodias de Antano," produced in Mexico City, has broken house records at the Teatro Alameda, in that city. The American distributor has rights to the picture in all countries outside of Mexico.

Wins Magazine Award

Barbara Luddy, leading woman of "Campana's First Nighter" radio program, a Columbia Broadcasting System presentation, has been named the "best radio" actress in Movie and Radio Guide's 1940 poll.

Hyman Succeeds Gardner

Edgar Hyman has been named head of Paramount's Detroit neighborhood theatres succeeding Leo Gardner, who recently resigned.
In 1940-41

UNITED ARTISTS

presents the greatest number of producers ever assembled by one company in the entire history of motion pictures...
Charles Chaplin
in Production #6

Samuel Goldwyn
The Westerner

Walter Wanger
Foreign Correspondent
The Long Voyage Home

Edward Small
The Corsican Brothers

Sol Lesser
An Untitled Production

Ernst Lubitsch
An Untitled Production
presented by Sol Lesser

Hal Roach
Road Show · Topper Returns · Broadway Limited
Niagara Falls · The Unholy Horde

BACK OF EVERY GREAT PIC
Alexander Korda
The Thief of Bagdad
Womanhunt · Lady in The Dark

David O. Selznick
2 Untitled Productions

David L. Loew and Albert Lewin
Flotsam · Night Music

James Roosevelt
Pot O'Gold

Richard Rowland
Cheers for Miss Bishop

Gabriel Pascal
George Bernard Shaw's
Major Barbara
Today—even in the face of difficult times and restricted markets—United Artists holds its 21 year leadership firmly, with the largest number of distinguished producers in its history. These producers realize that today, more than ever, outstanding productions are needed and will continue to back their judgment with their own personal fortunes and resources in the creation of the finest product our organization has ever been privileged to handle. With complete freedom for individuality, their plans for the 1940-41 season will give an impetus to the box office of theatres everywhere.

murray silenstone

RELEASED THRU UNITED ARTISTS
In the British Studios

On Time

Consolidating his reputation for working to schedule, George King, director, has now completed final sequences of British Lion’s “The Frightened Lady” and the picture is in the cutting room. Some 200 artists were used in a scene depicting a village dance. Leslie Norman is now editing the film. The story is said to contain comedy, thrillers and melodrama, and the cast includes John Warwick, Helen Haye, Marius Goring, George Merritt and Ronald Shiner.

27 Speaking Roles

With more than half of “Busman’s Holiday” completed, Arthur Woods, director, took his camera into the somber cellars of Talboys, old Devonshire farmhouse where Robert Montgomery, Constance Cummings and Leslie Banks are seeking to solve the mystery.

Exteriors are yet to be taken in a village street and thatched Devonshire inn. Sequences have been shot depicting a scratch on the moors and a car crash. Twenty-seven speaking roles are held in the Metro-Goldwyn-Mayer British film, which is an adaptation of one of the Lord Peter Wimsey stories.

Torpedoes and Bombs

The wartime role of Britain’s navy again is depicted in “Convoy,” Ealing Studios’ production now drawing to a conclusion. Pen Tennyson is directing the picture, which dramatizes the work of Britain’s warships in providing a free passage for her merchant fleet and in safeguarding neutral vessels from enemy torpedoes and bombs.

The Admiralty have collaborated, naval battles have been reconstructed and players have worked in an atmosphere of smoke, shells and bursting bombs.

As soon as “Convoy” is completed Michael Balcon will send Walter Forde to work on the new Tommy Trinder comedy, “Sailors Three,” which, as its title suggests, will also have a naval background.

Preparations also are advanced for the next George Formby film, tentatively known as “Formby Number Ten.”

To Ealing Studios now has come Albert Cavalcanti, documentary producer-director, who has earned local fame as producer for the G.P.O. Unit. Cavalcanti as director will collaborate with Balcon as producer on a subject tentatively entitled “John and Marianne,” a dramatization of the ancient feud between Breton and Cornish fishing fleets. The theme shows how, when danger threatens the two countries, old quarrels are forgotten. It will not, however, be a documentary.

The story is being written by Hugh Gray, with Pat Kirwan, author of “Convoy,” collaborating. Gray previously was associated with Alexander Korda.

Shaw Film

Work has been launched on Gabriel Pascal’s new Shaw film, “Major Barbara.” The unit is in Devon location. Studio sequences are to start at once. Pascal has been six months on intensive preparation for the film and has assembled a cast which includes Wendy Hiller, Robert Morley, Andrew Osborn, Marie Lohr, Penelope Dudley Ward, Walter Hudd, David Tree, Robert Newton, Emlyn Williams and many more well-known players.

Gangster Story

After a “holiday” for a few weeks, Teddington again has burst into production with a gangster story, “Fingers,” which is being directed by Herbert Mason with “Doc” Salomon in charge of production. “Fingers” is about an East End gang leader, who becomes involved with a London society girl. In the cast are Leonora Corbett, Clifford Evans and Esmond Knight.

War Theme

War, particularly its naval aspects, continues to inspire contemporary British films. It has inspired “Neutral Port,” which Gainsborough is making at Shepherds Bush Studios for release by General Film Distributors. Will Fyffe again stars, in the role of a merchant skipper, with a cast which includes Leslie Banks, Yvonne Arnaud, Phyllis Calvert and Wally Patch.

“Neutral Port” is from an original story by J. B. Williams and is being directed by Marcel Varnel.

Maurice Ostrer and Edward Black are again in charge.

Itemized

The invasion of Norway complicated the last Formby film, “Let George Do It,” as the locale of much of the story was Bergen, a neutral center of Nazi espionage. A subtitle has been inserted reading “Scandinavia, 1939—before Hitler came!”

Now in Canada with the objective of making a film under the Orts Productions banner is Michael Powell, who has with him as associate producer Roland Gillett, loaned for that purpose from British National, for whom he is production manager.

Emeric Pressburger, who wrote “Spy in Black” and “Contraband,” is writing it. John Swayne, one of the original members of the London Film Productions’ board, is chief of Orts Film.

Impressed by a rough cut version of “Gentlemen of Venture,” made by British Eagle Productions at Elstree, Ralph Hanbury, managing director of RKO Radio, ordered sufficient copies of the film printed for distribution to international exchanges of RKO Radio.
'Trash' in Films Only when Public Wants It: Selznick

"Trashy" motion pictures are wanted by the public, not by the producer, "but even trash has increased our effectiveness by building an appetite for production of books that very few people would read," David O. Selznick, president of Selznick International Pictures, told the "New Frontiers in the United States" clinic of the University of Raritan, on Thursday, May 9th, at the last of the three day session, at the Eastman Theatre.

David Sarnoff, president of The Radio Corporation of America, another guest speaker, emphasized the value of man as a unit in the world's progress, saying: "Civilized progress is made, not by machines but by men and women; not by populations or regiments of human beings but by individuals, and it is the present order of the state and the order of the nation that breathes life into the old-fashioned virtues of faith and courage, as well as for the new fashioned education."

In the round-table discussions, the radio and screen executives exchanged sallies on the virtues of their respective industries.

The motion picture industry offers youth a new frontier, Mr. Selznick said, and though Hollywood's gates virtually had slammed in the face of newcomers, he felt that those who had "talent, irrepressible desire, and plain guts" would break in.

Whatever trash appeared in motion pictures was merely in extension of the public's taste for cheap stage shows and cheap magazines, he said and the producers would not, without the support of the public, have the finances to produce more of the better pictures.

Mr. Sarnoff claimed that radio had raised the cultural level of the American people because it reached masses not touched by any other entertainment medium.

In a related discussion, the screen producer and radio leader agreed, Mr. Sarnoff said that the motion picture industry should use television as an outlet. Mr. Selznick thought the industry should "take advantage" of television, and noted that those in the film industry most opposed to television were theatre owners. People will always congregate in motion picture theatres, he asserted.

Mr. Sarnoff predicted that pocket radios, with individual wave lengths, were "on the scientific horizon."

Mr. Selznick, in an interview, declared against block booking, and said better films were the only answer to losses in the foreign market.

Buxbaum's Honored

Harry H. Buxbaum, New York manager of Twentieth Century-Fox, and Mrs. Buxbaum were honored at a luncheon Friday, May 10th, at Dinny Moore's, on their 25th anniversary. Attending were J. J. Lee, Morris Sanders, Elliott McMaster, Moe Kurutz, Abe Blumstein, William Schuster, Seymour Florin, Joseph S. Clair, George Benderman, Jack Hayden and others.

At the same time, Mile. Marie Rieper, Robert Yentes, John Wienberg, Tom Gibbons, John Benas, Harry H. Buxbaum, Jr., and Louis Fines.

Summer Course in Films
At Columbia University

A course in the History and Art of the Motion Picture Industry will be given this summer at Columbia University. The course is offered during the regular academic year to a limited number of students but enrollment in the Summer Session is open to all interested. Admission to the course in films will be under the direction of Dr. Duncan B. M. Emrich of the Department of English and Comparative Literature.

Columbia University announced that visiting lecturers will include representative members of the motion picture industry, directors, publicists, men, representatives of the story departments, actors and actresses. Students will attend previews and theatre showings as a regular part of the class work.

New Nickel-Slot
Device Announced

A nickel-in-the-slot motion picture machine has been developed by Emil Hollander and Phil Shaflet, it was announced this week.

The machine, which has been named Movietrola, has been building two and a half years and is owned by the Movietrola Corporation of America, located in the Strand Theatre Building, New York.

The machine will permit choice of film subjects to patrons according to Mr. Hollander, who says: "It is really a multiple film projection device for having a number of individual film mounts—each of which is composed of an endless mechanism and a complete film subject of approximately 100 feet of 16 mm. film, having a playing time of three minutes which is the playing time of a phonograph record.

Demonstrate Phonovision

Sam Sax and Frank Orsatti demonstrated the Phonovision machine at the Sherry-Netherland Hotel, New York, Thursday, May 10th. The machine, which is a nickel in the slot projection device, designed for use in hotels, restaurants, clubs and similar locations, is manufactured by the Phonovision Corporation of America, a Hollywood motion picture projection company, in a cabinet six feet high by three feet wide. It is self-winding and requires no operator. Inside is a fully equipped projection machine which throws pictures on a screen 21 inches high by 28 inches wide. The cabinet holds 10 three-minute subjects or three 10 minute subjects.

Allied Wants Machines Taxed

Allied States' directors, following a weekend meeting in Washington on Monday, announced that they will seek to have applied to nickel-in-the-slot machines all of the "laws, ordinances, regulations, and taxes" to which motion picture theatres are subjected.

A Columbus, Ohio, city ordinance just adopted gives the city jurisdiction over any place where motion pictures or television pictures are shown.

The Independent Theatre Owners Association, New York, in its house organ, The Independent, calls the coin-operated machine "a definite threat to our business" and says "the people of the area are not interested in most of the companies which are being sponsored by men who are active in the production end of pictures today."

Fred Mills, president of Mills Novelty Company, Chicago, and Howard Haydon, are in Hollywood to discuss with Henry Henigson, general manager of Globe Productions, plans for the production of three minute short subjects to be shown in coin-operated automatic projectors.

RKO Increases Working Capital
Over 9 Millions

RKO has increased its working capital by $9,618,330 through its emergence from reorganization, which occurred early this year, according to information filed by the company with the New York Stock Exchange. The company filed a revised pro forma stock listing application, which has been given tentative approval by the Exchange.

The application involves 2,753,053 shares of new RKO common stock and 128,170 shares of preferred stock. The exchange presentation of an approval is subject to later action by the Securities and Exchange Commission.

The Exchange's conditional approval includes RKO's listing application on notice of issuing an additional 6,338,133 shares of common stock, which are provided for future conversions of preferred into common and the exercise of subscription warrants. Listing of the new stock is not expected before June.

The pro-forma consolidated balance sheet giving effect to the RKO plan of reorganization shows current assets of the new company as $20,976,613, of which $8,998,844 is cash. Current liabilities as of Jan. 1 are $5,845,234, leaving working capital of $15,131,379.

Interest in 113 Theatres

Just prior to the reorganization, RKO had current assets of $19,649,409 and current liabilities of $11,135,480, leaving working capital of $5,513,049.

RKO has a 50 per cent or greater interest in 113 theatres. Of these, 40 are wholly owned, 10 are operated on leased land, and 54 are leased from others, according to the company's report. Rent paid for theatres by RKO in 1939 amounted to $2,127,354, exclusive of taxes. The company's average theatre lease has 1934 years to run.

The company's three largest stockholders are listed as Atlas Corp., which has 29,216 shares of new RKO preferred stock, or 22.79 per cent of the total issue, 719,518 shares of common, or 50.57 per cent of the total, and 397,011 stock option warrants, or 12.81 per cent of the total; RCA, owning 44,757 shares of new preferred, or 3.31 per cent of the total, and 114,494 common, or 8.97 per cent of the total, and 555,253 option warrants, or 21.69 per cent; and Rockefeller Center, which has 563,629 shares of common, or 40.47 per cent of the issue outstanding.

RKO's normal foreign gross was 32 per cent of its total revenue. Since the war, a special inventory reduction of $392,777 was made as a result of the company's revision of film amortization tables.

Atlas Merger Off

The proposed merger of the Atlas Corporation, proponent of the plan of reorganization adopted for RKO and a large stockholder of that company, and Curtiss Wright Corporation will not take place, it was revealed in an interlocutory order issued Friday, May 10th, by Floyd B. Odlum, president of Atlas, and Guy W. Vaughan, president of Curtiss Wright.

Competition in St. Louis

Motion picture exhibitors in St. Louis this summer will face the combined competition of musicals and light opera in the 10,000-seat Fox Theater, and an amateur legitimate open-air show patterned after the Municipal Center's program.
A NEW AND SENSATIONAL IDEA TAKES A BOW......

Millions have been anxiously awaiting a public announcement of this highly publicized invention...HERE IT IS!

SELECT YOUR OWN STREAMLINED ENTERTAINMENT!

You see and hear on a miniature stage, within a beautifully lighted cabinet, your favorite Band, Singer, Dancer, Radio Star or Entertainer. PHONOVISION will also bring you the latest Sports Events, National Events, Conventions, Etc., Etc.

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IT'S COMPLETELY AUTOMATIC

With the simple drop of a coin, you select your own streamlined entertainment from 10 Top Features released each week. No waiting. No fuss. No bother. It's as simple as using the telephone.

REAL SHOWMEN TO PRODUCE ENTERTAINMENT FOR PHONOVISION

PHONOVISION Productions are written, photographed, directed and produced by Hollywood's leading Directors and technicians. Every ounce of Filmland's Showmanship is behind each PHONOVISION feature.

PHONOVISION FEATURES TO STAR TOP-FLIGHT ENTERTAINERS!

Patrons of Cafes, Hotels, Cocktail Lounges, Clubs, etc. will soon be entertained, at the drop of a coin, by Hollywood's leading Stars. Their favorite comedians, singers, dancers, with the country's top dance bands, conductors and orchestras are brought to them each week by PHONOVISION.

PREVIEW SHOWING NOW

at the PHONOVISION CORPORATION OF AMERICA

9130 SUNSET BLVD., LOS ANGELES, CALIF.

EXHIBITORS: WATCH FOR TRAILER ANNOUNCEMENTS
SEND-OFF FOR 'EDISON'

and 'LILLIAN RUSSELL'

Pittsburgh and Clinton, la., Introduce "Lillian Russell"; "Edison" Premieres in Oranges

Twentieth Century-Fox this week conducted another fanfare field premiere, this time for its new "Lillian Russell" and in two cities, Pittsburgh and Clinton, Iowa, while Metro-Goldwyn-Mayer opened "Edison, the Man," with civic celebrations in New Jersey's Oranges, on the scene where the inventor spent his life.

Governor, at "Lillian Russell" Gala

Visitors for the "Lillian Russell" openings were greeted in Iowa by Governor George H. Wilson and Mary Pape of Clinton and in Pittsburgh by Mayor Scully. Herman Webber, general sales manager and William Sussman, Eastern sales manager, attended the Pittsburgh opening, and William C. Gehring, Central sales manager, was at Clinton, Iowa.

Period officials of the police, and several bands paraded through Homestead, East Liberty and downtown Pittsburgh Tuesday to begin the two-day build-up for the co-premiere Wednesday night at the Harris Alvin and Senator theatres.

Headed by Alice Faye and Edward Arnold, the stars flew by special plane with Mr. and Mrs. John Harris, and 60 newspapers from 13 eastern cities who arrived at Union Station by train an hour and a half before the plane was due from the airport wound up in front of City Hall, where Mayor Cornelius D. Scully presented keys to the city.

Scribes and stars officially met at a cocktail party-luncheon at the Variety Club, after which they toured the Heinz plant, the Buhl Planetarium, and the Homestead Steel Works.

Attestion also centered on the $100-per-plate charity dinner held at 7:30 o'clock Tuesday night in the William Penn Urban Room, catered by Jacobs Pustanboy from a menu for a similar dinner given years ago by "Diamond Jim" Brady to Miss Russell. Proceeds go to Variety Club's Camp O'Connell, Isle of Hope, Md. A fireworks display on a specially-built barge in the Allegheny River, open to the public, and a visit by the newsman to the Roller Derby at The Gardens, and to a new brewery was scheduled to follow the dinner.

Miss Faye Honorary Mayor

Proclaimed "Lillian Russell Day" by Mayor Scully, Wednesday began with Miss Faye being named honorary mayor for the day and Mr. Arnold honorary director of public works.

Miss Faye, Arnold, and other visiting film folk were introduced from the Alvin stage prior to an 8:30 hour gala. Air coverage before and after the premiere included comments from first-night dignitaries and reviews.

Arrangements were handled by Rodney Bush and Christy Wilbur of the Twentieth Century-Fox New York office, in collaboration with George Tyson and Ken Hoel of the Harris Co.

Tickets for the premiere were $1.10. The regular run opened Thursday morning at the usual prices of 25, 35 and 50 cents.

Gay Nineties at Clinton

In Clinton, Iowa, the "Lillian Russell" premiere marked the climax of a three day "Gay Nineties" celebration. Don Ameche, Cesar Romero, Mary Healy and Arleen Whelan and newspapermen attending the opening which was held in the Capitol and Rialto theatres. Earl Wingart, assisted by Eddie Solomon, handled publicity for the Clinton showing.

"Lillian Russell" opened Friday, May 17th, at the Roxy theatre, in New York. That night Alice Faye and Edward Arnold appeared in a radio preview of the picture over the Kate Smith Hour.

Second "Edison" Film Opens in Six Theatres

"Edison, the Man," MGM's sequel to "Young Tom Edison," opened Thursday night in six theatres in the Oranges, N. J., the section of the country in which the inventor spent much of his life.

The opening originally was scheduled for the following four theatres: Hollywood, East Orange; Cameo, South Orange; Palace, Orange, and Windsor, West Orange. Two additional houses, the Colonial, Orange and the State, West Orange, were added to the list.

High Point of "Pageant"

The premiere was the high point of the "Pageant of Progress," honoring Thomas A. Edison, which had been declared Thursday a state holiday. Spencer Tracy, star of "Edison, the Man," Rita Johnson, featured in the film, and Norman Alden, attended the ceremonies and the premiere.

A fan was held through the Oranges and a white oak was planted at the Edison home in West Orange.

On Tuesday afternoon, Edison, measuring 22 by 28 feet, was put on display in front of the West Orange Municipal Building.

A photograph taken by Mr. Edison-Hughes, wife of the late inventor, it was illuminated by what was called the brightest spotlight in the world.

One 30,000 watt electric light and 25 smaller lamps were used. It was said that 11,522 of Edison's original electric lamps would have been required to produce the same amount of illumination.

"Frozen" Light Flask Opened

A flask of "frozen" light, with a temperature of 320 degrees below zero, was opened for the first time in public as part of the "Edison Pageant of Progress" Parade. The "frozen" light has been developed in the General Electric laboratories in Schenectady.

Also featured in the parade were New Jersey's mechanized military units, some 45 floats and a number of bands.

Clarence Brown, the director, flew East for the opening. Charles Edwin, Secretary of the Navy, and other political and civic leaders were scheduled to attend.

Scenes from the parade and the premiere were telecast by NBC. At 8:30 P.M. the program was carried from the Hollywood Theatre in Orange and the parade was covered at 3:15. Ray Forrest, television announcer, gave the descriptions.

Other Premiere Developments

The opening of Paramount's "Those Were the Days" will be held May 21st in Galesburg, Illinois. Newspaper men from Illinois and Iowa, stars from Hollywood and winners of the All-American college queen contest will be special guests. Also present will be Mrs. George Fite, widow of the late Good Old Swash, on which the film is based.

For the opening of producer Sol Lesser's "Our Town," there will be simultaneous showings at the Loew's and Orpheum theatres, United Artists and Loew's officially were contrasting last week, in the New England city.

EXHIBITOR PROTESTS FILM REVIVALS

To the Editor of the Herald:

Attached you will find an editorial which I clipped from the New Orleans Item.

It is not often that we find someone not in business who sympathizes with our problems, and it is noteworthy to all exhibitors when such a one does show interest enough to write an editorial.

The condition the editorial describes is a familiar one among exhibitors which if not checked would soon do us out of tonight's film rental as well as next month's rent. However, I do not agree with the editor that it is a new worry to the movie moguls. The movie moguls (producers and distributors) are the very ones who are allowing this to happen. It is we, small exhibitors, who are going to suffer.—I. M. GAUTHIER, Fairyland Theatre, White Castle, La.

Following is the text of the editorial, under the heading "Repeater":

"Movie moguls have a new worry. It is still a little worry, but it may grow. Schools, cultural groups and other large groups, taken to screening over the better produce of the studios of other years. Thus the Vassar Club of Louisiana this week has revived 'The Little Minister,' starring Katharine Hepburn.

"They who have just bought a 'Five-foot Shelf' of the literary classics won't be buying new films for at least a few weeks. Those who are intent on radio programs and those who are turning back to 'The Little Minister' or 'The Patriot' or 'The Informer' won't be contributing their hard earned dollars to Hollywood's revenues. It's a sad world in which your own best past performances return to do you out of next month's rent."

Announce 16mm. Program

'Bald Eagle Film Productions, New Haven, a 16mm. producer of educational and commercial short subjects, reports early Fall release of "Geometry Brought to Life," first of a series of nine educational subjects. Other projects in production are film versions of Robert Frost's "Mending Wall" and Edwin Markham's "Man with the Hoe."

Powell in Liberty Post

Herman Rikfin, president of the Liberty Theatre Corporation, Springfield, Mass., has appointed William T. Powell general manager of his theatre interests, which includes five theatres in Springfield, as well as theatres in Holyoke and Northampton. In the past 14 years Mr. Powell has been associated with Paramount Theatre subsidiaries.

Award to Gertrude Lawrence

Gertrude Lawrence for her work in "Skylark" has received the annual award for the "best" Broadway performance at the annual luncheon of the Comedia Theatre Club, held last week in New York. Raymond Massey won the award last year.

Prepare Disney Group

RKO is preparing to release three Walt Disney short subjects as a unit to be known as the "Walt Disney Academy Award Special." The subjects are "The Ugly Duckling," "The Old Mill" and "Ferdinand the Bull."
MADE BY FIFTEEN LEGISLATORS, TWO OF THEM IN SENATE; CULKIN SPONSORED SEVEN; ALL BILLS DIED IN COMMITTEE

When the organized industry's legal and legislative forces went to Washington, Monday, January 13, 1941, in a reorganized motion picture organization general council, to oppose passage of the Senator Matthew Mansfield Neely-sponsored anti-block booking bill (S.280), they took with them evidence of the industry's having been set out for 44 different legislative attacks since 1934.

The 44 attempts were made to regulate either production, distribution or exhibition, or, all three, or to conduct sweeping investigations into much of the industry, to create a Federal Motion Picture Commission to censor and control the industry.

By 15 Legislators

Fifteen Federal legislators have conducted the charge, only two of them having been made in the Senate, by Senator Smith Wild- man Brookhart, sponsoring five different attacks, and Senator Matthew Neely, with four. The high was established by Congressman Culkin, in the House, where he sponsored seven attacks. Congressmen Cannon and Celler sponsored five, Congressman Patman, three, Congressmen Upshaw, Hudson, Lanford, Sirovich, Pettengill and Edmiston, two each, and Congressmen Swope, Hobbs and Dies, one each.

All died in committee, and most of them never even reached public discussion or hearings. Senator Neely's anti-block booking bill of one year ago, which was carried over from last session, was both passed by the Senate, and defeated by the House. Description of Bills

Following is a description of the 44 bills and resolutions introduced in Washington between 1924 and 1940 having to do with the regulation of production, distribution, or exhibition of motion pictures, or investigation of the industry:

UPSHAW

H.R. 6821 February 9, 1924 To provide for an investigation and report by the Committee on the manifold abuses of the industry and the solutions of the evils which have come from the practice of promoting and distributing films in such a way that no ordinary sense of right and wrong would prevent their distribution to the people of the United States as patrons or users, and that no admission charge shall be made.

H.R. 6233 December 21, 1925 Similar bill.

SWOPE

H.R. 4094 December 8, 1925 Similar bill.

BROOKHART

S. 1667 December 13, 1927 To prevent obstruction and burdens upon interstate trade and commerce in copyrighted films, and to prevent the restraint upon the free competition in production, distribution, and exhibition of films by prohibiting blind booking and block booking and by prohibiting arbitrary allocation of such films by distributors to exhibitors, in which they or other distributors have an interest, and by prohibiting arbitrary refusal to book or sell such films to exhibitors in which they have no such interest.

H.R. 9298 January 13, 1928 Similar bill.

CANNON

H.R. 15 March 9, 1933 To prohibit the importation and interstate transportation of films of certain crimes.

BROOKHART

S. 1003 May 7, 1929 To prevent the obstruction of and burdens upon interstate trade and commerce in copyrighted motion pictures, and to prevent the restraint upon the free competition in production, distribution, and exhibition of films of certain crimes, by prohibiting blind booking and block booking and by prohibiting arbitrary allocation of such films by distributors to exhibitors in which they or other distributors have an interest, and by prohibiting arbitrary refusal to book or sell such films to exhibitors in which they have no such interest.

Sirovich H. Res. 80 March 29, 1933

To create a committee composed of seven members of the House to sit and act at hearings to conduct an investigation and study of unfair practices, monopolies, trusts, and combinations in, and con- cerning the motion picture industry, and to report the results of such hearings to Congress.

DATE:

May 18, 1940
CULKIN
H.R. 22
January 5, 1937
To prevent the industry against unfair trade practices and monopoly; to provide just settlement of controversies; to prohibit the manufacture of wholesale pictures, both silent and talking, when such controversies are submitted to the jurisdiction of the Federal Motion Picture Commission, to define its powers and duties for other controversies.

CULKIN
H.R. 23
January 5, 1937
To prevent the obstruction of and burdens upon interstate trade and commerce in copyrighted motion pictures, (a) by prohibiting compulsory block booking, (b) to compel the furnishing of accurate synopses of all pictures offered to theatre operators before the same have been released and reviewed, and (c) to amend section two of the Clayton Act to make it apply to license agreements and leases as well as sales in interstate commerce.

PETTENGILL
H.R. 1609
January 5, 1937
Similar bill.

HOBBS
H. Res. 160
March 19, 1937
To authorize the President to appoint seven members of said MPIDA in relation to exhibition contracts; among other things, to provide a by-pass condenser to filter out as much of the irregularities in the plate current as is possible. This method provides a means of increasing gain for A amplifiers. However, it is not satisfactory for Class B, where variations in plate current are considerable.

ANSWER TO QUESTION NO. 9
Bluebook School Question No. 9 was: "(a) Name the various functions of a wiring diagram. (b) Name six methods by which grid voltage drop may be reduced. (c) What plate voltage do amplifiers require?"

J. R. Prater replies to Section A and B as follows: "To enable proper and correct schematic diagram of the amplifier, or whatever it is to be connected to, manufacturers mark the actual parts of the apparatus with the proper symbols, through this is not the common practice. Moreover, such markings are not too reliable, since they may and often do fade, or become obscured by dirt; also replacement parts may have the same markings or none at all. Secondly, diagrams clearly indicate every part of an apparatus, some of which are not visible as one examines the apparatus, unless covers, panels or other parts are first removed.

Thirdly, and highly important, to enable projectors to trace rapidly and with comparative ease all wires and their connections. In the apparatus itself it is often very difficult to trace the paths of the various wires, because, in part at least, have almost wholly faded; also several wires not infrequently may be bound together in the form of a cable; also, wires may run back of, or under, parts where they cannot be seen.

Fourth, the diagram provides a more rapid, easier way of locating individual parts without referring to the schematic to the actual parts. This is especially valuable when apparatus with which the individual is unfamiliar is installed. While the wiring diagram is not so indisputable as the schematic, it nevertheless usually makes it possible to save precious minutes when clearing up trouble while a shut-down is impending."

Six methods by which grid voltage drop may be reduced are: (1) By a small dry battery, usually referred to as a 'C' battery, connected negative to grid, positive to cathode: (2) By a voltage drop in the d.c. filament supply. This is accomplished by wiring a resistor in series between the negative side of the filament and the negative side of the supply voltage. When the grid is wired to the negative end of the resistor, the grid is negative with respect to the filament by as many volts as the voltage drop across the resistor; (3) By a similar voltage-drop resistor in the plate or 'B' circuit. This method is used with large tubes requiring a higher grid bias than the full filament supply voltage; also, with heater types using a.c. filament supply. Here the resistor is connected in series between the cathode and the negative side of the 'B' or plate supply.

A grid, when connected to the negative side of this resistor, is negative with respect to the cathode by the extent of the voltage drop across the resistor, and therefore a current flows through this resistor, the voltage drop across it will vary with relation to the fluctuations in plate current caused by input signals. By using a by-pass condenser to filter out as much of the irregularities in the plate current as is possible, this method provides a means of increasing gain for A amplifiers. However, it is not satisfactory for Class B, where variations in plate current are considerable.

By a separate rectifier and filter, such as is used in any amplifier to provide plate voltage. However, the bias is not connected to the plate circuit, and the grid bias therefore is not affected by changes in plate current. This method provides what is called fixed bias. It is widely used, especially in Class AB or Class B amplifiers.

"(d) A method similar to the plate circuit voltage-drop resistor already described. However, instead of using the plate current of only one tube, the grid current of all the tubes of the plate circuits is tapped at suitable intervals to supply the different voltages required by the grids of various tubes. Such a method of supplying grid voltage was described by W. E. Lummert in Section C.

Question No. 13
"(A) What are some of the more commonly used methods of coupling to terminals in amplifiers? (B) What is push-pull amplification? How does it work, and why is it used?"

Popcorn Machines Go Modern
Modernism in design with streamlining; chrome, porcelain and color has overtaken the popcorn machine. The new line announced this week by the Advance Manufacturing Company at St. Louis. The popcorn vending device with its illuminated signs and abundant flash has caught up with the gay lobby and marquees. The popcorn statistics claim a possibility of a profit of 70 cents on each dollar of sales, assuming volume, and it is asserted that there is no seasonal variation in the popcorn trade under modern methods.
**COMPARISON FINDS NEW NEELY BILL SHOWING MORE TEETH THAN ARNOLD**

Senator Would Bar Any Independent Producer Releasing Through Major from Having Interest in Exhibition

The appearance recently of Thurman Arnold, assistant United States attorney general, before a special Senate subcom- mittee called by anti-filmmite Senator Matthew Mansfield Neely (Dem., W. Va.), to hear him explain reasons for the long delay in getting the Government’s anti-trust suit to trial (now set for June 3rd, in New York), has created new interest in the basic subject of Government attack, namely, theatre divorcement. Mr. Arnold declared to the Senate subcommittee that he favored Senator Neely’s divorcement bill now pending in Congress, as introduced on April 8th.

Neely Bill More Sweeping

For one thing, the Neely divorcement bill is far more sweeping than the gloss on divestiture demanded by the Government in its New York suit, “key” of a series pending to break up the major and large independent circuits in the field. Not only would the bill force a divestiture of producer–distributor ownership of theatres, both direct and indirect, as would the anti-trust complaint, but it also would prohibit any producer or distributor from managing, buying or booking films for theatres, even without any ownership interest. Some of the “big five” distributor-circuits now manage, or buy or book films for theatres of other companies without having any stock or other owner’s interests in the houses.

Bars Buying, Booking

The New York suit trust complaint set out to force the companies to divest specifically by Paramount Pictures, Twentieth Century-Fox, Warner Brothers, Loew’s and Radio-Keith-Orpheum. Senator Neely’s bill prohibits any producer or any distributor from owning, managing, or booking or buying films for any theatre. A producer is defined in the bill as any person who engages or contracts to engage in the production of motion picture films for distribution in commerce either directly or through a controlled or affiliated corporation, or by another person under contract or any other arrangement whatever. Thus, it appears, an independent producer releasing through a major could not at the same time have interests in exhibition, or even buy or book films for a theatre.

Indorses Neely Bill

Mr. Arnold, as chief prosecutor of the New York film trust case, appeared before the Senate special subcommittee at the instance of Senator Neely (see MOTION PICTURE HERALD, April 28th, pages 14-16). He declared that while it was not the policy of the Department of Justice to approve or condemn individual legislative measures, he nevertheless was wholeheartedly in favor of the legislation which, he said, would “render the competition effective.” He declared that “This type of legislation is particularly necessary in the New York case because of the interminable delays which have attended the case.”

Underway this week are Congressional hearings on Senator Neely’s anti-block booking bill, to be determined, and upon such terms and conditions as the courts may deem proper, and that pending such divestiture the operation and management of the involved theatres and theatres held in the hands of trustees be selected by the court.

The proposed Neely bill provides that any producer or distributor violating the act, or who fails to file the prescribed affidavit, or who knowingly makes any false statement in such affidavit shall be guilty of a misdemeanor and upon conviction thereof shall be punished by a fine not exceeding $5,000, or by imprisonment for a period up to one year, or by both, subject to prosecution for the aforementioned reasons and on the same penalties, in the case of a corporation, are its individual directors, officers, or agents, who either authorized, ordered, done or who had knowledge of any of the acts or omissions.

National Film Carriers Reelect All Officers

At the closing session of the annual convention of the National Film Carriers Association at the Park Central Hotel in New York Tuesday all officers were reelected. The Association’s officers include: James E. Clark, Philadelphia, president; Thomas Gibby, San Francisco, vice-president; Clint Weyer, New York, secretary. Members of the executive committee are Mr. Clark, George Callahan, Philadelphia; E. E. James, Kansas City; Harold Robinson, Detroit; John Vickers, Charlotte. The board of managers includes A. E. Ansers, Columbus; M. H. Brandon, Memphis; Charles McCarthy, Minneapolis, H. E. McKinney, Des Moines; L. N. Miller, New Orleans; M. G. Rogers, Columbus; N. A. Slater, Seattle; F. E. Smith, Syracuse; Charles Trampke, Milwaukee.

Rates, methods of handling film shipments, safety measures and other subjects were discussed at the Thursday meeting. The luncheon Tuesday was addressed by A. W. Schulberg, supervisor of Warner exchanges, and Harry Mersay, in charge of prints for Twentieth Century-Fox.

National Decency Legion Classifies Eight Films

Of eight pictures reviewed and classified by the National Legion of Decency in its listing for the current week five were approved for general patronage and three were listed as objectionable for adults. The films and their classification follow.


Reimer Leaves Warners

Frank Reimer, salesman for the Warner Brothers branch in New Orleans, has resigned to become manager of the Quimby theatre, Fort Wayne, Ind. He had been with Warners for 11 years.
Columbia's First Regional in Chicago
Columbia Pictures, last of the large companies to arrive at 1940 sales conventions, this week announced two regional meetings, one for the west and midwest divisions, on June 4th to 6th, in Chicago, and one for the east and Canadian districts, June 11th to 14th, in Atlantic City.

Metro-Goldwyn-Mayer held the second and third of its regional meetings in Chicago and New York, respectively.

Product announcements were made in the week at the annual sales convention of Universal Pictures, in Atlantic City (see page 35), and at the meeting of United Artists in New York (see page 37). UA holds a second meeting Friday through Sunday, May 17-19, in Chicago, likewise Universal, Saturday through Monday, May 18-20, in Chicago.

Next week, Metro-Goldwyn will hold its fourth and final regional, in Washington, Monday and Tuesday, May 21st and 22nd, Paramount will hold a single national meeting, Friday through Sunday, May 24-26, in Los Angeles. RKO then follows with a national convention, May 27-30, in New York, and Warners, two regions: June 10-12, in Pittsburgh, and June 17-19, in Chicago.

The first of Republic's four regional conventions will open in San Francisco May 27th.

Two Columbia Meetings
A. Montague, general sales manager, announced that Columbia Pictures would hold its annual sales convention in two sessions this week in the company's headquarters in Chicago June 4-7 and Atlantic City June 11-14.

Both meetings will be presided over by Mr. Montgomery, Jack Cohen will also attend both sessions, as will the following sales executives: Rube Jaccker, assistant sales manager; Louis Asef, export sales; Louis Weingert, circuit sales and Max Weisfield, short subjects sales supervisor.

Phil Dunas, Midwest division manager; Carl Shait, central division manager, and Jerome Safron, Western division manager, will head the delegates. Nat Cohn, New York division manager; Sam Galtrey, Midddle division manager, and Sam Moscow, Southern division manager, will head them in Atlantic City.

The grouping of branches to attend each meeting follows:
In Chicago: Chicago, Des Moines, Milwaukee, Minneapolis, Omaha, Detroit, Indianapolis, Kansas City, St. Louis, Los Angeles, Denver, Portland, Salt Lake City, Seattle and San Francisco.

In Atlantic City: Albany, Boston, Buffalo, New Haven, New York, Philadelphia, Cincinnati, Cleveland, Pittsburgh, Washington, Atlanta, Charlotte, Dallas, Memphis, Oklahoma City and New Orleans.

MGM in Chicago and New York
Last Sunday, Monday and Tuesday MGM held its second regional meeting, at the Drake Hotel in Chicago. William F. Rodgers, general sales manager presided with Edward M. Saunders, western sales head. The third MGM meeting was held Friday and Saturday May 17-18 at the Hotel Astor in New York.

Those attending the Chicago meeting were:
From the home office: Mr. Rodgers; Mr. Saunders; Howard Dietz, director of advertising; promotion manager Eric W. Arthur, assistant to Mr. Rodgers; Joel Bezahtler, assistant to Mr. Saunders.

From Los Angeles: John E. Flynn, district manager; Frank J. Dufek, branch manager; John J. M. Maguire, assistant manager; Carl Bezahher, assistant to Mr. Saunders.

From New York: Harold Sandlemman, Floyd W. Chrysler, Howard Berns, salesmen.


From Indianapolis: Wade W. Willman, branch manager; Ace Adams, Timley, C. G. Land, Herbert A. Wetter, salesmen.

From Chicago: Sam Sherman, branch manager; Sanford Gottlieb, Edward J. Lipson, David E. Rovin, salesmen.


From Denver: Henry A. Friedel, branch manager; Robert A. Cal, Daniel J. Foley, salesmen.

From Des Moines: Dexter C. Kenneth, branch manager; George M. Baumeister, Gerald E. McClymen, salesmen.

From Omaha: Harry J. Schmelian, branch manager; Charles Lieb, Carl P. Netley, Fred C. Thornton, salesmen.

From St. Louis: O. X. O'Neil, branch manager; Herbert J. Bieni, George F. Reilly, Ellis N. Shafton, salesmen.

At Third Conference
The following were scheduled to attend the third sales conference in New York:
From the home office: Mr. Rodgers; Thomas J. Comors, Eastern Southern and Canadian sales manager; Mr. Dietz; Silas F. Seadler, advertising manager; William R. Ferrugin, public relations manager; Art Schmidt, publicity manager; Alan F. Cummings, manager of exchange operations; Edwin W. Aaron, assistant to Mr. Rodgers, Charles Deensen and I. Leonhard Hirshe, assistants to Mr. Comors.


From New York: Thomas J. Donaldson, branch manager; Max Bryans, Morton Brandon, salesmen.

From Philadelphia: Robert Lynch, branch manager; Salem E. Hayes, assistant; C. M. Franklin, salesmen.

From Chicago: Nicholas P. Lord, Joseph F. Morrow, Clarence C. McLaughlin, salesmen.

From Buffalo: Ralph M. Maw, branch manager; Kenneth H. Applegate, Louis: Wildman, Mr. Sattler, attend.

From New Jersey: Benjamin Abeer, branch manager; Lewis Allerhand, Harold Maguire, salesmen.

From New York: Edward K. O'Shea, district manager; John E. Bowen, branch manager; Howard W. Miller, Harry W. Miller, salesmen.

From Washington: Robert Berg, branch manager; Phil Boby, Harry Cohen, Jacob M. Goldberg, Frank J. Soules, salesmen.

From Atlantic City: Charles E. Keesenich, district manager. Pittsburgh: John J. Maloney, district manager.

The convention and conference will be held May 27-28, at the Hotel Shoreham, Washington, D. C.

MGM Ad Budget Raised
The MGM advertising budget will be raised another $250,000, or ten per cent. This step is in line with the policy of more "pre-selling." He also said that the field force of 40 may be increased.

Art Schmidt, for the past six years assistant to Oscar A. Doob, advertising and publicity director for Loew's Theatres, has been made public relations manager for the studio.

Paramount on the Coast
The annual convention of Paramount Pictures, to be held this year starting May 24th at the Ambassador Hotel in Los Angeles, will be attended by all branch and district managers in addition to home office officials.

Neil Agnew, general sales manager, announced last week that 40 members of the sales force will attend from New England, Philadelphia and Washington territories and home office officials would leave Monday for the Convention from Shain, Buffalo, Chicago and Kansas City will join the party en route.


G. B. J. Frawley, manager of exchange accounts, is in charge of transportation and hotel arrangements.

Stanton Griffs, chairman of the Paramount executive committee, has cancelled his plans to attend this meeting and will remain there until after the sales convention.

New Republic Plans
Quarterly production plans for Republic will be set on the Coast when Republic's New York sales representatives arrive from New York. James R. Grainger, president of the company, announced Wednesday that four regional sales conventions would be held in the Middle West and the South. Others will follow in Memphis, Chicago and New York.

"Hit Parade" or "Lady from New Orleans" is expected to be the next top budget production. Mr. Yates will also select a new title for...
"Doctors Don't Tell," a story of the American Dust Bowl and European refugees. John Wayne, who signed Guri in the film "Scatterbrain," one of the more important Republic pictures, and the first of the Judy Canova films, has gone into production.

**Leo Films Formed**

Leo Cohen of Paris announced the formation Monday of Leo Films, Inc., to handle the U.S. distribution of outstanding French films. The officers are Nat Sanders, president; Leo Cohen, vice-president; and Sylvia Sanders, secretary.

The Paris home office of Leo Films, Inc., will be supervised by Mr. Cohen. The French companies were established in 1918. Mr. Sanders who will be in charge of the New York office is a former general manager of Film Alliance of the United States. It was said that Sylvia Sanders brought "The Baker's Wife," "Port of Shadows" and "Moonlight Sonata" to this country.

In explaining the activities of the new firm Mr. Cohen said, "The aim of Leo Films is to carefully screen and choose in Paris, only those pictures which we believe are adaptable to the American public and which are sufficiently different from the usual Hollywood product, to warrant importation." He explained that Sylvia Sanders has gone to Paris to close deals for the firm's fall product.

**Film Alliance 1940 Plans**

Norman Elson, sales manager of Film Alliance of the U.S., is making a coast to coast survey of franchise holders. The 1940 Film Alliance schedule includes 26 pictures, with a possibility of an additional ten. Mr. Elson will bring details of the program to exhibitors and franchise holders. The general sales drive, said to be the most elaborate in the company's history, will be inaugurated after his return to New York.

**RKO Heads Due for Convention**

George J. Schaefer, president; Ned Depinet, distribution head; and Maurice McCutie, in charge of advertising and publicity of RKO have arrived from the Coast and several foreign department executives are in New York in preparation for the annual convention which opens May 27th at the Waldorf-Astoria.

Reginald Armour, RKO European manager, arrived Saturday from Rio de Janeiro. Others expected within the next few days are Gus Schaefer, F. S. Gulbransen and Pedro Saenz from Central America and the West Indies.

Mr. Schaefer signed a deal last week arranging for RKO release of a picture based on Scattergood Baines, Clarence Budington Kellogg character, to be produced by Jerry Brandt and Charles Ford who have purchased the film rights for a reported $100,000.

Vogue Productions, headed by Lou Ostrow, who formerly produced the "Hardy Family" series for MGM, has signed a deal for RKO release of four pictures during the 1940-41 season.

**Two for Fox from Hughes**

Darryl F. Zanuck announced that Howard Hughes will produce two films for Twentieth Century-Fox release during the new season. Details of the films have not been arranged yet.

**Radio Group Tries Film Test Story**

The National Radio Film Commentators Circle, formed in March to clear the work of the appellation of "gossip," has been conducting a test case to gain recognition from large motion picture companies.

The publicity department of Twentieth Century-Fox cooperated by preparing a special story exclusive to radio commentators in their local areas on the company's forthcoming film "Lillian Russell," which has a national release date of May 24th. Sent out from the national headquarters of the Circle in New York, the story was accompanied by a stamped post card addressed to David Lowe, president of the Circle, on which the commentators were asked what use they had made of the material.

Of the replies received by Mr. Lowe to date, about one hundred reported they had used the material in full, 15 per cent less part of it and 15 per cent said they didn't have available the time to use the material or that the material was found unusable.

Mr. Lowe said similar motion picture material would be sent to members of the Circle when the material warrants the expense. A weekly bulletin will be sent to the members which is intended as far as possible to supply news that hasn't been "broken" by network commentators, columnists, etc.

The organization in its short existence has grown rapidly and now has a membership of 122 air commentators in 34 states, Puerto Rico, Hawaii and Alaska.

Members have been queried on suggestions for a code of ethics and plans are afoot to draw a tentative code.

On Thursday, May 9, members in the New York area were guests of the Associated Motion Picture Advertisers at that organization's luncheon meeting. Mr. Lowe said film air commentators felt they were ignored by the film promotion departments.
GUILD ORGANIZING PRESS AGENTS, U.S. PROBING COAST LABOR STATUS

New York Group Studies Proposal for New Joint Organization with Coast Screen Publicists Unit

Formation of a union which may become one of the strongest in the motion picture industry, depended this week on acceptance by members of the Screen Publicists Guild of the proposed revision in the organization's by-laws and constitution, making it a national association embracing all persons handling publicity for producers, distributors, and exhibition companies, or corporations hired by these categories for the dissemination of publicity, advertising and exploitation.

International Proposed

On Tuesday evening, in New York, members of the Screen Publicists and Advertisers Guild, listened to two proposals from George Bodle, attorney, and Louis Ciassini, respectively. Mr. Bodle, chairman of the Screen Publicists Guild, first, that an international union be formed, with locals in key cities; second, that separate guilds be maintained, as heretofore, but with joint committees acting on national problems.

The New York unit was organized several months ago, and plans to negotiate contracts with the distributing companies' home offices in New York.

The Hollywood organization recently negotiated a contract with the major studios, improving working conditions and maintaining a $100 per week minimum for senior workers.

Neither organization is affiliated with either the CIO or the AFL; nor did they anticipate affiliation, Mr. Bodle said.

The proposed changes in the Hollywood organization's by-laws and constitution probably will be voted upon by the membership shortly. Some of these changes are reported to provide for the payment of an initiation fee of $100 per payment by each local or non-affiliated local, to the national treasurer of a per capita tax of $1 per member in good standing and employed; payment by locals of 50 per cent of the initiation fee; payment, by the locals, of $3 per quarter on associate members.

Local units could be formed in any city by "a group of three or more members" in one organization. Unemployed members would belong to an associate unit. There would be National Council, elected by membership, and with authority to issue charters and suspend them, to supervise collective bargaining for locals and approve agreements.

IATSE Politics in New York Election

George E. Brown, president of the IATSE, won a majority of delegates to the International's convention, to be held in Louisville June 3rd, at the annual election last Sunday night in New York of the Stagehands Union, Local 1.

Vincent Jacoby, business agent, who had announced he would run against Mr. Brown at the convention, and who had then retired his decision, was elected a delegate, and also re-elected business agent but he received the least favor.

Elected delegates were Mr. Jacobi, Robert Anstett, John C. McDowell, Joseph Dwyer, Edward P. Cateley, Sol Perlick, Harry L. Abbott, John F. Casey, Lewis Yaeger, and George Fitzgerald.

Re-elected officers were Mr. Anstett, president; Mr. Yaeger, vice-president; Mr. McDowell, secretary, and Mr. Browne, treasurer.

BRITISH PRODUCER PLANS "MEIN KAMPF"

Another aspirant to the ranks of international producers of "Mein Kampf" is Max Faber, who says he will make a British film of Adolf Hitler's book at a cost of $60,000-$80,000 ($210,000 to $250,000). The company for which Faber operates is Pyramid Amalgamated Pictures. It was formed in June, 1938, but this will be its first film. Production will be at the Rock Studios, Elstree.

Mr. Yaeger, vice-president; Mr. McDowell, secretary, and Mr. Browne, treasurer.

Wage - Hour Division Sends Personnel Director to Studios to Study New Classification of Workers

Moving to settle serious problems of the motion picture producers with respect to the classification of workers in some 615 different jobs, the wage-hour division of the Department of Labor this week instituted a survey of the Hollywood situation with a view to making a clear-cut determination of the jobs which can be considered exempt from the hour provisions of the Fair Labor Standards Act as executive or professional.

Ends 18-Month Effort

Announcement by Philip B. Fleming, Administrator, that Eldred M. Cocking, assistant director of personnel of the Department of Labor, had been "borrowed" and sent to Hollywood to make the study was hailed in film circles as a highly desirable culmination of 18 months of efforts to get a government pronouncement on a problem which has cost the studios large sums of money in overtime payments.

It was announced that Mr. Cocking would confer with the producers, organization, and the unions and guilds, giving them ample opportunity to submit information and comment on the classifications employed, and that his report would be in the nature of a stipulation to which both employers and employees agreed. A hearing will be held by the Administrator, however, before the recommendations are put into effect.

Immediately following adoption of the wage-hour act in 1938, representatives of the producers visited Washington to place before Elmer B. Andrews, then the Administrator, the question of classification employment practices and the contemplated to be of an executive or professional nature, was not so clearly defined as to permit such classification without Government order. The producers asked the Administrator to forward them Mr. Andrews, who said he could not undertake to make an interpretation of the law and suggested that the survey would set out a mutually satisfactory classification, which he indicated would be acceptable to Washington.

On Tuesday, Mr. Cocking had already begun his study, in Hollywood, cooperating with Fred Pelton, labor contact of the Association of Motion Picture Producers.

Mr. Pelton had conferred in Washington, in recent months, with the wage-hour division of the Department of Labor.

Writers Resume Negotiations

After a membership meeting last Wednesday night, the Screen Writers Guild of Hollywood, notified attorneys for the producers of 17 points to be the bases for resumed talks on a contract, and of the guild's desire for resumption of contract talks.

A joint program was decided upon at the Wednesday night meeting. Among the points are: 100 per cent guild shop; basic agreement of one year; least consideration of all disputes; no speculative writing; no flat deals, unless the writer is paid $5000 or more; vacation with pay of one week for every 26 weeks employment, for week-to-week writers; advance notices for layoffs and dismissals.

The producers having been notified of these demands, their attorneys and those of the guild are to meet; and then the negotiators from each side will begin.
British Production Goes On: Freeman

Despite "total war" begun last week by the Germans against the Low Countries, France, and especially against Britain, Gerald Freeman, managing director of Anglo-American Film Company, Ltd., now at the Waldorf-Astoria hotel, New York, for an indefinite stay, thinks production will "proceed as usual" at the Elstree studios of British National Productions, which his company represents.

"Of course, you cannot say for certainty what the situation is now, and I may even have to eliminate my trip to the coast," said Mr. Freeman, "but we have produced 15 to 20 pictures a year in our two years of existence, and we will probably produce that number in 1940."

Mr. Freeman is in America to arrange the release, through a large distributor, of two of the latest British National productions, "Contraband" and "Gaslight," and to negotiate the release in England of several pictures from Hollywood independents.

Mr. Freeman is accompanied by Conrad Veidt, star of "Contraband."

This will be the first American release of British National. The second, "Gaslight," is from the play of the same name, by Patrick Hamilton, and stars Diana Wynyard and Anton Walbrook.

Another which may be distributed here is "Love on the Dole," about to go into production.

Mr. Freeman said that, when the war began, "we did not stop production; rather, we increased it."

Oklahoma University To Hold Exhibitor Course


Among those invited to address the course was F. H. Richardson of Quigley Publications.

Dave Gould Leaves MGM: Succeeded by Schoham

David Gould, for the last fourteen years with Metro-Goldwyn-Mayer and until recently representative in Puerto Rico, the Virgin Islands and San Domingo, has resigned and returned to New York. He is engaged in a motion picture project now in formulation, and has taken an apartment in Brooklyn.

O. R. Schoham, former manager in Fin-

land, has succeeded Mr. Gould, with headquarters in Puerto Rico.

Mr. Gould considers that the American domination of the Latin American market is likely to continue without much change in status, holding that it has long held a position of maximum development in that particular field.

"There is," he observes, "practically only the competition of some native production, mostly in Mexico and the Argentine, with a little coming out of Venezuela. This native product does for Latin America generally maybe about 25 percent of the gross, and fills say from 15 to 18 percent of the playing time. This is not evidence of a preference for the product from the entertainment point of view, but is rather an expression of patriotism."

Academy Has Two More Test Reels

The Research Council of the Academy of Motion Picture Arts and Sciences this week announced the availability of two additional test reels for use in adjusting and maintaining theatre sound reproducing equipment to current quality standards; a Standard Flutter Test Negative for measuring the amount of flutter in a theatre sound-head, and a Standard Continuous Scanning Illumination Test Track for rapidly and accurately measuring the uniformity of illumination across the scanning slit in the sound system.

The Council, in a note attached to the announcement, said that the test reels are made available to the industry at prices based upon the cost.
Alexander Black, author, newspaper editor and "the father of the photoplay," died at his home in New York May 8th after a brief illness. He was 81. Mr. Black was a newspaperman for 60 years and the author of several books, but he was best known as the writer, director, producer and cameraman of the picture-plays that were the forerunners of the motion picture.

His was the original idea of projecting a series of still pictures on a screen, accompanied by spoken lines delivered from a stage. He presented his first full-length photoplay at the West 16th Street in New York, on the night of Oct. 9, 1894. It was titled "Miss Jerry" and was presented with elaborate musical accompaniment by John Hyatt Brewer, composer.

In the photoplays Mr. Black set out to make an even more pretentious effort for his second season. The new picture-play was entitled "A Capital Courtship," with scenes laid in Washington. The story included President Grover Cleveland and William McKinley, afterwards President, Thomas B. Reed, speaker of the House of Representatives, and Sir Julian Pauncelotte, the British ambassador.

Mr. Black had retrospectively named his process "the slow movie." Terry Ramsaye, in "A Million and One Nights" says of the process: "It was in fact a motion picture in which the eye received the minimum of cues to keep it on the desired emotion path. Imagination had to fill the long gaps in the visual record. The film drama of today presents four times as many images a second as Black gave in a minute.

Mr. Black, who published a neighborhood newspaper at the age of 11, began his career as a reporter on the Brooklyn Daily Times at 16. He served four years as official stenographer of the Brooklyn magistrates' courts, became literary editor of The Brooklyn Times in 1885 and in 1905 was appointed Sunday editor of the New York World. He left The World in 1910 to become managing editor for Frank Scenan, Inc. In 1913, he became editor of the Newspaper Feature Syndicate, a Hearst enterprise, and later art editor of King Features Syndicate. He held the latter post until 1935.

Mr. Black's books included "The Great Desire," "American Vagabond" and "Time and Chance." He was president of the Department of Photography of the Brooklyn Institute and editor of "Ostrander's History of the City of Brooklyn and Kings County."

Grant New Haven Motion

A superior court judge in New Haven has granted the Municipal Theatre Company's motion to intervene as defendant in the case of Lampert Theatre of Windsor, Inc., against Warners. The suit was brought by Lampert to restrain Warners from performance of its second-run contract with the Plaza.

Sue on Agency Contract

Manfred B. Lee and Frederic Danay, authors of the radio program "The Adventures of Ellery Queen" filed suit Friday, May 10th, in New York supreme court for cancellation of an agency representation contract with Walter L. Rosenmont. The contract, made in June, 1939, gave the defendant 10 per cent of proceeds from the program, the complaint states.

Settle LeVarre Case

The suit for $30,000 damages brought by William LeVarre, a Warner Brothers in the New York supreme court has been marked settled on the trial calendar. The terms of the settlement were not disclosed. Mr. LeVarre contended that Warners had not paid for two of his stories claimed used for the films, "The Bedside Manner" and "Gambling Lady."

Sues Walt Disney

For $10,000,000

Vincent L. Whitman, New York inventor, has filed suit in federal court in Angeles for more than $10,000,000 from Walt Disney Productions, Inc. The plaintiff charges that Walt Disney infringed his patents which he said made it possible to create "three dimension effects necessary in making full length animated cartoons." He seeks an injunction to prevent further showings of "Snow White and the Seven Dwarfs" and "Pinocchio," an account of the infringement, and the giving of damages "admittedly in excess of $10,000,000" to him. Mr. Whitman, said his patents, obtained in March 1937, are termed "composite system of photography wherein portion of still background scene pictorially recorded is photographed in superimposed relation on visual action which occurs in foreground."

Two Million Dollars

Asked on "Wrath"

Twentieth Century-Fox, John Steinbeck, Viking Press and Pascal Covici were named defendants in a $2,150,000 damage suit filed in the New York supreme court by Taylor Gordon, who asks at least $2,150,000 damages and an accounting.

The actions are predicated on a contention that Mr. Steinbeck's novel "The Grapes of Wrath" is a plagiarism, attorneys said. No complaint was filed.

"Lynton" Litigation

Is Finally Ended

The eight year litigation in the "The Lyton" plagiarism suit came to an end Monday when a satisfaction of a judgment of $167,528 against Loew's, Metro-Goldwyn-Mayer Pictures Corporation and Culver Export Corporation in favor of Edward Sheldon and Margaret Ayer Barnes was filed in federal court in New York. The plaintiffs had charged plagiarism of their play "Dishonored Lady" in the film "Lytton." A judgment of $532,000 was reduced to a figure that may be upheld by the United States supreme court.

Elman Sues on "Hobby"

A suit for damages and an accounting was filed Tuesday in Supreme Court by Dave Elman, producer of the "Hobby Lobby" radio program, against Warner Brothers and National Screen Service. Mr. Elman contends that the film "Everybody's Hobby" had been exploited and presented in a manner which "unfairly competed" with the radio show.

Suit Dismissal Denied

The application by RKO to dismiss the suit of Caron Corporation, perfume manufacturer, has been denied by Bernard L. Shientag, New York supreme court justice, with leave to renew. RKO is charged with "disparaging" plaintiff's perfume in the film, "Primrose Path." The application for the denial was based on the fact that the complaint had been amended since the application was brought.

Postpone Morrilton Trial

The trial of Malco Theatres, Inc., action to enjoin the city of Morrilton, Ark., from enforcing provisions of two ordinances, which seek to regulate the number of theatres one person, firm or corporation may operate in the city, has been postponed indefinitely. The ordinances would also impose a chair tax in addition to a regular license fee on theatres with more than 500 chairs.
Columbia


TOO MANY HUSBANDS: Fred MacMurray, Jean Arthur, Melvyn Douglas—This was a fairy production; not quite fairy, anyway. The story is Jean Arthur with two husbands, Douglas and MacMurray, from start to finish. Only an average grosser. Running time, 84 minutes. Played April 28-35. J. P. Sensy, Liberty Theatre, Lilly, Penna. Small town patronage.


First National

DR. EHRlich'S MAGIC BULLET: Edward G. Robinson, Ruth Gordon, Otto Kruger—Hit this one with everything and it came through like a million. Contests, window tie-ups, school tie-ups, special screening for the Civic Clubs helped me put this one over in grand style. Play up Robinson's performance. He gives his ability as one of the best actors in the cinema world. Business away over par. Running time, 110 minutes. Played March 30-April 5. Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

FIGHTING 8TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—War stories are as good as ever here. Cagney did not even draw in this one. Played May 2—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

Metro-Goldwyn-Mayer


CAPTAINS COURAGEOUS (reissue): Freddie Bartholomew, Spencer Tracy, Lionel Barrymore, Melvyn Douglas—We played this in place of "Idiot's Delight," which has been so badly punished by you fellow exhibitors. We did not do much business on the return booking but feel it was better than "Idiot's Delight."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.


GONE WITH THE WIND: Clark Gable, Vivien Leigh, Olivia de Havilland, Leslie Howard, Hattie McDaniel—A wonderful picture that we played only because we felt that it should have been played in our situation. The picture had all the cream taken in the key cities; all we got was water. We feel that a production such as this should be run last but not lose for a handsome profit at the prices you must charge. If it were run next season at popular prices, it would make your situation more money. Running time, 228 minutes. A. J. Ibs, Crystal Theatre, Ligonier, Ind. Small town patronage.


MAN FROM DAKOTA: Wallace Beery, Dolores Del Rio, John Howard—They even came from the rural district through deep mud to see this one. Everybody seemed to enjoy it. Good box office gross. Splendid for raise and the small town audience. Running time.
...FASTEST SUREST... BY RAILWAY EXPRESS!

Top-speed service, day and night, to any theater anywhere for news releases, features and equipment, Low rates, and no extra charge for pick-up and delivery in all cities and principal towns. Complete. Direct. Economical. A phone call brings us to your door.

For fastest service—AIR EXPRESS 3 miles a minute.

NATION-WIDE RAIL-AIR SERVICE

**FIVE MORE JOIN CONTRIBUTORS**

New contributors to "What the Picture Did for Me" department this week include the following:

**JACK EAVES, Overton Theatre, Overton, Tex.**

**KENNETH M. GORMAN, Town Hall Theatre, Middlebury, Vt.**

**LEO T. MARY, Tip Top Theatre, Carencro, La.**

**W. B. ROBERTS, Cave City Theatre, Cave Junction, Ore.**

**GEORGE J. BIEHLER, Palace Theatre, Hamburg, N. Y.** last report: January 2, 1935. Mr. Biehler returns to the fold after an absence of more than five years.

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**MOTION PICTURE HERALD**

May 18, 1940

Paramount

All women have secrets: Jean Cagney, Joseph Allen, Virginia Dale—Here is a program picture that the audience thoroughly enjoyed. Played it late but was tickled to death with the comments on it. Jimmy's sister won the plot of the picture. She has an appealing personality and a nice voice. Hope she gets bigger and better parts in the future. She can carry them. Running time, 68 minutes. Played April 29—Stamford, Rialto Theatre, Racine, Wis. General patronage.

Culliver's Travels: Color Cartoon Feature—This seems to us like a whole lot more interesting cartoon feature than either its predecessor or the other recently released. Songs good, color okay, business okay. Played April 11-12—L. A. Irwin, Palace Theatre, Pencook, N. H. General patronage.

Jamaica Inn: Charles Laughton, Marquette O'Hara, Leslie Banks, Evelyn Venable was very interesting melodrama that drew moderately. Played April 9—L. A. Irwin, Palace Theatre, Pencook, N. H. General patronage.


**Republic**

In Old Monterey: Gene Autry, Smiley Burnette, George Hayes—Gene Autry a total washout with my patrons. They go the other way when he is on. Played May 3-4—John Warner, Plaza Theatre, Green ville, N. C. Colored patronage.

South of the Border: Gene Autry, Smiley Burnette—Here is one exhibitor who is having the time of his life with the Autry pictures. He had for months and absolutely everyone fainted, even college students. Running time, 55 minutes. Played April 3—H. H. Rankin, Town Hall Theatre, Middlebury, Vt. Small town patronage.


RKO Radio

Allegheny Uprising: Claire Trevor, John Wayne, Brian Donlevy, George Sanders—This is a good action picture with Claire Trevor and John Wayne are nevertheless handicapped by the standard which was set by their performances in "Stagecoach," as they do not have the opportunity for outstanding characterizations in this offering. Running time, 81 minutes. Played April 20—W. B. Roberts, Cave City Theatre, Cave Junction, Ore. Rural patronage.


Prime Rose Path: Ginger Rogers, Joel McCrea—In our opinion one of the best parts Ginger Rogers has had for a long time and the picture as a whole should be well up among the plays of 1939. Don't be fooled by the title and the catch line "The play that shocked Broadway," as it is not the case. The film firmly our suspicion that Broadway is the most provincial part of the United States. However, there is plenty of realism, pathos, drama, comedy and romance interwoven throughout the production. There is certainly less sex displayed than in "GWTW." Give it your best playing time. Running time, 98 minutes. W. B. Roberts, City Theatre, Eaves Junction, Ore. Rural patronage.

Prime Rose Path: Ginger Rogers, Joel McCrea—Ginger Rogers was at her better and better and a star of the first magnitude and, of course, Joel McCrea, as was expected, was well up to his usual form. Their prime rose path was prime rose in every detail and faithfully portrayed the scene of them in love. The most beautiful was "The Grapes of Wrath." The supporting cast all very good. It was a miracle to see how everybody is able to see both old and young. Running time, 105 minutes. Played April 20—L. E. T. Mary, Tip Top Theatre, Oklahoma City, Okla. General patronage.


Reno: Richard Dix, Gail Patrick, Anita Louise—Okay but draw could have been better. Played at J. B. Biehler, Palace Theatre, Pencook, N. H. General patronage.

Swiss Family Robinson: Thomas Mitchell, Ernest Best, Anna May Wong—Terry Kilburn, Tom Holmes. One of the best. RKO has given me this year. The whole family enjoyed it. Played April 1—J. B. Biehler, Palace Theatre, Hamburg, N. Y. Small town patronage.

Vigil in the Night: Carole Lombard, Brian Abery, Anne Shirley—This is another very good show from RKO but my customers don't seem to like Carole Lombard, as it reflected only fair at the box office. George J. Biehler, Palace Theatre, Hamburg, N. Y. Small town patronage.

Twentieth Century-Fox


Drums Along the Mohawk: Henry Fonda, Claudette Colbert, Edna May Oliver—Played a return engagement to very near the same amount of people. I played to a very tight showing. George J. Biehler, Palace Theatre, Hamburg, N. Y. Small town patronage.

Grapes of Wrath: The: Henry Fonda, Jose Darnell, John Carradine, Doris Bowdon, Charley Grapewin—Did a good job of selling the mortgage, playing this one. It gave me my biggest gross since October 1939. Henry Fonda does a grand job—George J. Biehler, Palace Theatre, Hamburg, N. Y. Small town patronage.


Jesse James: Tyrove Power, Henry Fonda, Nancy Kelly—Very well brought out, a picture back at a reduced ad mission and everyone came to see it again. If you can buy it run it again. It won't go wrong. Played April 26-30—W. B. Roberts, Cave City Theatre, Cave Junction, Ore. Rural patronage.

Johnny Apollo: Tyrove Power, Dorothy Lamour—Edmund Byrnes plays a star part and is very good. Played this one of three days of real business. Pleased 98 per cent. They have at last found a partner that Dorothy Lamour really can go to town in. Tyrove Power does a grand job. Played April 20-25—J. B. Biehler, Palace Theatre, Hamburg, N. Y. Small town patronage.

Little Old New York: Alice Faye, Fred Mac Murray, Richard Greene, Brenda Joyce—A very good picture. I did not think it too expensive. Difficult to see how the picture could have been better but don't believe the blab-blah of a trailer that features an Ed Sullivan or a Ray Lay is any help. Fans don't want big shots telling them what to see. Just show 'em what the picture is and they will let their own decisions as to whether they want to see it or not. This could be a good campaign and be better advertisements. Advertisements are as ineffectual nowadays as are the audiences. Sometimes when they are still they're no longer a stimulant. Played April 7-8—L. A. Irwin, Palace Theatre, Pencook, N. H. General patronage.

Star Dust: Linda Darnell, Roland Young, John Payne, Charles Winnington—Played this one but did not do well. Linda is less realistic and believable than she was in "Day-Time Wife." In the latter picture she seemed to speak blanks which is too mechanically, Beauty. She has. Speaking voice? Yup. Palmarzno. Just take another stunt at her scenes in Elsa Maxwell's "Hotel for Women." Running time, 8 minutes. Played 4-28-30—J. B. Biehler, Rialto Theatre, Racine, Wis. General patronage.

Swaney River: Donald O'Connor, Andrea Leeds, Al Johnson—Well, boys, this one is tops. Just put out a one show and I bet it will do more than fill them—George J. Biehler, Palace Theatre, Hamburg, N. Y. Small town patronage.

Young as You Feel: Joel Prouty, Spring Byington—A good picture. Issued cover pictures of some- thing in this one. Pleased the audience very well. Running time, 39 minutes. Played at Everything but Liberty Theatre, Lilly, Penn. Small town patronage.

United Artists


LION HAVES WINGS: Merle Oberon, Ralph Richardson, June Duprez, flora Robson—As a member of the Air Force in the last war, I feel sorry for the wonder- ful airmen that took part in this production, if this is the best they can show their countrymen to the public. Let's be truthful to our readers of this section of the Herald, if this is what we can expect from our people. If this picture played it up to the skies at a big price and what the Air Force can do, some people have seen most of the picture in old newpapers and what the Air Force can do. It has given the public an idea of what the Air Force can do, and this is a letter to one person. It is a British rumour, supposedly that the Government should show some of the factory scenes free to an army of good children. A property film and a very poor one in my judgement. Running time, 99 minutes.

REAL GLORY, THE: Gary Cooper, David Niven, Andrea Leeds—Strictly a picture for the action fans but it shows that a good picture, even though played late, will draw good business. Just another action drama that drew average business, although played very late. Running time, 86 minutes. Played April 14-15.—A. J. Ivens, Crystal Theatre, Ligonier, Ind. Small town patronage.

REBECCA: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—This picture broke all house records and pleased all and, more especially, those who had read the book. Had bad weather to buck all three days and prove but that didn't seem to hurt. "The Grapes of Wrath" as opposition. Running time, 127 minutes. Played April 2-4.—A. A. Eyer, Empire Theatre, Ellijay, Ga. Small town patronage.


DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart, Claude Rains, Mischa Auer, Brian Donlevy, Una Merkel—This is a high class and most entertaining picture of the week. Will please the dollars. A good box office, indeed. Running time, 94 minutes.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. Small town patronage.

DESTRY RIDES AGAIN: James Stewart, Marlene Dietrich, Mischa Auer, Brian Donlevy, Una Merkel—Good western picture but too long for regular program. Running time, 94 minutes. Played April 21—John Warner, Plaza Theatre, Green- ville, N. C. Colored patronage.

GREEN HILL: John Agar, Margaret Banks, Jr., Joan Ben- nett, John Howard, Alan Hale, George Sanders, George Bancroft, Vincent Price—One of the best pictures of the year. The story of town folks and college students the second night as they just returned from vacation. Farer benefit. Running time, 85 minutes. Played April 7-8.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. Small town patronage.

HOUSE OF SEVEN GABLES, THE: George San- ders, Vincent Price, Margaret Lindsay, Joan Grey, Dick Foran—A very strong drama with a setting so well known that box office benefits beautifully. Should do well on any date at any theatre. Running time, 89 minutes. Played May 1-6.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. Small town patronage.


LITTLE ACCIDENT: Baby Sandy, Hugh Herbert, Florence Rice, Ted Carroll, Jay Hodgson—A modest little picture with comedy appeal. Will please any audiences, especially if this is a regular program. Played this on a Burgain Nite. Running time, 65 minutes. Played May 2.—J. P. Semyn, Liberty Theatre, Lenox, Mass. Small town patronage.

MY LITTLE CHICKADEE: W. C. Fields, Mae West, Joseph Calleia, Dick Foran—Our inheritors like Fields very much and in the picture he was some- what draw. A grand business on a Sunday and Monday. Running time, 89 minutes. Played April 17-20.—M. Franklin, Plaza Theatre, Middlebury, Vt. Small town patronage.

Warner Brothers

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart, C. A. Pitts—Don't gauge this pic- ture by comrimmings in a screening room. The patrons loved it and were very volubal in expressing their de- light. La Sheridan "complains" all over the screen and Bogart, in his sequels with the old ladies, says the audience with belly laughs galore. Humphrey has an intangible something that appeals to the audience in general. I saw it up as his flair for being natural and not overplaying his part. Play up the Harvard-Princeton controversy over Sheridan, and play up Bogart! Running time, 97 minutes. Played April 20-24.—Stanley Lambert, Radio Theatre, Racine, Wis. General patronage.

SHORT FEATURES:

Columbia


ALL AMERICAN BLONDES: Broadway Comedies—Make no mistake about this one. You'll enjoy this one, fellow exhibitors.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer


DOOR WILL OPEN, A: MGM Miniatures—O. K. Liked by some and others no. But play it.—C. L. (Reports continued on following page.)
Universal

RHYTHM JAMBOREE: Judy Stark—An all-musical short with dancing, singing, harmonics playing novelty groups, etc. Running time, one reel—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

Vitaphone

ARTIE SHAW AND HIS ORCHESTRA: Merrie Melodies—This is tops for colored houses. Running time, one reel—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

CONFIDENT HONEY: Merrie Melodies—Another one of those never ending entertaining cartoons with more than enough of the usual features, but this cartoon in place of the "Phah Arts" stuff that doesn't touch a note. Running time, seven minutes—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

Cross-country Detours: Merrie Melodies—This cartoon lacks real appeal. Over their heads. Should not be in this series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.


Early worm gets the bird: Merrie Melodies—The dialogue in this one will splay you. The voice of the little worm and its antics are convivial (and I didn't say repulsive). The part where the little worm angers the bee and then wiggles his fancy as an invitation to the bee to tear down the house. Great way to show some more "Timmimmum-berretties"! Running time, seven minutes—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.


Remember when: Broadway Brevities—One of the best two reel shorts of the year. A minstrel show with dancing, jokes and a great end men comedians.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.


Singing dude: Dennis Morgan—A very good color production. A type of cartoon was shown at the rodeo which was not only well done, but well acted. Running time, 18 minutes.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.


Teddy the rough rider: Historical Technicolor Featurette—A great colored two reel subject. Every theatre should play this. Dress applause is patriotic and entertaining. Play it on bank night.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth century fox

ALLS WELL THAT ENDS WELL: Terry-toons—Okay.—L. A. Irvine, Palace Theatre, Penaukee, N. H. General patronage.

First robin, the: Terry-toons—Quite clever. It's a good one.—L. A. Irvine, Palace Theatre, Penaukee, N. H. General patronage.


Labor savers: Leh leh—A Leh leh short which makes the dogs laugh. This reel pleased and entertained. Running time, nine minutes.—J. P. Semyan, there is a little itch, Why, Penaukee, Small town patronage.

Labor savers: Leh leh—Good Leh leh subject.—L. A. Irvine, Palace Theatre, Penaukee, N. H. General patronage.


Night baseball in Seattle

Night baseball was started in Seattle this week. The first five nights of Pacific Coast League games at the stadium drew a paid attendance of more than 35,600 persons, at admission of 85 cents for grandstand seats, $1.15 for reserved seats and 42 cents for bleachers.

Joins blackstone agency


Argentine Attacks Nazi Intervention

German intervention of film censorship in Latin American countries received an indirect rebuke from the Peruvian Senate which recently approved a communication to the Ministry of Justice calling for the "immediate cessation of all diplomatic intervention in the decisions of the Film Censorship Board," according to the Christian Science Monitor.

The rebuke, which took the form of a formal and unanimous vote, followed a debate generally critical of German diplomatic activity in Peru, according to the publication. The story said that among the pictures which either have been cut or held up by the Peruvian censorship board as a result of intervention by the German Minister are "Hero of the Marne," "Confessions of a Nazi Spy," "The Lion Has Wings," "All Quiet on the Western Front" and "The Road Back.

Cycle of 16 Fairbanks Films at Art Museum

The Film Library of the Museum of Modern Art, New York, is showing a cycle of Douglas Fairbanks' films donated to the Library by Mr. Fairbanks before his death last year. The Library has selected 16 films arranged as a series of eight separate programs to be shown daily to June 30th. The programs started May 6th.

The films are "The Lamb" (1915), "Manhattan Madness" (1916), "Wild and Woolly" (1917), "A Modern Musketeer" (1918), "Say, Young Fellow!" (1918), "The Pickwickian Buckaroo" (1919), "When the Clouds Roll By" (1919), "The Mollycoddle" (1920), "The Mark of Zoro" (1920), "The Nut" (1921), "The Three Musketeers" (1921), "The Thief of Bagdad" (1924), "Don Q" (1925), "The Black Pirate" (1926), "The Taming of the Shrew" (1929), "Around the World in Eighty Minutes" (1915).

Technicolor Annual Meeting on May 20th

The annual stockholders' meeting of Technicolor, Inc., has been scheduled for May 20th, in New York. The principal business will be the election of the board of directors. A meeting of the board will be held May 10th at which time action on a dividend will be taken.

Dr. Herbert T. Kalman, president, is expected to arrive in New York next week.

Shea Acquires Four

Shea Theatres Corporation has purchased the Quinby, Imperial, Liberty and Grand theatres in Zanesville, Ohio, formerly operated by Zanesville Theatres, Inc. The Shea circuit has operated the 1,300-seat Weller there for several years, Caldwell H. Brown, secretary and treasurer of Zanesville Theatres, Inc., died recently.

Joe Nadel with National

Joe Nadel has become production manager of National Picture Corporation, recently organized in Hollywood by Boris Morros and Robert Stillman. The first production is "Second Chorus," to feature Paul Whitman's band.
THE ONLY ANSWER

There may be a hundred and one reasons, and there probably are, why business is not as it should be. A quick look at some of the campaigns heaped all over these premises would reveal that few of these reasons may be laid at the feet of contributors to this department.

For our immediate purposes, a longer look is suggested at two campaigns, in particular, both detailed elsewhere in this section.

The first, on "Million B.C.," at Warners Stanton, Philadelphia, is colorful, arresting, comprehensive. The date was sold with animated fronts, decorated floats, unique newsworthy screenings and a host of other circus-type exploitations.

Result: A holdover, the first at that theatre in two years, according to Ev Callow, zone ad head, and main force behind the drive.

The second campaign to be noted, from Jack Fink, has to do with "Zanzibar" at Wometco's Capitol, Miami, a "B" house limited in advertising expenditures. Here was another widespread effort that took in jungle lobbies, wild animals, native villages, smoking volcanoes.

Result: The exploitation is credited with tripling the business that Fink ordinarily could have expected.

What distinguishes both campaigns? The theatremen concerned knew what they had to sell and were willing to work in selling it. Or, as Callow writes:

"There is double pleasure in being able to submit this campaign because our efforts prove the point you have been making editorially for years—that the proper efforts can bring results. Our receipts for the first week were considerably over normal. So exploitation is still the answer."

Yes, exploitation is the answer as further affirmed in the establishment of a permanent exploitation force by United Artists, under the capable Monroe Greenhal. Exploitation is the answer recognized by the progressive G. Ralph Branton in the successful circuit-wide drive of Tri-States theatres for more intensive promotion. Exploitation has always been the answer to the splendid job done by the M-G-M Fergusonians and witnessed currently on "20 Mule Team."

As it always has been, as it always will be, exploitation is the answer to better business. The patent lack of it may be offered as a most important of the hundred-and-one reasons referred to above.

The twinges of conscience disturb another long-silent brother in the following quoted from his letter accompanying the campaign to which the Round Tabler refers:

"Although this is my first 'stuff' ever sent to you, it is by no means the first time I have thought of sending in a resume of exploitation stunts used to ballyhoo various attractions. Like many of my manager-brothers, I have perhaps felt that my job is complete after a picture is open. But having read an article pertaining to those who profit by ideas of others in the Round Table and do nothing to reciprocate, I am forced to admit the target found its mark."

FOR THE BOXOFFICE, TOO

In the April issue of Printers' Ink Monthly, an article on Norwalk, Ohio, dwells upon the part played by Bill Selman, Schine city manager, in furthering communal progress. A quick check reveals that other Schine men pointed in the same direction include Ed Evans, also mayor of Milford, Delaware; Frank Boucher, who bents an important shoulder oh behalf of the nationally-famous Winchester, Va., Apple Blossom Festival; George Bannan, publicity head of the colorful Van Wert, Ohio, Peony Show.

The theatremen projecting themselves so forcefully into the foreground of community activities are bearing out the contention of J. Myer and Louis Schine that the value of such participation in gaining added theatre prestige is definitely translatable into boxoffice terms.

A keen showman and a swell person gains further recognition in the announcement of Art Schmidt's promotion to M-G-M publicity manager under Howard Dietz. Art takes over his new post to the accompaniment of lusty cheers from all floors at 1540 Broadway, plus a couple of extra huzzahs from this department and those who frequent it.
Folks in Wellston, Ohio, were advised of the Yuletide holidays well in advance by Manager Jim Chakeres by means of this unique Christmas tree exhibit to call attention to his coming attractions at the Louvre.

Characteristic frontal decoration to advertise "Northwest Passage" created by City Manager Ed Church, Madera, Calif., for the date at the Madera, was credited no little for the picture's excellent gross.

Using the broken-down truck in "Grapes of Wrath" to promote an elaborate window for the date at the Roxy, Laporte, Ind., Manager J. R. Wheeler planted a 10-foot map with flasher bulbs emphasizing high lights of the action. Ribbons from stills showing worn auto parts ran to modern merchandise on the floor.

An unusual exhibition of early Edisoniana featured the campaign directed by Manager Robert Heekin, for "Young Tom Edison", at the Florida, in Jacksonville, Fla. Planted in prominently located bank window, the display included some of the first phonographs, dictaphones, etc., manufactured at the Edison laboratories. Background was made up entirely of picture scenes and copy.
500 HAPPY FAMILIES

Basing his idea on the fact that the children in "Blue Bird" came from a happy family, Manager Robert Ungerfeld, RKO Proctor's, Newark, N. J., sold the local Star-Ledger on sponsoring a contest to find New Jersey's happiest family, as a tie-in for the date. Families, resident in the state for at least five years, of father, mother and three or more children were eligible. In addition to information on names, ages, length of residence, entrants were asked to write in no more than 25 words on "The Secret of Our Family's Happiness."

Winning family was presented with check for $50, acted as hosts at a dinner for 25 of their friends, promoted from local restaurant. Following dinner, the party attended the opening night of the picture as guests of the management. Contest ran week ahead with daily three and four-column breaks of picture art and photos of winner. Over 500 letters were received, the runners-up soothed by Ungerfeld with written invitations to come over and enjoy the show on the house.

Empty Store Window Sells "Gulliver" Date

Through arrangement made with local real estate firm, Mel Bleden, at the Lex, in Chicago, promoted empty store window in heart of shopping district to exploit "Gulliver's Travels." Compoboard cutout figures of all the principal characters were made by his art department and spotted in the window, as were large title cutout letters.

For "Mexican Spitfire," Mel's hallies consisted of well-known local troubador and guitar player, who, dressed in authentic Mexican Gauchito outfit with chest banded, covered local high schools and other spots where crows congregated.

"3 Cheers for the Irish"
—Spuds, Says Conner

Predominating color scheme around Warner's' Avalon, Chicago, in Marlowe Conner's campaign on "3 Cheers for the Irish" was plenty green, as was to be expected. Lucky blarney stones in imprinted bags were distributed by boys dressed in green sweaters, post cards mailed to the members of South Side Irish Club, benefit show arranged with the Holy Name Society, local police captains presented with giant invitation from Priscilla Lane.

Marlowe even covered fruit and vegetable markets with half-sheet cards planted in potato bins. Copy read, "3 Cheers for the Irish"—Spuds.

GERALD L. KAUFMAN
in ALBANY (N. Y.) TIMES-UNION

says

DARK COMMAND

"One of the most significant historical dramas of the year...a superlative cast carries the action along at a swift pace, and the thrill-seeker will find himself sitting on the edge of his seat most of the time."

RAOUL WALSH, Director

The story of

The BLACK KNIGHT of KANSAS

Ruthless killer, hunted outlaw...but a heroic cavalier to the women who loved him.

A REPUBLIC PICTURE
Arnold Sells Unit Show
In Third-Run Situation

What spirited exploitation can do for a third-run house is represented in the unit show campaign reported by a new member, John H. Arnold, of Interstate's Yale, in Houston, Tex. The program was composed of "South of the Border" and the short subjects Drunk Driving, Donald Duck and a Popeye, all of which had already played around the neighborhoods.

Emphasizing the various units of the show was a coloring contest in advance for members of the theatre's Popeye Club, heralds containing the program layout used for the purpose. Along the same lines was another contest offering prizes for the club members who could name from memory the greatest number of items in the lobby display. Cowboy and cowgirl singing contest for the members also helped to build interest in the coming program.

Highlight of the lobby display for the four units was a miniature setting, constructed on a flooring of fine sand. Houses, bridges, colliding cars, duck cutouts and other items were put together and painted by the house staff. Ingeniously executed, the exhibit proved a good attractor.

Cooperation given the junior high school by Arnold to sell subscriptions to the school paper, also helped the theatre, each student subscriber given a ticket paid for by the school. The theatremen spoke before the student body in plugging the subscription drive and also the coming attractions. In exchange, the school praised the showmen's efforts and cooperation in page one stories.

Philly's Perfect Husbands
Tied to "Too Many Husbands"

Philadelphia's perfect husbands—if any—were given an opportunity to take the spotlight on a contest rigged up by Ev Callow for "Too Many Husbands" at the Boyd, a tie-in with the Record offering prizes for the best letters on the subject from loyal wives. Contest ran two weeks ahead, with daily breaks featuring representative answers.

In addition, writers of the best five letters and their mates were gathered at a banquet, where the five finalists competed on a broadcast over KYW, where the woman most eloquently stating the case for her Perfect Husband received the grand prize of a weekend trip to Atlantic City. The five couples were also guests at the premiere.

"LET'S HEAR FROM YOU"

"Invisible Man" Missing,
Reward Offers $1,000

Ten days ahead of "Invisible Man" at the New Speckels, San Diego, Cal., M. Grunewald, publicist, planted a Lobby stunt with Manager Thornton of a dummy, wrapped in bandages, decked with goggles and planted in a bed. Copy above read: "Shh—Quiet, please. The Invisible Man is sleeping after a long night of prowling."

Week in advance the dummy "disappeared" and a teaser campaign launched offering $1,000 reward for his return. Papers were tied with the stunt to run kidding stories and pictures of the dummy, heralds with reward copy distributed widely and street cars posted similarly.

"Key to the City"
Greets Whitteman

Syracuse was blanketed in the campaign put on recently by Gus Lampe and Harvey Cooks for the "personal" date on Paul Whitteman and his band at the Strand, the orchestra being met at the station and paraded to the City Hall where Whitteman was presented with the key to the city. Appearances at concerts in advance of the campaign before 1500 children and parents, and an introduction at the weekly fights were also productive of publicity. The bandsman spoke before the student body at the local university, and decked in regulation uniform was appointed a honorary chief of the fire department. Many radio teus were made, the outstanding being a broadcast on the life of the bandsman, with Whitteman playing himself.

Music Stores Cooperate

Large size co-ops ads were obtained from music stores where the leader autographed his records. Contest feature was included at one of the stores which held recorded auditions for amateur singers, the winners to appear with Whitteman during the engagement. Over 500 entries were had, the store taking large space daily to plug the tie-in. All kinds of imprinted material was used in stores, bandhalls, and even a sky-writing stunt was set to further publicize the engagement. Soda fountains were covered with a contest offering passes for the attendants selling the most Paul Whitteman sundries.

Main marquee attraction was a 10-foot caricature head of the bandsman in neon, promoted from local sign shop. The caricature head was used widely in the rest of theatre decorations, in special cards spotted on school bulletin board in theatre and co-op advertising. Stickers on laundry bags, house-to-house distribution of heralds, were found useful, and a large banner across the main street also called attention to the date.

"LET'S HEAR FROM YOU"

Book Review Matinee
Inaugurated by Markle

Theatremen seeking about for new slants to build matinees will be interested in the week's Book Review matinee recently started by Jack Markle at the Coolidge Corner, Brookline, Mass. Featured are literary names who review from the stage the outstanding new books, with such personalities as Charles Lee, book editor of the Boston Herald among those appearing. As a further draw, Markle promotes three books to be given away each week in a lucky drawing. Review takes place before the regular performance.

Buildup for the idea was started ahead with newspaper stories, followed by a series of letters to prominent educators, churchmen and school heads, asking for their respective heads for the project. A Gallup poll was made on behalf of the campaign. The plan was also plugged in heralds and trailers. At the first session, comment cards were distributed requesting information to guide the theatremen in the continuance of the promotion.
Zoo's Animals See
Special Screening

Featured in the campaign for “One Million B. C.” at the Stanton, Philadelphia, was a screening in the reptile house of the local zoo, arranged by Ev Calow, Warner zone ad head. Purpose of the screening, the main news angle, was to test the reactions of the various animals to their ancestors in the picture. For this purpose were assembled various of the zoo’s animals of different species. On hand were reporters, feature writers, photographers and radio commentators, all of whom spread the word widely in the dailies and over the air.

Features Prehistoric Front

Main attraction of the front was an animation showing two of the prehistoric animals locked in battle, their heads moving from side to side. Above was a volcano from which an illusion of eruption was effected with live steam running through a pipe in rear. Rest of the display was in keeping, with plenty of “see” copy and blow-ups of action scenes framed in the entrance doors. Float made up two 24-sheets, backed by a six-block covering the city.

Radio assistance was given through a prehistoric animal contest over WPEN. A coloring cartoon contest over WPIT. For the schools, a screening was held for teachers of ancient history and cooperation was had from women’s groups in letters to members stressing the birth of civilization as shown in the picture. Libraries and science museums employed stills and theatre cards. Small stickers, reading: “Back to the good life” and followed by the title were pasted on windows, doors and windshields throughout out the city.

“LET'S HEAR FROM YOU”

Smoking Volcano Effect

Builds "Zanzibar" Date

Floridians who never saw a volcano in action were given the opportunity recently in Miami, when on the marquee of the Capitol a volcano crater effect with smoke rising was created by Wometco’s art department on Jack Fink’s campaign for “Zanzibar.” In keeping was an advance lobby flash of jungle atmosphere plus caged wild animals and a front of the same design. Anticipation was built up ahead with special trailer, copy headed “The picture of 1000 thrills.”

For street hallyboo, Fink had a decorated truck representing a jungle village of thatched huts. Local negroes were painted to take the part of jungle savages. Animal crackers were distributed in small imprinted envelopes, copy reading: “This envelope contains one of the performers in,” etc. Newsboys and the theatre staff wore imprinted jungle helmets and lettered arrows pointed in the direction of the theatre were planted prominently on strategic corners.

A unique poster easel was made up of stills from the picture and the title spelled out in animal crackers which were silvered and glued to the background. Travel agencies were tied in for windows and the radio employed for further publicity.

RADIO AMATEUR SHOW
BUILDS ATTENDANCE

Radio amateur show put on Sunday afternoon from the stage of the Colonial, Pittsburgh, Kan., has proved a highlight of the theatre’s five weekly air programs, according to Manager G. I. Hunter, who credits Sonn Lawler, Fox Midwest publicity head, for the plan.

Commercially sponsored, the program draws from far and near, with entries noted from West Virginia, Arkansas and California, in addition to many towns in Kansas and Missouri. Hunter reports this a favorite program in the rural areas from which the theatre obtains extra patronage during the rest of the week as a result of the broadcast.

Preston’s “Gulliver” Tieup

“Gulliver” in all his travels never saw such values as these” was the tie-in banner line for a day-ahead co-op page on “Gulliver” at the Capitol, St. Thomas, Ontario. Manager Lew Preston promoted local orchestras to plug the picture and songs at dances by offering passes for spot dances, distributed copies of the sheet music to pianists to play at various entertainments. Theatremen also arranged for story of Gulliver to be told at public library story hour.

ATHENS PROCLAIMS
BISCUIT EATER DAY

Since the picture was filmed in Georgia, Manager P. E. McCoy was able to promote the Mayor of Athens, Georgia, to proclaim a “Biscuit Eater Day” on the opening at the Georgia, the event widely publicized in the local press. In addition, the premiere was stressed through a canine contest held in front of the theatre and promoted vigorously for two weeks ahead. Prizes were given for the best breed, prettiest, ugliest dogs, and also the best “plain pooch.”

Feature of the judging was a publicity plant carried on the A. P. state wire, wherein Mac arranged for the local dog-catcher to pick up one of the entries on the excuse that the dog had not been vaccinated. Owner of the pooch, a younger from over the tracks, then broke out in tears, as instructed, at which two university boys, in on the gageroo, passed the hat for funds to inoculate the dog and pay his license. It made a swell human interest yarn with the picture being properly credited.

KID AND POOCH CONTEST HELD

Local radio station was also tied in on a contest, wherein youngsters and their pooches closely resembling the kid star of the picture and his dog competed for prizes promoted from merchants. Winners were carried through the streets in a decorated, hand-drawn wagon and presented with the honors from the stage.

For PROFITS—REAL PROFITS POPCORN is YOUR BEST BET

Think It Over—Why Not Try It?

Yes, there is something real for you in the popcorn business. It’s a big business. You can’t beat those handsome profits with anything else.

70 CENTS PROFIT on EVERY DOLLAR
70 Cents Profit on Every Dollar in Sales!

And you can sell popcorn. Don’t say you can’t—because you can. You have the location. And you have the buyers. There are plenty of other theatre owners that do sell popcorn . . . sell it every day . . . all through the year. They sell 2¢ worth of popcorn to every paid admission. $20.00 in sales, $14.00 in profit, for every thousand people.

You can cash in, too, when you get a machine that sells popcorn. An ADVANCE machine will. You can be sure of it.

Why not investigate the profit possibilities you have for making this extra profit of $1,000 and more per year? You risk nothing when you investigate. But—it will pay you—in a big way.

INVESTMENT IS SMALL. MACHINES ARE PRICED FROM $139.50 UP

Write or wire for Catalog and complete details.

ADVANCE MFG. CO. 6332 ST. LOUIS AVENUE ST. LOUIS, MO.
Campaign Briefs
On Recent Dates

In addition to a special screening for heads of clubs, schools, hospitals, women's organization, etc., addressed by Robert Paskow, Warner Jersey theatres ad head, Manager Louis Stein, Roosevelt, Newark, N. J., made an especial drive to interest the Jewish population in that sector on his date for "Dr. Ehrlich." Leading rabbis and educators urged attendance and benefit was arranged with prominent Jewish lodge. The theatreman made personal contacts with others of the churches and also arranged for student privilege tickets for high school students.

Playing "Flying Deuces" at the time, Chick Tompkins, Hoosier, Whiting, Ind., tied in with the annual civic Easter egg hunt held at two of the city's parks. Among the prizes were passes for eggs decorated with pictures of Laurel and Hardy. Climax of the election sponsored by civic and business groups, was Tompkins' kiddie матinee, where 10 live bunnies were awarded as extra prizes.

On "It All Came True," at the Opera House, Millinocket, Me., Bill Johnson dug up a cute idea in a special sales slip for grocery stores. Divided in two lengthwise and headed "Speaking of Figures," one-half of the space was devoted to a cut of Ava. Sheridan and copy on the picture. The other half was blank, copy at top reading: "Here's how the pictures just made \figured up." The filled-in slips were placed in outgoing orders, giving the theatre advertising carried into the homes.

Street broadcast over WCCH was featured by Harry Botwic of the State in Portland, Maine, bystanders being questioned on the "Fighting 69th" and the Rainbow Division as a plug for the picture when playing. Veteran leaders were invited to opening, which brought art and stories in daily papers.

The first boy born in Muncie, Ind., on opening day of "Child Is Born" at the Strand, received an array of gifts promoted by Manager Jim Dooly. Newspaper tein

PAY STATION EVIL
 REMOVED BY MILTY

That civic defender, Milty Harris, again dashes to the fore to rescue Cleveland this time from wall-writers who mark up public pay stations, to the disyme of hotel and building man-agers now campaigning to ban the nuisance. Milty contacted the committee, securing an exclusive to supply the stations with imprinted memo pads.

In exchange, the Round Tabler was allowed to imprint the pads with copy for the shows at Locow's State, starting with "House Across the Bay."
ADVERTISING ON LATE DATING S

TODAY - Last Times • EDDIE CANTOR in FORTY LITTLE MOTHERS plus JANE WITHERS - GENE AUTRY in SHOOTING HIGH

IT'S DARING!...Forbidden loves in a city of romance. A duchess meets her master of charm amid the intrigues of a dissolve pampered youth and an exotic ballet dancer.

FLORIAN

Robert YOUNG-Helen GILBERT
CHARLES COBURN - LEE BOWMAN - REGINALD OWEN - IRENE BARO NOVA and FLORIAN

TOMORROW

Loew's POLI

TOMORROW

HIT NO. 2

SABED MAN-HUNTERS IN A GLAMOROUS CALL JUNGLE..."WHERE THERE ARE MEN AND NOT ENOUGH WOMEN"

AND ONE WAS BEAUTIFUL

M.G.M. with
LARINE DAY
Robt. CUMMINGS
JEAN MUIR

STAT E

THE HOUSE ACROSS THE BAY

BOB HOPE
BING CROSBY
DOROTHY (SARONG) LAMOUR
ROAD TO SINGAPORE

with JERRY COLONNA

On Stage

STAR OF STAGE, SCREEN A RADIO "American's Sweetheart"

GERTRUDE NISSEN

Dean MURPHY "De" MURPHY

GAUDSMITH Bros.

International Comedy

THREE SAMUELS & ARNHEIM HAYES

"Cindy the Last Lap"

MILT BRITTON

"The Clown Prince of Song" AND FAMOUS BAND in "The Crazy Show of 1940"

LAST DAY - YOUNG TOM EDISON & JOE LEVI'S STAGE SHOW

The WORLD'S 3 MAJOR ISSUES ARE

Will Delano run for a third term? Where will the next Blitzkrieg strike? AND HAVE YOU seen REBECCA?

WE'RE STAYING FOR A 2ND BIG WEEK!

CLARK CABLE • JUAN CRAWFORD • CAPITOL WAY 8TH ST.

Positively leaving LIBERTY

AND LAST WEEK

(Above) Representative layout by Lou Brown, Loew-Poli ad head, to illustrate double-bill treatment in "flat" layout without stuffing off the second feature. Site: 70 lines on 4 col.

(Above) Spotlighting of the 10 names in the feature program, as illustrated, was decided upon as the top attractor for the double-bill at the Michigan, Detroit. Site: 135 lines on 2 col.

(Below) Effective use of limited white space in holdover copy, as shown by the 50 lines on 2 col. for "Strange Cargo" at the New York Capitol.
MOTION PICTURE HERALD

May 18, 1940

PERSONALITIES

HAROLD G. MARTZ
manager of the Capitol Theatre in Rochester, was named vice-president of the new West Main Street Improvement Association and WILLIAM H. CADORET of Monroe Amusements, Inc., has been named director of the Rochester Convention and Publicity Bureau.

JOHN TROTTER
resigned as assistant manager of the Ritz Theatre, Oklahoma City, Okla., to move to Dallas, Texas, his job now being filled by DONALD DENERGY, promoted from doorman duties at the Midwest Theatre in Oklahoma City. Both houses are operated by Standard Theatres Corp.

TOM KILEN
has been advanced to district manager of the Cornerstone Theatres in Wilkes-Barre, Hazleton and Manch Chunk, Pa. He formerly was manager of the Scranton district.

THOMAS LAZARICK
has purchased the Castle Theatre, Philadelphia, Pa., in the Kensington district, from JAY WOLF.

F. GUY GRAHAM
of Vancouver, B. C., will operate a new house at White Rock, B. C., to be opened this summer by FRED KALLEY, owner.

E. J. HIEHLE
who managed the Weller Theatre in Zanesville, Ohio, for the past five years, has been named city manager of the houses recently taken over by the Shea interests from the Zanesville Theatres, Inc. In addition to the Weller, the local circuit consists of the Quimby, Imperial, Liberty and Grand.

LOU PADOLF
has taken over the Virginia, Parkersburg, W. Va., from C. B. HALL.

WILL HOLDEN
manager of the B & K. State Lake Theatre, Chicago, Ill., succeeds ROY BRUDER, resigned, as manager of the Chicago Theatre.

CHARLEY COTTLE
comes into the State Lake Theatre in Chicago, Ill., and leaves the management of the Marbro Theatre to ED O’DONNELL, who moves in from the Paradise.

GEORGE ROMANE
is shifted from the Senate Theatre, Chicago, Ill., to the Paradise and ROY WINSBERG leaves the Lakeside Theatre to take over the reins at the Senate.

GEORGE PAPULIS
has been named manager of the Capitol Theatre in Wheeling, W. Va.

GEORGE NELSON
who has been away from showbusiness for a while, has returned to the industry booking the Lee Theatre in Fairmount, W. Va.

Marilyn Frances, born Thursday, May 2nd, to Mr. and Mrs. Nyman Kesler. Proud daddy is the manager of the Harlem Opera House, New York City, one of the theatres of the Lee Brecher chain.

LOU MASHAT
who is an exhibitor of the Balaban & Katz Circuit in Chicago, Illinois, making his headquarters at the Maryland Theatre there, called on Managers’ Round Table recently before visiting the World’s Fair.

WILLIAM O. HECKMAN
goes in as new manager of the Capitol, in Reading, Pa., house reopens this week after several weeks of darkness.

BIRTHDAY GREETINGS

Wally Allen
Murray Alper
Richard L. Ashmun
Allan W. Baker
Arch Bartholet
Kenneth P. Behr
Rex M. Bell
Steve Bennis
Jack Berry
James L. Brosius
Frank P. Bryan, Jr.
William E. Burson
C. E. Byan
Glenn Caldwell
George H. Christiansen
Jack Clifford
Carroll Coffell
Arthur R. Cooper
A. Kent Craig
Walter A. Dyman
Allan T. Eason
James E. Frayley
Pedro Gelabert
J. Frank Gephart
Harry Goldberg
James T. Grady
Jay H. Guthrie
William A. Guinan
Sigmund S. Harrison
Gus Hoenschidt
Wayne T. Jenkins
P. A. Jordan, Jr.
George E. Keenan
Frank V. Konnebeck
Charles Kirkconnell
Saul J. Kleinerman
Garry Leisman
George Laurey
Joseph Lourie
Lou Mitchell
Gus F. Morris
Wallace Nordby
Emmett Lee Passmore
A. Arthur Pavese
Bernard Payne
David F. Perdue
Wilbur Peterson
George V. Pittsley
Jude E. Poynter
H. E. Rahfield
Paul G. Robinson
Roy H. Rowe
S. R. Scott
Joe W. Seabold
Walter Saligman
Leon Sidesky
Bill Slater
Harold E. Snyder
Alice Simmons
Albert Spargur
Charles C. Stanfield
W. Steiner
M. M. Swank
Robert S. Sweeten
Vernon V. Trembley
W. M. Troxell
H. T. Wales
John T. Ward
Art Warner
Franz M. Westfall
H. O. Windler
L. Wilton Wright

PAUL KETCHUM
has been transferred from the managerial post in Schine’s State Theatre in Hamilton, N. Y., to Schine’s Strand in Seneca Falls, N. Y., in like capacity.

H. M. PETERSON
was named manager of the Liberty Theatre in San Francisco, Calif., which has reopened after extensive remodelling to show subsequent runs and stage shows.

DON LOGAN
assistant manager of the El Rey Theatre in Los Banos, Calif., has resigned to join the promotion staff at radio station KROW, Oakland.

GEORGE LESSY
former exhibitor in Philadelphia, Pa., has taken over the Capitol Theatre in Reading, Pa.

STANLEY BARLUP
who managed the Bijou Theatre, New Haven, Conn., a Loew-Poli house, has been shifted to Washington.

JAMES PAPAYANAKOS
is opening the new Star Theatre in Pottsdam, N. Y.

ROBERT KILGORE
has been appointed manager of the Palace Theatre in Memphis, Tenn., transferring from the managerial post at the Bedford Theatre in Brooklyn, N. Y.

PAUL BRANDEAUX
is named the assistant manager of the Liberty Theatre in San Francisco, Calif.

JEROME M. JACKSON
who operates the suburban Jackson in Cincinnati, Ohio, will open the new suburban Lookout shortly.

HOMER CURRAN
owner and operator of the Curran Theatre in San Francisco, Calif., will also take over the operation of the Alcazar house, in the same sector.

FREDERICK MERCY
will open the new Roxy Theatre in Spokane, Wash., shortly.

JOE KATZ
has taken over the management of the Grand Theatre in Benld, Ill.

JOSEPH B. RICKMAN
has bought the Rio Theatre in Chester, Pa., from the Phillips Brothers.

LESLEY PLOTTLE
becomes RKO branch manager in St. John, N. B., coming from Toronto, Canada.

FRED PERRY
who formerly was at the Capitol Theatre in Binghamton, N. Y., is now managing the Carlton Theatre in the Flatbush section of Brooklyn, N. Y.
The Release Chart—Index Cont'd

Night at Earl Carroll's, New York, etc., etc., Para Riders from Primo Blasco, 002, West, etc., etc., Uni, Rodeo Trail, West, etc., etc., etc., Uni

Of Men and Men, etc., etc., etc., etc., etc., etc., Uni

Parades of the Paschal Lamb, 002, West, etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc,
Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (I) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

**NOTE:** The totals for running time are the official figures announced by the home offices of the distributing companies. When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding. The time given as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

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**COLUMBIA**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
<th>Release Date</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amazing Mr. Williams</td>
<td>The (G)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beware Sneaks</td>
<td>Joe E. Brown-Marie Celestine</td>
<td>Apr. 1939</td>
<td>64.50</td>
<td></td>
</tr>
<tr>
<td>Babies for Sale</td>
<td>Glenn Ford-Rachel Holton</td>
<td>May 1940</td>
<td>64.69</td>
<td></td>
</tr>
<tr>
<td>Blazing Six Shooters</td>
<td>Charles Starrett-Iris Meredith</td>
<td>(Exploitation: Dec. 22, 1940)</td>
<td>25,500</td>
<td></td>
</tr>
<tr>
<td>Blood on a Budget</td>
<td>P. B. Sleet-T. L. C. Smith</td>
<td>Nov. 1939</td>
<td>64.50</td>
<td></td>
</tr>
<tr>
<td>Bread and Butter</td>
<td>Charles Starrett-Lena Gray</td>
<td>Apr. 1940</td>
<td>64.50</td>
<td></td>
</tr>
<tr>
<td>Cafe Havana</td>
<td>Jack Holt-Patricia Ellis</td>
<td>Dec. 1939</td>
<td>64.59</td>
<td></td>
</tr>
<tr>
<td>Cats Like Large</td>
<td>Jack Holt-Patricia Ellis</td>
<td>Dec. 1939</td>
<td>64.59</td>
<td></td>
</tr>
<tr>
<td>Dead End Kids</td>
<td>W. B. Adolph-Abby Stewart</td>
<td>Feb. 1939</td>
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### Warner Brothers

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<td>The Little Princess</td>
<td>106 min.</td>
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<td>91 min.</td>
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<tr>
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### Coming Attractions

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### State Rights

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### Coming Attractions

- **Baker's Wife**
  - Running Time: 90 min.
  - Release Date: May 14, 1940
  - Reviewed In: The Motion Picture News

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  - Running Time: 90 min.
  - Release Date: May 14, 1940
  - Reviewed In: The Motion Picture News

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<td>The Phantom</td>
<td>Aug. 7, 1940</td>
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**OTHER PRODUCT**

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THEATRES

THE SOUTH. FACTORIES, CHEAP POWER. The greatest opportunities in the motion picture business are here. Let us promote a theatre for you in this glorious land. FRANK DOWLER COMPANY, Chattanooga, Tenn.

FOR SALE OR LEASE. MODERN NEIGHBORhood theatre, central New York. Real opportunity for small investment. BOX 1276, MOTION PICTURE HERALD.

WANTED, ESTABLISHED MOTION PICTURE theatre. Write FRANCIS GALL, Lilly, Pa.

THEATRE FOR SALE: LOCATION, SUNNY South, central Mississippi, population of city, 3,000; ultra modern theatre; seating capacity 600; Microphone sound system; washed air cooling equipment. No competition. Deluxe house, $8,000 cash, balance long terms. BOX 1279, MOTION PICTURE HERALD.

PROFITABLE THEATRE FOR SALE TO THE highest bidder. May 20, 1940, 2 P.M., Garrett, Indiana, city of 5,000. Dissolution of partnership. HARRY E. WERT, c/o Royal Theatre, Garrett, Ind.

USED GENERAL EQUIPMENT

ROADSHOWMEN—16MM SOUND PROJECTORS at sacrifice prices. $119.50 buys complete outfit slightly shopworn. Four remaining, cash only. S.O.S. CINEMA SUPPLY CORP., New York.

SOME THEATRE CAN USE YOUR OLD equipment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

WILL SELL 300 OPERA CHAIRS AND COMPLETE booth equipment for balance due on unpaid notes. MOVIE SUPPLY CO., 1318 S. Wabash, Chicago.

RECONDITIONED BLOWERS, WASHERS, VARIABLE speed pulleys, bargains. CONDITONEDALE, Box 835, Atlanta, Ga.


NEW GENERAL EQUIPMENT

TWELFTH ANNIVERSARY SALE—15" ELECTRIC clocks, $8.95; microphone, amplifier, loudspeaker combination, $39.50; 2000' aluminum reels, $1.57; sound screens, 1940 ft.; Bausch & Lomb lenses, $6.95. All brand new from our Jubilee Catalog. S.O.S. CINEMA SUPPLY CORP., New York.


NEW BLOWERS, WASHERS, VARIABLE speed pulleys, wholesale. SOUTHERN AIR, 145 Walton, Atlanta, Ga.

$10 MONTHLY PUTS THE LATEST ELECTRIC ticket register in your box office—3 years to pay. Write S.O.S. CINEMA SUPPLY CORP., New York.

BUY AIR-CONDITIONING NOW—PAY LATER from extra earnings this summer. Write for bulletin on blowers, motors, coolers, washers, diffusers, grilles, shutters. S.O.S. CINEMA SUPPLY CORP., New York.

NEW MODEL ZEPHYR CURTAIN CONTROL complete with motor and switch $94.95. For further information write, EMAUS MANUFACTURING CO., 6123 Lincoln Ave., N. E., Grand Rapids, Mich.

BARGAINS IN NEW AIR CIRCULATORS, POWERFUL, high quality circulating fans. 22' propeller, high or low stand. Well known manufacturer: disposing at prices representing over 50% discount. 124 available for quick disposal. BOX 1280, MOTION PICTURE HERALD.

HELP WANTED

OPERATORS AND MANAGERS, MOVIE CIRCUITS. No. 519 State Theatre, Pittsburgh, Pa. or P. O. B. 301, Memphis, Tenn.

PRINTING SERVICE


$1 EACH—20 LETTERHEADS, ENVELOPES, statements. STUMPPRINT, South Whitley, Ind.

POSITIONS WANTED

THEATRE MANAGER, REAL SHOWMAN, PUBLIC and community builder. Can increase business anywhere. All offers considered. Write, wire, phone now, HARRY LEE MOLLER, Salisbury, Maryland.

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MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price, $6.50 prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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RICHARDSON'S BLUEBOOK OF PROJECTION A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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EXHIBITORS HAVE THEIR WAY WHEN THEY PLAY "IF I HAD MY WAY"!

FINAL

IT'S A COUNTRY-WIDE SMASH FOR BING & GLORIA'S LATEST!

PROVIDENCE:—Registers best Crosby business in years at the Albee!

SPRINGFIELD:—50% better than last Crosby at the Roxy!

TOLEDO:—Doubles last Crosby hit at the Rivoli!

YOUNGSTOWN:—Bests every Universal picture here to date!

HARTFORD:—Equals Durbin!

BEATS LAST CROSBY PICTURE!

DES MOINES:—Day and date hit at both Des Moines and Roosevelt!

AKRON:—Socko at Colonial!

JOHNSTOWN:—Cambria flooded with Swing and Bing fans!

SEE SHOWDOM'S MOST FAMOUS NAMES!

Hear
Eddie Leonard
Sing "Ida"

Hear
Blanche Ring
Sing "Rings On My Fingers"

A NEW UNIVERSAL PICTURE

Bing Crosby in
If I Had My Way

with
Charles Winninger • El Brendel
Allyn Joslyn • Claire Dodd • Nana Bryant
and
Eddie Leonard • Trixie Friganza • Grace LaRue
Julian Eltinge • Blanche Ring

Produced and Directed by David Butler
Story by David Butler, William Conselman and James V. Kern
Lyric by William Conselman and James V. Kern
THUNDERING with all its mighty force upon the island paradise ruled by an exotic white queen and the first white man ever to invade her tropic kingdom!
REVIEWED IN THIS ISSUE:
"Edison, the Man"
"Sandy Is a Lady"
"Gangs of Chicago"
"Women in War"
"Riders of the Pasco Basin"
"Mein Kampf, My Crimes"
"Abuna Messias"

MGM Announces 52 for '40-41, Paramount to Have 46 to 50

Uncle Sam's Maternity Film Gets Columbia Distribution

"Gypsy" Shows Invade Theatre Interests in the Hinterland

U. S. Calls 21 Top Executives As First Trust Suit Witnesses

"THE WAR and NOW"—An Editorial
As Major Rogers in "Northwest Passage"

As Father Flanagan in "Boys Town"

As Gunner in "Test Pilot"

GREAT!

GREAT!

GREAT

CLARENCE BROWN'S

METRO-GOLDWYN-MAYER PRODUCTION

SPENCER TRACY'S GREATEST PERFORMANCE

EDISON, THE MAN

with Rita Johnson, Lynne Overman, Charles Coburn, Gene Lockhart, Henry Travers, Felix Bressart • Screen Play by Talbot Jennings and Bradbury Foote • A Metro-Goldwyn-Mayer Picture • Directed by Clarence Brown • Produced by John W. Considine Jr.
In his performance of “Edison, The Man,” Spencer Tracy clinches his nomination for another Academy Award. M-G-M does itself and the industry proud.

—Hollywood Reporter

One of year’s finest films, superbly produced, truly memorable. By its strength and appeal, circuits and exhibitors everywhere are certain beneficiaries, as is the public. Spencer Tracy’s performance will surely command most serious consideration by those who vote the coveted Oscars of 1940. It’s a box-office power-house.

—Film Daily

“Edison, The Man” takes its place as one of the superior motion pictures. Spencer Tracy supplies one of his strongest performances.

—Edwin Schallert, Los Angeles Times

By every measure a splendid and memorable production, destined to take its place amongst the important pictures of the year. A truly great performance. A picture of distinction and commercial promise.

—Daily Variety

A commanding screen work ... compellingly impressive. A fine piece of box-office merchandise. Spencer Tracy’s portrayal is his best performance. The preview audience was completely captured by the film.

—M. P. Daily

One of the most interesting productions I’ve seen. I don’t remember when Spencer Tracy ever gave a better performance. A truly unusual film.

—Jimmy Starr, Los Angeles Eve. Herald and Express

Every man, woman and child in the world should see “Edison, The Man.” —Hedda Hopper, Columnist
BROTHER SHOWMEN

set your budget for a wide-open welcome because

EDW. G. ROBERTS

Swings in 'BROTHER'!

HINT TO FLOWER LOVERS:
Walter Winchell says to get your orchids ready for it!
ALL THIS, AND HEAVEN TOO!
"LILLIAN RUSSELL" 2nd week at Roxy doing all the business on Broadway! See why on Pages 16-17 "LILLIAN RUSSELL" knocking 'em cold in Pittsburgh and Clinton holdovers! See why on Pages 16-17 "LILLIAN RUSSELL" a smash in Omaha...in Baltimore...and now in 67 release-date cities! See why on Pages 16-17
THE WAR and NOW

I t has been a week of darkening skies, ill news, foreboding and anxieties, the civilization of the world of democracy under ordeal and with these United States brought up close to peer over into the abyss of debacle. The President is asking for armament in terms of a program that contemplates billions.

In this world of radio, airplane, television, there is no isolation. The motion picture has been experiencing for years, not too consciously, the raising of the walls of nationalism, the preparation for war, in fact.

The screen institution of America has had quite as much of warnings indeed as the Allies, and the world, had when Nazi Germany marched into the Ruhr. Its preparation in response has been considerably of the same order.

First we heard that the Latin-Americans were to save the status quo. It was the great market that was going to make up for what was being lost overseas. This ignored the fact that the American picture industry had been doing a job in the Latin countries for years. It was all just a piece for the papers.

With world markets shrinking, production costs, the expenses of our Lady Hollywood, continued to increase. "Longer runs, higher admissions, higher rentals," Hollywood cried—and got them, here and there. Some of the consequences have not been so good. Some have not been recorded, yet.

"More, more, more" is what the Lady says. If not from the other Americas, then she would have it from the home folks.

All other approaches to the spenders' purse have been seeking to increase consumption by offering more for less, even to the New York World's Fair and the New York stage.

Certain demonstrations are held to evidence that the public will pay more and more for a motion picture—but that is manifestly not true for the motion picture, nor for the national amusement budget.

The over-all cost made responsible ultimately at the box offices of the nation's theatres is based precisely on what the public is willing to pay. There is no other yardstick. Interior to that fact there can be, has been, will be, negotiation, finagle, adjustment and bargaining about who gets what share. The public does not care much about the details, but in the average consumer's opinion anyone making over $50 a week is getting into the money, over $100 a week into the blue chips.

That's the America that the motion picture exists to serve.

Today's Hollywood cost programs and budgets accept precedent as economic law. It is not.

Miss Mary Pickford once upon a time said to your editor that "it would be a good thing for the motion picture if we all went broke and went to work."

Mr. Samuel Goldwyn, arguing in a somewhat divergent direction, remarked the other day that he had been told that his advice to the producers would be taken "only after they have missed their first payroll."

Such expressions seem to indicate an interior opinion about a collective judgment. The fact seems to be that everyone in Hollywood is smarter than Hollywood is.

Persons of reasonable discretion are able to live on their income and resources. The motion picture has to live on its income, because by the nature of its structure and corporate habits it accumulates little against periods of adversity. What comes in goes out, forthwith.

Happily, these United States are abundantly provided with all that it takes to make and maintain a motion picture industry. It needs no importations of talent, skills or materials. It has vast audience. The American screen can survive and even prosper in the Americas, even if Lady Hollywood has to give up caviar and truffles.

To this desk today came a letter from Hollywood, from a detached observer of the scene: "Hereabouts they seem to regard the war as something in the nature of a super-special melodrama, mightily interesting in the day-to-day making, but as if it were something to be completed ultimately and shipped off across the mountains to a sales department in New York. What I mean is that nobody here seems to take the long view—or any long views. I realize the market value of artistic detachment on the part of persons whose job is to create entertainment—but it makes me lonesome, because I can remember mobilization, and a world that could not afford to be detached because it was not."

It can be done, by the showmen of America. Those who do it will be the showmen of America.

BASKET OF FISH

W hat has happened in the sweep of totalitarian powers across neutral countries, especially in view of the methods, would appear now to give those who would minimize the significances of the campaigns of Nazis and Leftists in America occasion to reconsider.

The events of the last few weeks have demonstrated the importance and depth of effect from subversive movements, be they subtle or clumsy, daring or camouflaged. The story is written in blood and disaster from Scandinavia to Belgium.

That is "over there", but over here the boring-from-within process continues.

In the name of art, in the name of liberty, in the name of anything on which they can lay hands for protective coloration, the agents, exponents and vendors of the Sickle & Hammer brand of social order are continuing, in varying degrees of adroitness, to push their cause—and continuing in the world of the motion picture.

Just now there is little indeed of their product reaching the screen.

There is a vast deal of their propagandization, in the name of art, in the name of liberty, in the name of free speech, in the current literature of the screen. The whole lore of the screen is being rewritten, in artistic and historical dissertations, "to the line", being "cultured". A surprising number of these [Continued on following page, column 1]
This Week in the News

England Takes

WHEN, on Wednesday, England moved to conscript all national resources, manpower, profits and all manner of wealth to defend the empire, the American motion picture industry, long beset with quotas, restrictions and regulations in the all important British market, found itself faced with problems both new and largely unknown.

Presumptively all that pertains to the motion picture as an industry and business falls into the category of the conscriptions—which mean the ordering of all persons and institutions for the common defense. One flat proviso announced contemplated a 100 per cent profits tax.

The new English regulation makes the question of future cash withdrawals from England by U. S. film companies highly speculative, at least for some time. Up to the present, the seven American major distributors have taken out an estimated $15,000,000 under the monetary agreement which permitted a total withdrawal of $17,500,000 during the 12 months ending next November. Universal, not maintaining its own distribution office in England, is not included,

but likewise may not take out more than 50 per cent of its British revenue.

Industry organizations in England were invited to a conference Thursday with the new customs and excise officials on a new purchase tax which may be applied to the motion picture business.

The French government has called in all American and Canadian dollars and gold held in that country. No agreement has yet been reached on exchange between the French government and representatives of the American producing institutions were being conducted in Paris but the present situation has postponed them.

Dictator Scheduled

WHAT with the war and such, the New York office of United Artists Corporation at mid-week discovered “a Hollywood report” that Edward Chaplin’s “Production No. 6,” alias some such title as “The Dictators,” was being withdrawn, postponed or something.

So it seems Murray Silverstone wired Mr. Chaplin and that Alfred Reeves, manager, who intercepts all the Chaplin traffic in LaBrea avenue, wired back: “I have contacted Charlie and he authorized the following statement: The report I may withdraw my film is entirely without foundation. I am cutting it and as soon as it is synchronized it will be released. More than ever now the world needs to laugh. . . .”

United Artists’ New York office says it is expecting the picture for September release.

The picture is, presumably, that same which back in the pre-Munich days, the British Foreign office was reported to be sharply opposing on the ground that it might irritate Herr Hitler. Now, presumably they hope it will.

WOR Reviews

MOTION picture openings of notable calibre, in the New York area, are to be given news broadcast treatment by New York’s Radio Station WOR. The first of such attentions was given last week to the multiple city opening of the biographical subject “Edison the Man,” MGM production, in the Oranges of New Jersey. Henry Pringle, biographer and author of many vigorous magazine articles, covered the openings and took to the air with an account of them and a critical discussion of the picture of which he approved. According to Thong the C. Streibelt, vice-president, WOR will itself no schedule of picture reviewing, but will present reviews and reports of openings when provocation offers.

Third Dimension

THREE DIMENSIONAL cinematography using the polaroid filter-and lorgnette system made its commercial appearance in New York this week in a showing at the sports-wear shop of the Bloomingdale department store, with three showings a day.

The subject was bathing suits, all occupied. An added attraction was “Miss Jantzen of 1940,” in personal appearance.

Three dimensional screen photography appears to be making progress in the advertising and industrial fields where the use of a viewing device is not invasive of the spectators’ interest. Thus far experience dating back over more than a dozen years has not found stereoscopic systems contributing to dramatic effect or audience reaction beyond novelty appeal.

“Wind” Armistice

INDICATIONS in London over the week end were that a settlement of the aerial battle over the British release of “Gone with the Wind” was near but the order to cease firing had not yet been given by the Cinematograph Exhibitors Association which has used the dispute as the keynote of its battle against what it claims to be excessive film rentals.

The belief that peace was near was engendered chiefly by a cable from Louis B. Mayer, head of MGM production in Hollywood, urging conciliation. His cable was in reply to a direct appeal from Harry Mears, president of the CEA, to order the release of “Wind” at normal rentals and under normal conditions. Sam Eckman, MGM head in England, indicated his willingness to meet the CEA on the matter if he was not confronted with a fait accompli and Mr. Mears, in reply, said, “The door is open. There is no need to knock.”

Following a single independent booking of “Wind” in Manchester for next week the CEA launched an intensive propaganda fight against the film, using the local press to reach the theatre going public.

“Wind” grossed nearly $100,000 in its first week at the Empire, Ritz and Palace theatres in London’s West End according to a cable to the New York Times from C. A. Lejeune. The receipts, almost $4,000 more than the record set by the first “Broadway Melody,” were emphasized by Miss Lejeune as the more remarkable because they came in a week when the Norwegian campaign looked blackest, when a record wartime budget was announced and with “the paper ration and purchase tax in effect and Scotch at $4 a bottle.”
U.S. vs ASCAP

THE American Society of Composers, Authors and Publishers was served on May 15th with a grand jury subpoena obtained by the anti-trust division of the Department of Justice. Opposers of ASCAP were served on May 13th.

ASCAP is seeking to effect a new contract on January 1st with radio broadcasters providing for a 70 per cent increase in ASCAP's music royalties. When a similar effort was made in 1934 to increase music "tax" rates for motion picture exhibitors, the Federal Government filed a suit against ASCAP charging that it was an illegal monopoly, acting to restrain trade in the field of popular music. Exhibitors got some relief, dropped their fight against the Society and the U.S. let its suit rest.

Now the radio industry is protesting against higher ASCAP rates and has organized Broadcast Music, Inc. to compete with the Society with a music catalogue.

ASCAP moved this week to quash the present subpoena which, it is understood, might lead to criminal proceedings. Attorneys for the Society consulted with representatives of the Department of Justice on Wednesday, this being followed by the setting of next Wednesday for a hearing by Henry W. Goddard, federal judge, on the grand jury subpoena.

Slot-Movie Union

THE nickel-in-the-slot movie industry, still in promotion and yet to earn its first dollar, that new enterprise of such entrepreneurs as James Roosevelt, and Sam Sax and Frank Orsatti, is going to be unionized.

The Screen Actors Guild, Hollywood talent union, has already laid claim to jurisdiction over entertainers appearing in pictures for coin machines on the bar room and cocktail lounge circuits.

"SAG has reason to believe that the slot machine movies will vary from the ordinary production of motion pictures, but it has been tentatively agreed that the Guild, through the offices of the parent stage-screen-radio actors' union, Associated Artists and Artists of America ("Four A's"), has jurisdiction over the performers," said Guild officers in Hollywood, last week.

No move will be made, according to Kenneth Thomson, executive secretary of the Guild, to attempt to negotiate a complete agreement covering terms and conditions of work and minimum wage scales until the various companies are fully under way.

However, any number of any AAAA branch will be permitted to work for the producers-without shifting membership to the Guild, and the Guild film producers' minimum wage scales must be observed.

COLUMBIA gets distribution of U. S. Maternity Film

"GYPSY" sub-standard shows invade Hollywood exhibition

FM BROADCASTERS get 40 channels, adding confusion to chaos in television field

FIFTH COLUMN search leads FBI to German films

MAJOR company defendants get subpoenas for Government's New York suit in equity

AVERAGE annual admission per family is $25.58: $18.39 for adults and $7.19 for children

 MGM announces 52 features for 1940-41 season

SLIM chance seen for passage of Neely divorcement bill at this session

NEELY committee probes expenses of bill's proponents; industry spokesmen and others begin attack

PARAMOUNT delegates hear plans for new product

UNITED ARTISTS, Metro, Universal hold regional conferences

TWENTIETH-CENTURY-Fox earns $353,376 in first quarter

CANADA releasing one war film each month

DEPARTMENTS

Editorial

This Week in Pictures

The Hollywood Scene

Managers' Round Table

Release Chart

Productions in Work

Asides and Interludes

Showmen's Reviews

In the Courts

Obituaries

In the Newsreels

What the Picture Did for Me

In the Cutting Room

Short Product on Broadway

New Erpi Contracts

LOEWS and Paramount have signed a revised license agreement with Electrical Research Products, Inc., for recording and distributing the Erpi processes. The terms of the new contracts, which are retroactive to July 1, 1936 are the same as the companies have been paying since that date but certain additional concessions have been granted.

The producing company will be given a 25 per cent credit for the purchase of new recording equipment on all royalty charges over a set minimum. The new contracts provide for both recording and world-wide distribution.

The basic old agreement, which was drawn up in 1928 at the start of sound, had different charges for distribution in different places. The new agreement is also said to give a more liberal and a better outlined patent indemnity clause.

The basic charges remain $54 per reel on high budget productions and $27 per reel on low cost films. The new agreement runs until 1944. Erpi is negotiating with the other producing companies for a similar contract and it is hoped that shortly all its producer licensees will sign the new basic agreement.

Tax Interpretation

IN A DECISION of apparently far-reaching importance to motion picture talent resident in other states, who may take film contracts in California, the California Board of Tax Appeals in Washington, Tuesday, held that if a married person domiciled in a noncommunity property state performs a contract in California from which he derives income, the income is not to be regarded as community property simply because it was earned in California.

This rule was laid down in passing on an appeal of Herbert Marshall, English film actor, of deficiencies of $86,938 assessed against him in 1933, 1934 and 1935 returns by the U.S. Commissioner of Internal Revenue.

Herbert Marshall, who went to California in July, 1933, under a contract to make motion pictures, contended that he was domiciled in that state through the remainder of the year and therefore entitled to take advantage of its community property laws. The Appeals Board, however, held that he had not proved definitely that at that time he was determined to make that state his permanent domicile, and affirmed a deficiency of $35,097 imposed by the Commissioner.

The Board did hold that by 1934 he had made up his mind to reside in California and that, accordingly, he was entitled to take advantage of the community property laws, under which he was liable to tax upon only one-half of his net income.
THIS WEEK IN PICTURES

ON-THE-SPOT PREMIERES, left and below. At a luncheon which began a two civic celebration in Pittsburgh, left, for the opening of 20th Century-Fox's "Lillian Russell" are Herman Wobber, sales manager; Charles McCarthy, advertising and publicity director; Edward Arnold; Ira Cohn, Pittsburgh exchange, and William Sussman, eastern sales.

Below, Metro-Goldwyn-Mayer invaded the Oranges one rainy evening last week for civic and memorial manifestations in behalf of its "Edison, the Man." Here are Spencer Tracy who portrays the inventor; Rita Johnson, the feminine lead; Mrs. Mina Edison Hughes and Charles Edison, secretary of the navy, in Mrs. Hughes home in Llewelyn Park, N. J.

BEN GOLDEN, below, is mediator in the dispute between the American Guild of Variety Artists and major circuits in which the Guild is seeking closed shop contracts and which at the moment appears deadlocked.

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REGINALD ARMOUR, above left, RKO manager for continental Europe, is in New York for conferences. With him is Desi Arnaz, who will star in "Too Many Girls."

ENRIQUE BAEZ, United Artists manager for Brazil, in New York for home office conferences, said American films command 90 per cent of the playing time of Latin American theatres with little opportunity for further expansion. With him, above right, is Walter Gould of the UA foreign department.

ALEX SCHREIBER, above right, of Associated Theatres, Detroit, meets and enjoys Henry Armetta on the set of "The Sentence" at the Warner studios in Burbank, Cal.
PROMINENT citizens and film men of St. John, N.B., honor N. L. Nathanson, president of Famous Players Canadian, on his first visit to that territory. On the dais above are A. E. Smith, T. F. Drummie, Ben Goldsaler, chief of the circuit's program department; Mayor D. L. McLaren, Mr. Nathanson; Howard P. Robinson, the host; Chief Justice, J. B. M. Baxter; J. J. Fitzgibbons, general manager; J. D. McKenna, W. H. Golding and L. W. Bewick. More than 80 attended.

GRACE McDONALD, right, star of the Broadway musical hit, "Very Warm for May", arrives in Hollywood to play the lead in Paramount's "Dancing on a Dime" and is met by Muriel Angelus, extreme right, also formerly of the stage. Miss MacDonald's father, William McDonnell, is on the sales promotion staff of Quigley Publications.

RAY SCHRIEBER, above, of the Colonial theatre, Detroit, Mich., and Mrs. Schriiber visit Fredric March on the "Victory" set at the Paramount studios in Hollywood.

S. W. SMITH, right, managing director of British Lion Film Corporation, distributors in Britain of Republic product, who is president of the Kinematograph Renters Society for 1940-41, at present engaged in controversy over "Gone with the Wind" rental terms.

C. C. POTWIN, above, widely known in the theatre field as an acoustics engineer, has been elected a Fellow of the Acoustical Society of America. A regular contributor and consultant to Better Theatres, he is acoustics engineers on the staff of ERPI.

M. F. BURNS, left, who has been in charge of RCA Photophone on the west coast, is director of the RCA World's Fair exhibit.

ON LOCATION, above. Continuing the series of authentic atmosphere locations Pat O'Brien arrives in South Bend to make scenes for Warners' "The Life of Knute Rockne" in which he plays the famous coach. Here he and Mrs. O'Brien are met by Jeanne Rockne, Mrs. Knute Rockne, Jackie and Knute, Jr.

CLIFFORD B. BRAUN, right, Ottumwa Theatre Company, Iowa, meets Virginia Bruce at Warners.
COLUMBIA, ONLY MAJOR BIDDER, GETS DISTRIBUTION OF "FIGHT FOR LIFE"

Release of "Fight for Life";

Columbia Pictures, Uncle Sam this week became partners in motion picture distribution, Columbia agreeing to pay Uncle Sam 25 per cent of the gross, taking 75 per cent for selling "The Fight for Life." The distribution to "regular" film theatres of the U. S. Film Service's feature, about maternity in the slums, produced by Pare Lorentz, was turned over Monday to Columbia Pictures by the Federal Security Agency, at Washington for five years, when the rights will revert to the Federal Government.

Only Major Bidder

Columbia's bid was the only one submitted from among the ten large distributors, although the Government had sent bid invitations to all. Previously, Loew's circuit management in New York had rejected the film for exhibition in its houses.

The Government also sent invitations to numerous smaller distributors, and although word from Washington several days ago said that 29 of them had responded, the Federal Security Agency, Monday, could furnish the names of but six. J. Weir Productions, Allied Pictures, Astor, World, Film Alliance and one Thomas Brady.

It was reported in Washington that there was considerable dissatisfaction over the contract award, but U. S. officials concerned said Columbia made the most advantageous proposal, offering to pay the Government 25 per cent of its gross receipts from the film, and that it had shown it was in advantageous position to distribute it, having 31 exchanges and making, on the average, more releases annually for the pictures it handles.

It was said in the Capital that one of the charges looked as if Columbia had by law been forced to turn the distribution over to an independent, but it was pointed out at the Federal Security Agency that a provision of the U. S. law prohibits a factor from "farming out" his contract, unless specific provision is made in the agreement for such a course.

To Be Leased Separately

"Fight for Life" is to be leased as a single feature on its own specific contract, and may not be blocked, i.e., sold with other films. The company may lease it on a flat rental or percentage basis, in the same way it handles any other picture, but, "because of the inherent difficulty of estimating the value of a picture in advance, the actual prices are left to the discretion of the distributor with only the stipulation that they be reasonable."

In addition to the requirement that the film be booked alone and by separate contract, the FSA has set down seven requirements, providing that Columbia may not cancel the special, standard contract or make changes therein without Government approval and that all exhibition of the film is to be submitted for approval of the Government before it is issued. The company is also prohibited from extending contracts for other pictures, except with permission from the Government. No other contract or bidding requirements would be divulged.

The contract is to become effective upon re-

MPTOA PLEADS FOR RED CROSS TRAILER

The American Red Cross is appealing to the public for war funds through the newsreels, along with other media, and the MPTOA, through Edward L. Kay kendall, president, on Wednesday appealed to exhibitors sensationally to bar allowing the appeal message to be cut from newsreels when it reaches their theatres.

The appeal message was cut from the Columbia Newsreel, "Youth," at the request of Columbia Pictures. The appeal message is cut out of 200 other pictures, according to Kay kendall.

The appeal message is: "You know they made it possible. The American Red Cross is asking for your help. Will you give some, please?"

The appeal message was: "We have made the picture because it is fun to make, because it helps the American Red Cross, but we have made it a fact that it didn't cost us anything."

MOTION PICTURE HERALD May 25, 1940

vigilating bidders. He explained before re-
turning to Washington, that the Government not only made clear that no bidder could fulfill distribution, but also all stipu-
ations set down in connection therewith.

The type of production which the matronship subject might require was of the "in-
dependent" distributors of clinical subjects, had been a matter of speculation in film quarters in New York, but the MPTOA felt the possibilities might be made by a certain type of independent to exploit the film in some "sensational" man-
ner.

"The Fight for Life" brought out in the open, last March, smouldering resentment in Congress against the New Deal's spendings by the U. S. Film Service on "documentary" films like "Life," "The Plough That Broke the Plains," "The River," etc. It resulted in both House and Senate the House after June 30th by not making funds available for 1940-41.

Typical of the attack was that led by Congres-
sman Albert J. Engel (Rep, Mich.), who made the charge that the U. S. Office of Edu-
cation had supplied $178,000 of WPA public relief money to make "The Fight for Life" to show "people eating slums eating garbage cans, after seven years of New Deal squandering of public funds." Representative Engel further charged that President Roose-
velt had allocated $331,000 of public agency relief money for such "documentary" films.

After preliminary hearings, and while the U. S. Film Service was still hoping the appro-
priations to continue, it became known in Washington that producer Pare Lorentz' salary had been cut from $10,000 to $7,500 a year to conform with salaries of New York, S. O. Office of Education, and it was said that in all prob-
ability he would resign on June 30th.

House Refuses Funds

Adaman in its opposition to continuance of both the motion picture and radio services set up by President Roosevelt without Congress-
sional sanction, the House Appropriations Com-
mitee this week, in submitting the 1940-41 re-
lied the appropriation bill, had included a provision to measure two specific prohibitions against the expenditure of relief funds for those activities and emphasized the point in the report.

Oh, in the resolution, the resolutions on agencies spending relief funds, the Commit-
tee incorporated in the measure a provision that made it impossible for the agencies to make any use of the funds to any Federal agency. No such allocation shall be made for the exercise of the functions of the Radio Division or the United States Film Ser-
vice transferred to the Office of Education of the Federal Security Agency.

In the New Deal Office, the U. S. Film Ser-
vice, established to maintain contact with the motion picture industry, in its distribution department, feeling was bitter against the Congressmen, who, the employees of the Service felt, did not give the Service a "fair hearing" and who did not fully know of its activities. It was pointed out by one person in the distribution depart-
ment that the Service had recently catalogued over 300 films made by it and other agencies of the federal government and found that only a small value to the country; that the catalogue was a work in itself; that the Service had tried to correlate information, for distribution on films of the Federal Government, $32,000 was its activities. Moreover, were not fully appreciated by the Congressmen who allowed its demise; that it had opened a huge exchange, the distribution of the Government films; and that, in the operation of this exchange, it was hampered by the animosity of the major companies, whose film exchanges in that city were nearby.
And Two Hundred or More Motion Pictures, 40 of Them Produced in 1939, Are Available from Large Companies

Like the gypsies, hundreds of 16mm film exhibitors are now taking to the roads with the spring, to the deep concern of many a "regular" theatre owner whose path will be crossed by the itinerants in competition and who face in addition World Fairs as well as thousands of carnivals, night baseball, softball and other outdoor games, amusement parks and beaches.

A greater number than ever of itinerant showmen, using 16mm motion pictures for the most part, will be on the road, reports show and the parallel increase in the 16mm so-called "non-theatrical" market has accenteduated with hundreds of theatrical features and thousands of shorts available to the users of 16mm projectors.

A survey of the principal regular film companies shows that a large number of features—many of a recent date—are available for 16mm "non-theatrical" distribution. Listed are two hundred or more films, including nearly 40 produced in 1939, made by the 10 large companies, and exhibitors again are charging that many 16mm pictures for theatres are finding their way into "competitive" itinerant situations.

Four Companies in Field

RKO, Paramount, Universal and Monogram are the principal companies that have given attention to the 16mm field, reducing to 16mm from 35mm product. Metro-Goldwyn-Mayer, Warner Brothers and Twentieth Century-Fox have never produced any 16mm business, holding that it is not good policy. The viewpoint of these companies, which neither distribute 16mm film nor have 16mm pictures handled by outsiders for them, is summed up by Howard Dietz, advertising and publicity director for Metro-Goldwyn-Mayer, who said, "MGM is interested only in doing business with established theatres."

The 16mm distributors and some majors which handle 16mm films do not wish too much attention given to their activities. The position of the companies which make 16mm prints available is that these films are solely for non-theatrical use.

G. W. Hedwig of Nu-Art Film Company, a 16mm distributor, said, "The less said about 16mm films the better. Exhibitors are always squawking when companies sell 16mm rights to their films."

Louis S. Lipton, director of advertising and publicity for the Associated Exhibitors, stated that the company made available its films for 16mm purposes after a certain time and then only for non-theatrical purposes.

RKO's general policy is not to make available 16mm prints of its pictures anywhere that there can be any possible competition with theatres.

Paramount Leaving Field

Paramount has decided, because of the detail involved and the very small revenue obtained, to drop all 16mm activity. For some time the company experimented with 16mm films for special non-competitive spots but now plans permanently to drop 16mm prints, according to Jack Barry. Universal policy is to rent 16mm prints only to "absolutely non-competitive" situations, according to Herman Stern. In each case the distributor must approve the 16mm booking. 16mm prints of Universal pictures as old as eight to ten years are shown in steamships, CCC camps, prisons and to shut-ins.

Last November national Allied States Association issued a bulletin condemning "increased activity in the public exhibition of 16mm film." At that time companies were urged to examine their 16mm contracts to make sure that public exhibitions would not be permitted.

The Associated Theatre Owners of Indiana, Inc., has warned its members about the threat of illegal 16mm competition this summer. The Association said that some 16mm showmen were offering complete 90-minute shows, obtained at rental of as low as $7.50. The 16mm exhibitors were expected to be active in Wisconsin and Michigan this summer.

Asks Exhibitors to Report

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, in the organization's current service bulletin asks exhibitors to report any cases where pictures shown in "itinerant theatres" do not carry the Ohio censorship leader. The bulletin said that several hundred such "theatres" were expected in the State this summer. In most of the spots, 16mm film will be used and the pictures are usually with groups of merchants," Mr. Wood wrote, "These shows are given both indoors and outdoors."

Bookings on 16mm product of the principal companies must be approved by the company. Some exhibitors claim that approval has been given for bookings that the company does not want to be shown in "itinerant theatre" or elsewhere.

A large number of 16mm films, most of them made by the smaller independents and foreign companies, are booked without any restriction except not in places that regularly show 35mm films. In these cases the 16mm rights have been sold "without restriction."

Applications Made Easy

Most of the 16mm distribution is handled by large recognized companies. However, there are many smaller distributors of 16mm film. Even the large companies make the application for approval from the major company as easy as possible. The Bell & Howell "Filmosound Library" (16mm catalogue) explains this: "Some of these films, notably those from 'major' producers, are restricted against showing in any but "approved locations". An application blank for such approval is inserted into this catalogue. Please fill out and mail in the postpaid envelope, even before you are ready for your first show. No complications involved. The application for 'Universal' approval is all that is necessary."

The company also stresses the value of "non-theatrical advertising with theatrical materials," and rents press books, lobby cards, glossy stills, one-sheets as well as discussion outlines and study guides.

In many cases 16mm prints can be bought outright as well as rented. Sale prices run from about $15 to $30 per reel. The range of rental for a feature is $15 to $25. "The Big Parade" at $6 tops the price list for silent features. Shorts are rented from a dollar on up. In addition to those rented there are hundreds of "promotional" materials. It is said that many of these "promoted" reels have little or no advertising and are made entirely from an entertainment viewpoint.

Eastman Showings Restricted

The Eastman Kodascope 16mm catalogue points out that certain designated films are "restricted." Those indicated are "offered for exhibition in non-theatrical places of entertainment, such as residences, schools, churches, camps, institutions, clubs, railroad trains and other private and semi-private places which do not admit the general public for an admission charge. These exhibition facts," the catalogue continues, "must be shown, even without charge, under merchant sponsorship. Mickey Mouse, Silly Symphony and other films with educational material. It is said that many of these "promoted" reels have little or no advertising and are made entirely from an entertainment viewpoint."

Castle Films distributes 16mm films based on newsreels and other short subjects. The sound edition of 350 feet of Castle Films sells for $17.50 and is "based on original footage of the critical release."

A large number of RKO and Universal 16mm films is handled by Walter O. Gutlohn, Inc. That company issues two large catalogues of 16mm films, one "entertainment films" and the other "educational films." In the educational classification are included some features and many shorts which are planned theatrical distribution in their 35mm form. The YMCA, through its Motion Picture Service, is a large distributor of 16mm film. For example, this organization joins the Film Service and is eligible to receive many films free and others for a rental fee, Universal and Columbia advertise in the YMCA catalogue to call attention to their "non-theatrical" departments.

Jack H Levin, general manager of the Copyright Protection Bureau, attributed the spread

(Continued on following page)
:

MOTION PICTURE HERALD

14

TITLES

OF 16mm FEATURES

(Continued from preceding page)
of unauthorized, non-contractual exhibitions of
both 35 and lOmm film to laxity on the part
of exhibitors in previous seasons. He said that
the exhibitors must be vigilantes and spot any
suspicious showing and report it to their state
organization which would refer it to the Bureau, if circumstances warranted.
"The distributors are spending great sums
of money," Mr. Levin said, "to offer policing
and protection, but the exhibitor must be the
local constable. The Copyright Protection Bureau cooperates more readily with exhibitors

than the exhibitors with the Bureau."
He explained the purpose of the Bureau was
to keep territories clear of non-contracted, unauthorized exhibitions of film, and pleaded for
100 per cent cooperation and prompt notice
of suspicious showings.
The following is a partial list of 16mm features available, together with their original release dates. In addition to those listed, hundreds of features made by independents, films
of British companies and other producers are
being distributed by 16mm companies. The
number of shorts in 16mm runs into the thous"

Heaven on Earth, December
His Night Out, October 19,

Allegheny Uprising, October 24, 1939.
Bachelor Mother, July 3, 1939.
Bring 'Em Back Alive, June 5, 1932.

The Human

Bringing Up Baby, February

Invisible

11,

1938.

Fifth Avenue Girl, August 22, 1939.
Fight for Your Lady, September 28, 1937.
Five Came Back, June 12, 1939.
Fixer Dugan, May 29, 1939.
Flying Irishman, March 17, 1939.
Great Man Votes, Jan. 11, 1939.
Gunga Din, January 25, 1939.
Having a Wonderful Time, June 30, 1938.
High Flyers, December 15, 1937.
Hitting a New High, December 3, 1937.

From the

Man

showmen

MONOGRAM
Atlantic Flight, July 25, 1938.
Barefoot Boy, September 1, 1938.
Boy of the Streets, December 2, 1937.
Gangster's Boy, November 16, 1938.
Girl of the Limberlost, August 29, 1934.
The Healer, May 28, 1935.
Hoosier Schoolboy, June 29, 1937.
The Hoosier Schoolmaster, April 9, 1935.
Jane Eyre, July 17, 1934.
Keeper of the Bees, June 11, 1935.
King Kelly of the U.S.A., September

PARAMOUNT
14, 1938.

Artists & Models Abroad, October 30, 1938.
Big Broadcast of 1938, February 18, 1938.
Bluebeard's Eighth Wife, February 25, 1938.
The Buccaneer, February 4, 1938.
Cocoanut Grove, July 31, 1937.
The General Died at Dawn, September 3,
1936.

Girl of the Ozarks, June
Give Me a Sailor, August

12, 1936.
13, 1938.
High, Wide & Handsome, July 22, 1937.
If I Had a Million, December 3, 1932.
I'm From Missouri, April 9, 1939.
Movie Crazy, August 12, 1932.

September 2, 1938.
President Vanishes, November 17, 1934.
Souls at Sea, August 10, 1937.
Spendthrift, July 23, 1936.
Wells Fargo, December 7, 1937.
24, 1936.

When
When

1937.

10,

A Sweetheart, December 26, 1937.
Love Is Young, April 19, 1937.
Tomorrow Comes, August 11, 1939.

11, 1938.

31,
20,

$278,210 Award to Hart
In UA Suit Upheld
of Appeals in Albany Tuesday
without opinion a judgment for
$278,210 in favor of William S. Hart, western star, and his sister Mary against the
United Artists Corporation. This action
ended nine years of litigation during which
the suit has been in the lower and appellate
divisions of both the Federal and New York

The Court

1939.

Vivacious Lady, May 5, 1938.
When's Your Birthday, February

affirmed

19, 1936.

UNITED ARTISTS
Abraham Lincoln, August 31, 1930.
Count of Monte Cristo, August 29,

1934.

Last of the Mohicans, August 12, 1936.
Let 'Em Have It, June 16, 1935.
The Melody Lingers On, November 7, 1935.
Transatlantic Merry-Go-Round, November
1934.
1,

Cover the Waterfront,
Red Salute, September 12,

I

3,

20, 1939.

You're

That's Right, Youre Wrong, November

1,

Letter of Introduction, July 30, 1938.
Mad About Music, February 28, 1938.
jMagnificent Brute, October 24, 1936.
Magnificent Obsession, December 21, 1935.
Mikado, September 8, 1939.
My Man Godfrey, June 16, 1936.
My Pal, the King, 1932.
Nagana, February 16, 1933.
Newsboys' Home, January 24, 1939.
Nobody's Fool, June 5, 1935.

Unexpected Father, July 14, 1937.
You Can't Cheat an Honest Man, February

1939.

Joe Palooka, February

1933.

Three Kids and a Queen, October 17, 1935.
Three Smart Girls Grow Up, March 24, 1939.

25, 1936.

Stage Door, September 13, 1937.
Story of Irene & Vernon Castle, March

11,

18,

1935.

1934.

1939.
4, 1938.

Sky Giant, July 19, 1938.
Smashing the Rackets, August

Oliver Twist, February 25, 1933.
Paradise Isle, July 7, 1937.
Romance of the Limberlost, June 16, 1938.
Starlight Over Texas, September 27, 1938.
Streets of New York, April 10, 1939.
Sweetheart of Sigma Chi, October 26, 1933.
Under the Big Top, September 15, 1938.
Wolf Call, May 18, 1939.

The Plainsman, November

27, 1937.

Saint in London, July 19,
Saint in New York, May

Mystery of Mr. Wong, March 8, 1939.
Mystery Plane. February 27, 1939.

One Sunday Afternoon,

August

2,

Showboat, April 30, 1936.
Son of Frankenstein, January 13, 1939.
Spirit of Culver, March 10, 1939.
Sun Never Sets, May 26, 1939.
Swing that Cheer, November 14, 1938.
That Certain Age, October 7, 1938.
There's Always Tomorrow, November

to Remember, October 3, 1938.
Meet Doctor Christian, October 19, 1939.
Mother Carey's Chickens, July 25, 1938.
Nurse Edith Cavell, August 22, 1938.
Radio City Revels, February 1, 1938.

Rainbow on the River, December
Reno, November 16, 1939.
Room Service, September 14, 1938.

1934
Little Pal, February 19, 1939.
Luck of Roaring Camp.

Arkansas Trailer, October

Make a Wish,

July

Prescription for Romance, December 21, 1937.
Rage of Paris, June 14, 1938.
The Road Back, June 18, 1937.
Romance in the Rain, September 8, 1934.
Service de Luxe, October 18, 1938.

City, July 28, 1938.

pictures listed are intended for "non-theatrical"
showings but exhibitors charge that scores of
them are used in competition by itinerant

Man, November

Lady Tubbs,

Once in a Lifetime, 1932.
100 Men and a Girl, September

In Name Only, August 3, 1939.
Joy of Living, March 22, 1938.
King Kong, February 25, 1933.
Let's Sing Again, April 18, 1936.
Little Women, November 16, 1933.
Love Affair, March 13, 1939.
Mad Miss Manton, October 27, 1938.

among them

shorts,

20, 1931.
1935.

Side, September 15, 1934.
Imitation of Life, November 23, 1934.
Inside Information, June 23, 1939.

Career, July 12, 1939.
Carefree, August 30, 1938.
Cimarron, October 12, 1930.
Damsel in Distress, November 12, 1937.
Day the Bookies Wept, September 18, 1930.

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1940

25,

IN FIELD

RKO

the Disney cartoons. UniverTerrytoons and films made by the
Government and other similar agencies. AH the

ands,
sal

May

1934.

May

UNIVERSAL
Affair of Susan, September 17, 1935.
Airmail, 1932.
Alias Mary Dow, June 29, 1935.
Bank Alarm, June 4, 1937.
Beloved, January 27, 1934.
The Big Cage, May 10, 1933.
California Straight Ahead, April 16, 1937.
Destination Unknown, April 8, 1933.
Diamond Jim, August 24, 1935.
Don't Get Personal, February 24, 1936.
10,

Mr. Hart charged that his production,
"Tumbleweeds" (1925), was improperly
block-booked with "Wild Justice" and as a
suffered a loss on the deah On
4, 1938, the New York Supreme
Court awarded Mr. Hart $85,000. This
judgment was upheld by the Appellate DiUnited Artists
vision November 17, 1939.
appealed and a new trial was ordered. At
the new trial the judgment, including the
result he

19, 1933.

1935.

East Side of Heaven. April

State courts.

1939.

Ex-Champ, May 17, 1939.
Family Next Door, April 4, 1939.
First Love, November 3, 1939.
For Love or Money, May 8, 1939.
Four Days' Wonder, January 5, 1937.
Gift of Gab, September 25, 1934.
The Good Fairy, February 1, 1935.
Goodbye Broadway, May 17, 1938.
The Great Impersonation, December

November

interest, was increased. House, Grossman,
Vorhaus & Henley represented Mr. Hart.

Reissue "West Wall"
The RKO Pathe short

subject,

"West

Wall," first released last December, has
cirbeen reissued for the New York
the
and
for
41
houses,
in
cuit, opening
circuit nationwide later.

RKO
RKO

Sponsor Child Shows
California State Theatres Association, Inand Golden State Theatres are sponsoring a series of semi-monthly
free admission film shows for school children.
terfraternal Council

14, 1935.


FCC COMMERCIALIZES "FM" ADDING CONFUSION TO TELEVISION CHAOS

Assignment of Bands for Use After January 1st Will Force Television Out of Its Number One Channel

By a sweeping use of its power the Federal Communications Commission last Sunday gave commercial standing to frequency modulation broadcasting and simultaneously further confused the television situation which has been in a heavy fog ever since the Commission's recent contradictory orders. The number one television channel from 46,000 to 50,000 kilocycles was given over to FM radio so that the latter would have complete use of the whole band between 42,000 and 50,000 kilocycles.

Wider Radio Use Seen

The Commission's action in granting commercialization to FM broadcasting beginning next January 1st will further the competition offered by radio to picture theatres. FM stations can operate in areas and at times when the regular radio is unsatisfactory and furthermore stations will be possible for every town of any size presenting many exhibitors with local radio competition where it has not been found up to now.

Frequency modulation broadcasting (FM) was described in two articles in MORRISON PICTURE HERALD (December 9 and 16, 1939). Said to be the answer to the radio listener's dream, it is claimed to be "stainless" and to give "unbelievable" high fidelity reception. Many engineers believe that FM radio will eventually replace the present system and that the 40,000 receivers and $75,000 invested worth of transmitters now in use will be made obsolete.

Television Seen Set Back

The possibility of early competition to motion pictures which has appeared so bright in the past appeared more remote following the FM decision because most of the present television stations will be asked to "move over" to make room for the FM broadcasters. W2XBS, NBC's television station in New York, has done the most extensive experimentation in program technique and it will have to move from its present band. Until the Commission issues its television order, expected any day, the television stations using channel No. 1 do not know their new band assignments.

An additional complicating factor is that changes in the wave length used by television stations will require expensive alterations in the transmitters and keep them off the air some time. Furthermore, adjustments might be required in all present television receivers.

At the present time the following television stations, in addition to NBC's W2XBS, use the wave length which has been taken away from television: the Don Lee Broadcasting System station, W6XAO, which also has a regular program schedule; the Allen B. DuMont (Paramount affiliate) station in Passaic, N. J., W2XV7; W3XP, Farnsworth; W9XL, First National Television; W2XB-W2XH, General Electric Company; W1XG, General Television Corporation; W3XE, Philco; W2XDR, Radio Pictures, Inc.; W3XEP, RCA Manufacturing Company; W9XZ, Zenith Radio Corporation, and others.

The action of the FCC provides 40 200-kilocycle channels for FM broadcasting. This is said to be sufficient to cover the whole country because FM stations can operate on the same wave length every hundred miles or so without any interference with each other. Of the 40 FM bands 35 will be available for regular experimental and educational work.

In addition to taking the No. 1 television channel which is used by most television stations the No. 8 band from 156,000 to 162,000 kilocycles has been discontinued. The present No. 2 channel will be renumbered No. 1 and a new channel will be provided for television at 60,000 to 65,000 kilocycles. This band was taken away from the Government which was given the No. 8 television channel and the 40,000 to 42,000 cycle band.

At present the CBS television station in New York, W2XAX, is assigned to channel No. 2. If the NBC station is moved, the CBS station will also have to change its wave length. Also as a result of the changes all of the some 130 applications for FM radio stations now pending will be dismissed in order that new applications may be filed for the space on the frequencies now available for FM broadcasting. Authorization of existing experimental stations will be terminated by January 1st so that the new requests may be made for wave lengths.

Commission Leads Development

Frequency modulation was hailed by the Government body as "one of the most significant" contributions made to radio in recent years.

"FM is highly developed. It is ready to move forward on a broad scale and on a full commercial basis. On this point there is complete agreement among the engineers of both the manufacturing and the broadcasting industries," the report said.

A substantial demand for FM transmitting stations for full operation exists today. A comparable public demand for receiving sets is predicted. It can be expected, therefore, that this advancement in the broadcast art will create employment for thousands of persons in the manufacturing, installation and maintenance of transmitting and receiving equipment and for the programming of such stations," the report said.

Although five companies now make FM receivers about a dozen firms are expected to enter the field immediately. Transmitting equipment is being made by General Electric, Western Electric and Radio and Engineering Laboratories, Long Island City, The RCA Manufacturing Company has announced that it will make FM transmitters.

The Commission's report said that present standard broadcasting would continue and that it would "render full service for a number of years." It admitted that it could not predict the extent to which the public would be attracted away from "standard" broadcasting.

Facsimile development was also stimulated by the FCC's order. W. G. H. Finch, facsimile inventor, said that service on a national basis might be expected in a short time.

DuMont Discontinues Small Sets

The Allen B. DuMont company has discontinued production of small image television receivers and is now concentrating on large-screen direct-vision receivers, using the 14-inch and 20-inch DuMont telephones. Mr. DuMont said: "Television long ago passed through its 'head-phone stage,' just as did sound broadcasting in its earlier days. Today the public is interested in large images that can be comfortably viewed by a group."

Television Reception at Sea

The National Broadcasting Company reported that clear and steady television images were received at the U.S.S. NEW ORLEANS, at the Panama Canal, when the ship was more than 230 miles out. This record-breaking reception was had after engineers returned from a demonstration of television at Hamilton, Bermuda. Engineers reported that the reception was caused by a wave refracted in the atmosphere.

Theatre Planned for Television

One of the first theatres in Ohio to be equipped for television, if and when it is developed to permit projection of televised pictures on a screen for use in a theatre, will be built in a Columbus suburban location by Hal D. Dickinson. Estimated cost of the structure, which will contain two sound stages and eight apartment-size facilities for television, is given at $375,000. Excavation work is to begin June 1st for completion November 1st. There will be an enclosed parking area for 2200 cars.

The house will be leased by W. J. Russell, who operates the suburban Pythian and Columbia theatres in Columbus.

Theatre Radio Permit Denied

The application of the Public Bamford Theatres, Inc., of Asheville, N. C., for a construction permit for a new radio station in that city has been denied by the Federal Communications Commission.

Milliken Addresses Club

Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, addressed the annual dinner of the Indianapolis Business and Professional Women's Club Thursday night in that city. He said that the motion picture could only have arisen to its present state under a democratic form of government.

Indiana Meeting Postponed

The third annual mid-Summer convention of the Associated Theatre Owners of Indiana, scheduled for June 10-12, has been postponed to June 25-27 at the Spring Mill Inn at Mitchell, Indiana.
Lillian Russell is not only a worthy successor to Alexander’s Ragtime Band but in many ways even better! Alice Faye gives a performance that is in a class by itself. In my opinion this is the best picture that Darryl Zanuck has made!"  
—Louella Parsons, Motion Picture Editor, International News Service

Lillian Russell . . . A Magnificent Attraction That Cannot Fail to Be a Boxoffice Bonanza!”  
—Hollywood Reporter

“Lillian Russell” offers a full grab bag of entertainment!”  
—Buck Herzog, Milwaukee Sentinel

Lillian Russell . . . A Triumph!”  
—Virginia Wright, Los Angeles Daily News

Zanuck adds another bright and shining emerald to his already crowded cap of achievement. Terrific entertainment. Lillian Russell never had a failure in the theatre—the picture is a cinch to carry on that tradition.”  
—Jimmy Starr, Los Angeles Herald

A grand picture about a grand entertainer. “Lillian Russell” is magnificent. Alice Faye makes a superb and perfect Lillian and I saw the original Lillian Russell herself.”  
—Harold Hunt, Portland Journal

A Triumph for Alice Faye and the Producers of the Film!”  
—Charles S. Howard, Boston Globe

A Masterful Production from Every Angle—Acting, Personalities, and Above All, Entertainment!”  
—John E. McCormick, Salt Lake Telegram

“Lillian Russell” for two hours makes you believe again in romance, beauty and gaiety. The star of Alice Faye shines more brightly, more clearly than ever before.”  
—Harrison Carroll, King Features Los Angeles

“Lillian Russell” of the screen will capture America as completely as did the Lillian Russell of her day.”  
—Herbert Larson, Portland Oregonian

If Lillian Russell could really act and sing like Alice, she must have been pretty good too!”  
—Keith Wilson, Omaha World Herald

“It was perfect!”  
—C. Gallati, International News Service
“Public should accord it a terrific reception; and the producer-distributor should find it a top grosser of this or any year! In brief, ‘Lillian Russell’ is a natural boxoffice smash!” —The Film Daily

“IT WAS WONDERFUL. A GREAT PICTURE!”
—Nate Gross, Chicago Herald American

“A stirring triumph, vitally recreating the life and loves of the most glamorous characters America has known. Nobody could have been a more superb Lillian Russell than Alice Faye!”
—Jules Steel, St. Paul Pioneer Press

“A rich tapestry of song, sentiment, costumes and humor!”
—Archer Winsten, N. Y. Post

“Lillian Russell’ tops even ‘Alexander’s Ragtime Band’! Alice Faye is great. It’s one of the really great all-time musicals with a tremendous story of a great sympathetic power.”
—Maurice Savage, San Diego Union Tribune

“It compares intriguingly with ‘Alexander’s Ragtime Band’ and will enjoy similar popularity!”
—Edwin Schallert, Los Angeles Times

“Swell...the grandest experience a movie fan will ever have!”
—Dorothy Guinan, Philadelphia Daily News

“Lillian Russell’ promises to take rank as one of the greatest pictures of all time.”
—Charles Comfort, Seattle Star

“Lillian Russell’ takes top rank with ‘Alexander’s Ragtime Band’!”
—Wood Soanes, Oakland Tribune

“‘Lillian’ practices what ‘Alexander’ preached. Eight tunes and a boxoffice jingle.”
—Ken Clayton, Des Moines Register Tribune

“A GRAND PIECE OF ENTERTAINMENT!”
—Harry Martin, Memphis Commercial Appeal

“Nostalgic for older generations, glorious for the younger, entertaining always for both!”
—Earl N. Pomeroy, Minneapolis Morning Tribune

“Lillian Russell’ a memorable money-getter!”
—Motion Picture Daily

“‘To a lavish degree, ‘Lillian Russell’ has the stuff to bring in the big coin: names, fetching music, extravagant production, a fascinating story, a wealth of entertainment!’
—Hollywood Variety
GERMAN FILMS IN U.S. IN ‘FIFTH COLUMN’ SEARCH

FBI Conducts Investigation of Imports, Theatres in Drive Against Subversion

Precautions being taken by the United States Government against subversive activities of foreign powers through "fifth columns," propagandizing and other methods, have reached the American motion picture business.

It has been learned that agents of the Federal Bureau of Investigation—the “secret service” arm of the Government—have been investigating the German language film market here with a view to guarding against sabotage, espionage or worse.

Imports Scrutinized

Operations of all foreign-language theatres here are being watched by the U. S. agents, but it is understood that German film imports are the subject of major interest and attention in the FBI investigation, which, according to Washington sources, is aimed at foreclosing any "fifth column" development—remembering the preparations which the Nazi “fifth columns” made in the lowlands of Europe.

There are some 175 foreign-language film houses in the U. S. cities and towns in 25 states, 23 of them in New York City. Forty-one of the 175 play German pictures. Seventy-six of the total, however, show foreign films only occasionally, because of non-availability.

Washington this week recalled that Denmark a few years ago was forced to take steps to prevent the spread of Nazi doctrines through motion pictures and established special Government control over film imports, of which a large number were being received from Germany.

Called “Routine Matter”

Department of Justice officials of the FBI in Washington would not comment Monday on the situation, other than to observe that the surveillance of foreign films and foreign film theatres in the U. S. is more or less a "routine matter in the light of present conditions," undertaken in connection with a general study.

It was observed that foreign film theatres were considered as rallying points for groups "frontists" and others—not in sympathy with American ideals or actions.

The foreign film and foreign theatre market in the U. S. has been losing ground steadily, especially since the outbreak of World War II, due, partly to unsympathetic feelings toward some countries which had been sending films to these shores, but, principally, because of the problems of transportation. Germany has been losing ground, cinemavise, since Hitler started his racial purge, six years ago. German films—UFA, et al.—had a fairly substantial market up to then, but it has dwindled to the point where, today, it is comparatively negligible.

The Nazis tried to circumvent the situation here by making pictures in other countries. Anti-Nazi boycott interests in the U. S. however, revealed the true sponsors and through wide publicity, succeeded in stopping infiltration of the films here.

The German industry, like others in totalitarian countries, is under control and orders of the Government. They have long since recognized the importance of the medium for spreading their ideological teachings and preachings—Germany, with its strong ministry of propaganda, and Russia being particularly active in this connection.

NEW JERSEY SCARES UP NAZI INVASION

An advertisement for German films submitted to the Ridgewood Herald—News in Ridgewood, N. J., and published as a news story last week has raised fears of "fifth column" activity and on Monday Congressman J. Farnell Thomas, a member of the Dies committee, said the matter would be referred to that group. New Jersey's Governor A. Harry Moore ordered a state drive on "fifth columnists", declaring there are 8,000 aliens in the state.

The general manager of Henka Film Exchange, Henry Kaufmann, who submitted the ad, denied that there was any purpose behind the action other than that of increasing attendance. Mr. Kaufmann said he was Jewish and "I'm certainly no Nazi or Nazi sympathizer. I've been running this exchange since 1931, and that was pre-Hitler."

The advertisement as submitted announced the showing of "Der Westwall", described as "authentic documentary scenes from the Siegfried Line," and "Der Arme Millionaire", starring Weiss Ferdl, at St. Stephens Church Auditorium in Passaic and Lazzard's Music Hall in Passaic. The ad also carried the line, "If you want a good pass, send six cents of your German friend". That started the speculation. A letter accompanying the ad asserted that the only purpose was "To bring us some new patrons from your vicinity."
WHEN THE ARMIES MARCH . . . !

This striking impression by the Pulitzer Prize winner Edmund Duffy was inspired by the powerful theme of a great picture.
Back of the headlines of invasion is always the story of a mother whose family is torn asunder!

20th Century-Fox has brought to the screen great drama—tense with the emotion of a Europe aflame...—timely and stirring as the flash that just came over the radio!

**Four**

Don Ameche • Eugenie Leontovich

George Ernest • Robert Lowery

Produced by Darryl F. Zanuck
Associate Producer Harry Joe Brown • Directed by Archie Mayo
Original Screen Play by John Howard Lawson • Suggested by a story by I. A. R. Wylie
Additional dialogue by Milton Sperling
“My sons are all I have! What right has the world to fill their hearts with hate—turn them against each other!”

MARY BETH ALAN
HUGHES • CURTIS
Lionel Royce • Sig Rumann
U. S. SUBPOENAS FIRST WITNESSES FROM MAJORS FOR TRUST TRIAL

FARNSWORTH QUITS ANTI-TRUST POST

William P. Farnsworth, special assistant to the U. S. attorney general and head of the New York office of the anti-trust division, has submitted his resignation to Thurman W. Arnold, assistant attorney general, effective June 1st. He will resume private practice.

Mr. Farnsworth has been in charge of the Government's investigation of the film exhibition situation in the New York metropolitan area. For some time he has been working on material for trial of the "key" New York anti-trust suit which is scheduled to begin in mid-June. In the Eagle days Mr. Farnsworth was attorney for the NRA motion picture code.

Talk of Settlement by Consent Decree or Otherwise Still Persists; Three More Anti-Trust Suits Filed

The Department of Justice expects to get a complete picture of the early history, development and present status of the motion picture industry from 21 top executives of the major company defendants for the Government's "key" New York trust prosecution, issuing subpoenas this week for their early appearance as the trial starts next month. In addition, the Department also subpoenaed James R. Grainger, president of the publicly held and David Selznick, of Selznick International Pictures, for the same purpose, although neither are defendants or with defendant companies.

The Justice Department deadline for the actual courtroom beginning of the Government's key trust action against the majors in New York, and the Department of Justice continues with pre-trial examination of witnesses, Broadway heard reports from Washington last week end that talk of a settlement, by consent decree or otherwise, still persists. Thurman Arnold, assistant U. S. attorney general in charge of trust proceedings, appeared to have spiked possibilities of a consent decree, several weeks ago, when he stated publicly that such was impossible unless the distributors completely capitulated, particularly on the Government's demand for divestiture of circuits operation from production-distribution.

Rumors from the Capital were to the effect that even if all the defendants do not favor a consent decree, some are ready to compromise settlement apart from the other defendants.

Loew's and Warner Brothers are described as not having changed their views in favoring an out-of-court settlement. Also, there have been expressions made in Government circles that Twentieth Century-Fox is not altogether opposed to a "reasonable" settlement.

3 More Independent Trust Suits Filed

Last week independent theatre operators in Minneapolis, Dallas and Honolulu filed anti-trust suits.

In the Minneapolis action A. R. Johnson, former RCA Photophone representative and theatre operator, filed suit in the U. S. District Court at Sioux Falls, S. D., asking $525,500 damages from the Minnesota Amusement W毡wort circuit, Paramount, RKO, Twentieth Century-Fox, United Artists, Universal, MGM, Columbia, Warner Brothers, Republic and Monogram. The plaintiff claimed that there had been a combination to force him out of business. He has been operating the Granada, Sioux Falls and the Time and Dix, Aberdeen, S. D. The Aberdeen theatres were recently sold by Mr. Johnson.

O. B. Bridges, former operator of the Zoe and Midway theatres in Houston, named the Interstate Circuit and major companies defendants in a $100,000 damage suit. The suit is one of several filed against exhibitors and distributors since the U. S. Supreme Court ruled in the Texas Interstate case that first class pictures could not be banned from theatres charging less than 25 cents admission.

In the Consolidated Theatre line, has been sued for $60,000 damages and $3,750 attorney's fees by H. E. Fulghum of Fort Worth who formerly owned the Joy theatre at Tyler. The suit was filed in the U. S. District Court at Dallas and unlike other suits filed against the Interstate circuit conspiracy is not alleged. Mr. Fulghum is the only time booker for several theatre circuits.

Act to Prevent Dismissal of Griffith Trust Suit

The defendants in the Government's anti-trust suit against the Griffith Amusement Company and the majors moved in Oklahoma City Thursday, May 16th, to prevent the dismissal asked by the Government without prejudice to renew it.

The Government had defaulted in not filing a detailed bill of particulars as directed by Federal Judge Edgar S. Vaughn and then had sought a dismissal of the suit in order to appeal the order requiring additional information. The defendants filed replies in which they waived their rights to a more detailed bill of particulars. This action was taken to force a dismissal with prejudice against renewing the case on the part of the Government or an early trial.

Judge Vaughn indicated he would issue an order directing the Government to file its bill of particulars without the additional information and then would give the defendants 30 days to file answers.

The position of the Government was that it did not have additional information and could not comply with the court's order of April 30th requiring that the allegations in paragraphs 36 to 50 of the petition be fully explained.

U. S. Calls 34 Executives, 38 Independents to New York

The United States Government has subpoenaed its first company defendant witnesses, 12 top executives, to testify in the "key" New York anti-trust action. They are to be questioned on the background, development and present status of the motion picture industry. Two others, David O. Selznick, of Selznick International Pictures, and James Ross Grainger, president of Republic Pictures, both of non-defendant companies, have also been subpoenaed.

The Government has also subpoenaed five more independent producers and 30 additional independent exhibitors.

The executives subpoenaed and a large number of other companies named to call are expected to be placed on the stand immediately after both sides complete their opening arguments before Judge Henry W. Goddard in the Federal Court in New York.

Company officials who have been served with subpoenas are the following:

Loew's
N. M. Schenck, president; Charles Moskowitz, vice-president; Sam Katz, associate producer; Eli Lichtman, vice-president; E. M. Saunders, western sales manager.

Paramount
Adolph Zukor, chairman of the board of directors; Barney Balaban, president; Neil F. Agnew, vice-president and general sales manager; Y. Frank Freeman, vice-president.

Twentieth Century-Fox
Sidney R. Kent, president; Herman Wabler, general manager and attorney; William Kuper and William Sussman, western and eastern sales managers, respectively; Spyros Skouras, head of National Theatres; William P. Phillips, director; Truman Talley, vice-president and general manager of Movietones.

Warner Brothers
Harry Warner, president; Jack L. Warner, vice-president; Albert Warner, vice-president and treasurer; Joseph Bernhard, head of the Warner circuit; Gradwell Sears, sales manager.

United Artists
Maurice Silverstone, president; L. J. Schlaifer, vice-president and western sales manager; Samuel Goldwyn, producer; Harry Gold, vice-president and eastern general sales manager.

RKO
Ned E. DePinna, vice-president.

Universal
Nate J. Blumberg, president; William A. Scully, general sales manager; Cliff Work, vice-president and studio head.

Columbia
Harry Cohn, president; Jack Cohn, vice-president; Abe Montague, general sales manager.

Other Witnesses

Government plans also call for the service of subpoenas upon Joseph Schenck, president of Twentieth Century-Fox; Charles Chaplin; Darryl F. Zanuck, vice-president in charge of production of Twentieth Century-Fox; Louis B. Mayer, head of MGM production.

The Department of Justice has already obtained all federal and local consent to call these executives.


Five more independent producers have been called from the coast by the Government. They
LA CROSSE, CHICAGO CASES DELAYED

are Richard Rowland, I. E. Chadwick, William H. Holckinson and Jesse Goldberg.

36 Owners Subpoenaed

The Government has also subpoenaed 36 exhibitors located in the Philadelphia area in an effort to prove that they have not made any policy or agreement with the exhibitors in that city. Those exhibitors, who will be called early in the trial, are as follows:

In Philadelphia: David Barrist; Allen M. Benn, Belmont Theatre; Herbert Elliott, Fern Rock Theatre; Ben Fertel, New Colonial; William Goldstein, Lakeview Drive-In Theatre; Robert H. Hester, Point Breeze Theatre; Thomas Lazarick, New Ritzy Theatre; David Milgran, George Naudasher, Cambria Theatre; Harry Perelman, West Allegheny Theatre; Milton Rogasner, Iris Theatre; Henry Rosinsky, New Broadway Theatre; Sam Sonerson, Palm Theatre; William Stahl, Scenic Theatre; Charles Segall, Columbus Stamp, Rivoli Theatre; Samuel Waldman, Garden Theatre; George C. Ward, Northside Theatre, and David Shapiro, Admiral Theatre.

H. A. Batsim, Alpine Theatre, Punsaway: Joseph Conway, Egyptian Theatre, Bala Cynwyd, New City Theatre, Triangle Theatre, Pittsburgh; Albert Fischer, Keswick Theatre, Glenside; Harry Fried, Suburban Theatre, Ardmore; and Robert T. Lansdowne, Lansdowne; Thomas A. Gilbert, New Oakland Theatre, Pittsburgh; Melvin Koff, Darby Theatre, Darby; Chris Lampros, Capitol Theatre, Farrell; Mrs. E. Oaklander, Rockefeller Theatre, Scranton; Harry Stahl, Nu-Luna Theatre, Sharon; Al Joseph and William Weiss, McKeen; and Joseph Wodock, County Theatre, Doyleston.

The Government also added to its list of prospective witnesses, names of Elmer Pearson, former vice-president of Pathe Exchange, and Charles Morse, of Boston.

Samuel Goldwyn, who was subpoenaed Tuesday, plans to leave New York for the Coast at the end of this week but told Department of Justice officials that he would be available as a witness whenever called.

N. M. Schenck Defends Block-Percentages

Exhibitors would find individual buying a "terribly inefficient thing," Mr. Schenck, president of Loew's and MGM, explained in his pre-trial examination Thursday, May 16th.

For three hours Mr. Schenck was questioned by J. M. Claggett, a lawyer representing the exhibitors, and by Mr. Morgan, of the Government. He testified that the block-percentage policy of selling films was the fairest method. Individual selling would not only be difficult for producers but for exhibitors, Mr. Schenck explained. He said, "I believe that by selling on percentage an exhibitor only pays for what a film earns. If he gets $400,000 for a picture and it doesn't sell, we take the loss."

Mr. Schenck also said that theatre profits were by no means automatic but were dependent upon the quality of the product and the judgment of those in charge of presenting the film on the screen. He also said that the highest franchise term ever held by Loew's was one for ten years with Paramount Pictures.

In the examination it was shown how production costs have increased. Mr. Schenck said the average cost of an MGM picture this year was $850,000. In 1924 the figure was $146,000.

Harry Warner, president, and Jack Warner, production head, of Warner Brothers, will be the next witnesses to testify in the pre-trial examinations, according to announcement of the Department of Justice. Louis B. Mayer, in charge of MGM production, and Darryl F. Zanuck, head of Twentieth Century-Fox production, will not be questioned because of duties requiring their presence on the West Coast.

CITY REJECTS PLAN TO LIMIT THEATRES

The New Hampton, La., city council has voted down by a count of 4 to 2, a proposed ordinance that would have regulated the number of theatres in the city. The ordinance, drawn up for the New Hampton volunteer fire department, would have allowed but one house. The fire department owns the Firemen's theatre, now leased to Harry Herman for a 10 year period at $300 a month. E. C. Potter, operator of the house for the last 18 years, has paid only $175 a month until now. Mr. Herman. Mr. Potter contemplates building a new theatre across the street from the Firemen's.

company was also explained. Mr. Schenck said the producing company was acquired to protect the theatre chain's supply of films when it was threatened by the tactics of Famous Players-Lasky. At that time Loew's had been depending to a large extent on Famous Players' films and that company's entry into the theatre field it was feared would be "smothering."

Mr. Schenck said the early Metro product was very poor and he had to be "practically forced by his associates to shut it down."

Many questions asked by the Government attorneys were related to the Loew theatre circuit. Mr. Schenck was asked to explain and analyze operating costs of certain theatres in Pittsburgh, Memphis, Cleveland and Baltimore and to explain pooling arrangements with other companies, and RKO, in partnership, operate the Orpheum in Denver was mentioned.

Other questions concerned film deals with Warner Theatres, Paramount Theatres and Fox West Coast Theatres. Mr. Schenck said that the deal with Warner theatres was excluding this year. He also said the longest franchise term ever held by Loew's was one for ten years with Paramount Pictures.

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La Crosse Trust Suit

Hearings Postponed

Action on the La Crosse Theatre Company's suit against three majors and two affiliated circuits has been postponed until the fall term of the U. S. District Court for the Western District of Wisconsin. Damages totalling $1,050,000 have been asked on the grounds that the defendants formed an unlawful combination in an effort to drive the La Crosse company out of business. The defendants are Twentieth Century-Fox United Artists, Paramount, the Minnesota Amusement Company, its president Ed Ruben and its subsidiary, Welworth Theatres of Wisconsin.

According to the complaint the La Crosse company operated five theatres in that city until the Welworth circuit opened the Hollywood theatre several years ago and since that time has been unable to get adequate product.

File Exceptions in B & K Decree Case

Exceptions to the findings of Master in Chancery Edgar Eldredge, in Chicago, that Balaban and Katz and Paramount had violated the 1931 Federal consent decree were filed in Federal court there Monday by B & K attorneys.

The exceptions sought to show that B. and K. had not overbought during the 1936-37 season but had contracted only for a reasonable product supply. Mr. Eldredge's report, made public April 26, charged B. and K. guilty of violating Paragraph 10 of the consent decree, relating to restraint of trade in first run exhibitions through overbuying.

Paramount, as the B. and K. parent company, was found guilty jointly.

After studying the exceptions and possibly ordering additional briefs or testimony, Mr. Eldredge is expected to issue a supplementary report, following which the case will be set for hearing in Chicago Federal District court.

Fabian Theatres Meet

More aggressive exploitation and the plea to get more mileage out of good pictures was the keynote of a speech by Louis R. Goldstein, district manager of Fabian Theatre Circuit in Albany, N. Y., at a meeting of the theatre managers last week. In attendance at the meeting were: Ward Craig, Community, Catskill, N. Y.; Irving Lane, Proctor's, Troy; Sol Ullman, Schenectady city manager; Dick Murphy, Proctor's, Schenectady; Guy Graves, State; Phil Rupp, Plaza, and Leo Rosenfeld, Strand, all in Troy; A. J. Johnson, Alec Sayles, Palace; Larry Cowan, Grand, and others from the Albany district attended.

Pettex Resigns MPPA Post

Tom S. Pettex has resigned the position of publicity director for the Motion Picture Producers Association and advertising code advisory counsel, effective June 1st. After that date he will be the Hollywood film and radio correspondent for PM, the new New York newspaper which is to begin publication about the middle of June.

Wife Prepares Balaban Story

The first chapter of "A Way of Living," biography of A. J. Balaban, one of the founders of Balaban and Katz, has been completed by his wife, Carrie. Included in the book will be a history of the motion picture theatre from nickelodeon days to the present time.

Gets Imperial Franchise

I. Levine, former Grand National exchange manager in New Haven, has obtained the Connecticut franchise for Imperial Picture distribution.

$30,000 for Fund

Approximately $30,000 has been collected in Chicago in the Will Rogers Fund Drive. Tom Gilliam, chairman of the fund, reports.
Tender! Gay! Enthralling!

EARTH

Absorbing drama... sparkling comedy... triumph...
THE AMAZING AND FASCINATING ADVENTURES OF A GHOST WHO WAS HAUNTED BY THE LIVING!

starring

WARNER BAXTER • ANDREA LEEDS

... as the man who wouldn't stay dead! ... as the woman whose love would never die!

with

LYNN BARI • CHARLEY GRAPEWIN • HENRY WILCOXON • ELIZABETH PATTERSON

Executive Producer Sol M. Wurtzel Directed by Irving Pichel Screen Play by John Howard Lawson and Samuel G. Engel

20th CENTURY FOX

romance... to hold your audiences spellbound!
$18.39 Spent for Adult Admissions, $7.19 for Children, U. S. Bureau of Labor Claims After a 6-Year Survey

Dependence of box office receipts of the individual exhibitor upon factors other than that of the economic level of his audience, is shown in a study published by the U. S. Bureau of Labor Statistics in Washington after six years of study of the spending habits of the country in the influence of climate, the availability of other amusements and sports, literacy and the advantages of motion picture theatre attendance were considered. Outstanding in the result is the fact that expenditures for theatre attendance show a much sharper upward inclination, when plotted against rising incomes than do the curves for food and housing, an indication of general recognition of their essential utility beyond the luxury classification.

$18.39 Adult, $7.19 Child

Statisticians of the bureau have been studying the country's spending patterns since 1934. A cross-section of families in 42 representative towns and cities showed that an average of $25.58 per year was spent for film theatre attendance, of which $18.39 was for adult admission and $7.19 for children.

This national average is given firmer standing when broken down by economic levels, which show that, of families with total annual unit expenditures of $200 to $300 can spend but $11.65 for adult and $7.10 for child admissions, while those with expenditures of $500 to $600 can spend $20.25 and $7.57 for admissions, respectively; those with expenditures of $800 and $900 can spend $24.74 and $8.84, and those with expenditures of $1,100 to $1,200 can and do spend $29.66 on movies for adults but only $2.22 for children, the latter figure being seen due to the availability of other recreation facilities without more, prosperous families, and to the smaller size of such families.

Per Person Expenditure Shown

These are family expenditures. They show a definite trend. The question is approached from a more selective viewpoint, that of expenditure per person.

Here it was found by the bureau that the per capita expenditure for movie attendance is $5.70 a year for persons over 16 years of age and $2.09 for younger persons. At the $500-$600 level, the per capita expenditures are, respectively, $2.54 and $1.55; at $500-$600 they increase to $6.98 and $2.88; at $900-$1,000 they advance to $9.99 and $4.94 and at $1,100-1,200 they reach $13.13 and $7.50.

In other words, it is pointed out, admission prices and the economic level of the available audience must go hand in hand. Since no figures have been compiled as to the number of times individuals attend theatres, it is impossible to come to devise any yardstick, but the fact that the most prosperous individuals spend more than five times as much on movies as the least prosperous, gives point to the general trend.

Bureau experts also found that there is a direct relationship between population density and theatre attendance in the division of recreation expenditures. In New York, for instance, the city family's compensation for lack of the automobile and ready access to facilities for outdoor sports is seen in the relatively high expenditures for movies and other commercial amusement.

Literacy also enters into the picture, in that the better educated families report higher expenditures for reading matter, and ownership of radio sets is still another factor with some influence.

To considerable extent, these influences are exerted regionally, and an analysis of the figures gathered for 42 cities shows that while the average family in New York spends $36.04 per year on movies, the average family spends but $13.74 in eight east north central cities, $13.94 in 12 southern cities, $14.64 in five west north central cities, $15.13 in 11 north Atlantic cities and $18.39 in the Pacific Coast cities.

It was pointed out that the ownership of automobiles is very high in the east and west north central area, but low in the north Atlantic section, while the economic level of the South generally is low, while on the Pacific Coast the average expenditure for recreation and transportation is much above the average for the country as a whole.

Higher Brackets Change

These sectional differences remain fairly constant for the low-income levels, but show a tendency to shift in the higher brackets.

At the expenditure level of $500-600 per person annually, the family expenditure for movies is $15.08 in New York City, $9.64 in the South, $9.73 in the east north central section, $10.89 in the west north central section, $12.35 in the north Atlantic and $12.50 on the Pacific coast.

At the $500-600 level, the figures are $35.73 for New York City, approximately 125 per cent more than at the west, but do not show comparable increases for other areas, where movie expenditures are more level than at any other income brackets. For example, these expenditures are $15.39 for the east north central cities, $15.69 for the south, $16.25 for the west north central area, $16.69 for the north Atlantic and $39.37 for the Pacific coast.

At the $800-900 level, movie expenditures in New York city decline as expenditures for other commercial entertainments jump five times what they were at the $500-600 level, but continue to increase in other areas; the figures: New York city, $34.46; east north central, $19.16; south, $20.69; north Atlantic, $20.01; Pacific coast, $22.57.

In the top group studied, with expenditures of $1,100 to $1,200 per year per individual, movie expenditures rise sharply in every area except the east north central but most markedly in New York City and next in the Pacific coast, where there are theatres charging higher than average admissions.

New York Exception

In this group, the New York family spends $39.37 for movie entertainment but only half as much for other commercial entertainment as in the $800-900 group and spends four times as much as that group on radio. In other areas, families in the east north central cities spend only $17.55 on movies and, in fact, spend less than all recreation items in the $800-900 group, but their expenditures for automobiles are more than 5½ times as much; in the north Atlantic states, movie expenditures rise to $21.64, but automobile expenditures nearly treble; in the south, movies get $24.90, in the west central area, $38.39 and on the Pacific coast $30.55.

Bureau officials point out that the figures afford a basis for some general conclusions as to the way the more northerly areas will spend the different income levels in different sections of the country, but explain that it would be difficult to base an admission-price range on the results of the study of the factors applying in each location.

They do indicate, however, that an exhibitor must take many factors into consideration in evaluating a location-economic levels, availability of other amusements, automobile ownership, percentages of children and adults, and the like.

The field for expansion appears to be more or less general in all areas and income groups. Among the low-income groups the question appears to be one of getting more people to attend the theatres by offering admissions they can pay; in the high-income groups the problem is one of getting people to attend often through increasing the attractiveness of the entertainment and surroundings.

Arthur Eddy Resigns

Arthur W. Eddy, former New York motion picture trade paper writer, has severed his connection with Warners' studio publicity department. Mr. Eddy started with various dailies as a reporter, later became a drama critic in Chicago, and later became Daily picture editor of Hillsboro; news editor of Exhibitors Daily Review; personal publicity man for several stars and author of a few produced scripts. He later became publicity man for the Pacific edition of Film Daily. In 1937 he joined Warner Brothers to concentrate on trade paper publicity.
"The Women" was a delicious hit!
The public adored Joan Crawford's role!
Now she's a gorgeous "meanie" again!
And Fredric March is her sparring mate!
In M-G-M's hilarious "SUSAN AND GOD"!
This stage hit ran 8 months on Broadway
And it's sure-fire for long screen runs too!
For gayety, good looks, good business it's tops!
Metro-Goldwyn-Mayer cheerfully presents——

JOAN CRAWFORD
FREDRIC MARCH
"SUSAN AND GOD"

with Ruth Hussey • John Carroll • Rita Hayworth • Nigel Bruce
Bruce Cabot • Rita Quigley • Rose Hobart
Screen Play by Anita Loos • A Metro-Goldwyn-Mayer Picture
DIRECTED BY GEORGE CUKOR • PRODUCED BY HUNT STROMBERG
Metro-Goldwyn-Mayer in 1940-41 will continue its policy of making 52 features. All productions for the balance of the current season have been completed and it was emphasized that the studio is well prepared with planned story properties, scripts in work, casts assigned and productions shooting.

The company's annual product announcement was first made to its salesmen on May 6th, at the first of four regional sales conventions, which was followed by a regional on May 13-14, in Chicago; May 17-18, in New York, and May 21-22, on Monday and Tuesday, in Washington, from where the announcement was released to the trade.

**Big Product Now in Work**

Starting with “Waterloo Bridge,” now playing in first-run theatres, the summer and fall will bring to the screen, among others from Metro, “Susan and God,” from the Broadway play, co-starring Joan Crawford and Frederic March; “The Mortal Storm,” from the novel by Phyllis Bottome, co-starring Margaret Sullivan and James Stewart; “New Moon,” co-starring Janet Macdonald and Nelson Eddy; “Prize and Prejudice,” co-starring Greer Garson and Laurence Olivier; “Andy Hardy Meets Debutante,” starring Mickey Rooney and Judy Garland; “Boom Town,” with four stars, Clark Gable, Spencer Tracy, Claudette Colbert and Hedy Lamarr; and “I Love You Again,” co-starring William Powell and Myrna Loy.

It is likely that the first release of the new season will be “Escape;” an adaptation of the novel by Edel Vane, with Norma Shearer and Robert Taylor.

Greta Garbo will have the title role in “Madame Curie,” story of the life of the discoverer of radium, based on the book by Eve Curie.

The “Thin Man” combination of Myrna Loy and William Powell will be reunited in “The Thin Man’s Shadow.”

Miss Loy will also be starred in “Third Finger, Left Hand,” and “The Road To Rome,” based on the Robert E. Sherwood play.

Clark Gable will be co-starred with Myrna Loy in “The Great Canadian.”

Other Clark Gable vehicles announced include “Witchcraft,” with a South American jungle background; “The Life of Simon Bolivar,” based on the career of the South American patriot; and “Osborne of Sing Sing,” in which he is to be co-starred with Robert Taylor.

Spencer Tracy is to make at least three: “The Ex-Mayor of Boys’ Town,” sequel to “Boys’ Town;” “Sea of Grass,” based on Conrad Richter’s novel of New Mexico; and “The Yearling,” adaptation of the novel by Marjorie Kinnan Rawlings.

Norma Shearer will make two pictures, based on stage plays: “Tonight at 8:30;” adaptation of incidents in Noel Coward’s skit of one-act plays; and “The World We Make,” based on Sidney Kingsley’s late stage production. She will also be starred in “Forever,” an original.

Katharine Hepburn will play in a screen version of her stage vehicle of the past year, “The Philadelphia Story,” marking her first appearance as a Metro star.

The Marx Brothers will be seen in “Go West,” and are now testing comedy sequences before stage audiences on a personal appearance tour.

Two pictures are announced for Joan Crawford. One will be “John Wayne’s Ghosts,” by Louis Bromfield. The second is tentatively known as “Woman’s Face,” with James Stewart as co-star.

Robert Taylor will appear opposite star, Lana Turner, in “Tropical Hurricane.” Taylor will also be seen in “Cause for Alarm” and “Flight Command.”

Wallace Beery will be starred in “Wyoming,” to be released early in the season. He will also be seen in “Combat Car,” a story of the present war.

MGM will continue its Hardy family and Dr. Kildare series. In addition to carrying on the Andy Hardys, Mickey Rooney will be seen in at least three other productions. He will co-star with Spencer Tracy in “The Ex-Mayor of Boys’ Town.” The team of Mickey Rooney and Judy Garland will appear in two new musicals: “Strike Up the Band” and “Jabes on Broadway.”

One of James Stewart’s parts of the new season will be “Biggles as His Back.”

Robert Montgomery’s first picture of the new year will be “I Had a Comrade.”

Ann Sothern’s first of 1940-41 will be “Daley.”

**Varied Number of Musicals**

Musicals will provide MGM stars with an arresting and varied number of story properties for the new year. “Ziegfeld Girl,” will have James Stewart, Hedy Lamarr, Eleanor Powell and Lana Turner. Miss Powell will also appear in “Broadway Melody of 1941.” Other musical productions will include “Little Nellie Kelly,” the George M. Cohan stage play in which Judy Garland will appear; “Joel Cramer’s Bitter Sweet;” and “I Married an Angel.” Nelson Eddy and Jeanette MacDonald will be co-starred in the last two. Miss MacDonald will also be seen in a straight dramatic role in “Smlin’ Through.”


71 Players, 22 Directors

In the aforementioned and other 1940-41 pictures, the following 28 stars will be seen:


**MGM's Short Subjects**

Emphasis on diversified short subject product will be maintained during the coming year. Metro-Goldwyn-Mayer announced. The company will release 78 short subjects, in 84 reels, in addition to 104 issues of “News of the Day.” An exhibitor-exchange survey recently concluded.
EMPHASIS PUT ON SHORT SUBJECTS

Virginia Judge in Blue Law Ruling

Judge Herbert C. Smith of the Corporation Court in Newport News, Va., has ruled that the city cannot prevent William F. L. Bryner, manager of the Paramount theatre in that city, for violation of the city Sunday closing law. In Martinsville, Va., a decision was handed down in police court that it was illegal to operate a motion picture theatre on Sunday.

William Jones, manager of the Rex theatre in Martinsville, was fined five dollars and court costs for violating the law. Mr. Jones, through counsel, noted an appeal to the Circuit Court and a new trial is scheduled for July.

At the Washington Meeting

Following is a list of those who attended the Metro sectional conference held May 17-18 at the Hotel Astor, N. Y., the third of four conclaves:

From the Home Office: William F. Rodgers, general sales manager; Thomas J. Connors, eastern, southern and Canadian sales manager; Howard Dietz, executive of the motion picture art department; F. Seidler, advertising manager; William F. Rinehart, exploitation manager; Art Schmidt, publicity manager; Alan B. Committee, manager of exchange operations; Edwin W. Aaron, assistant to Mr. Rodgers; Charles Dees and I. Leonard Hirsch, assistants to Mr. Connors.

From Boston: Maurice N. Wall, district manager; John F. Byrne, branch manager, and Benjamin Beh- chick, Raymond J. Curran, Maurice Goldstein, Edward Reiner, Harry Rosenblatt, Harry O. Worden, salesmen.


From Albany: Ralph Pielow, branch manager, and Albert M. Stellick, branch manager; Harry W. Folger, salesmen.

From Buffalo: Ralph W. Mark, branch manager, and Abraham T. Harris, Alexander W. Weissman, Emanuel M. Weissman, salesmen.

From New York: Ben Allen, branch manager, and Louis Allerhand, Herman L. Ripp, salesmen.


From Washington: Rudolph Greiner, branch manager, and Phil Bohy, Harry Cohen, Jacob M. Gold- stein, Fred Williams, salesmen.

From Atlanta: Charles E. Keesnich, district manager.

From Pittsburgh: John F. Maloney, district manager. The initial sectional conference was held May 20-21, at the Hotel Shoreham, Washington.

Stolz Named Commander

The Russell Johnson Theatrical Post of the American Legion, Post No. 131, New York, N. Y., has elected as new officers: commander, William Stolz of the Avalon theatre; senior vice-commander, Buddy Fields, business agent of the musicians' union; junior vice-commander, Sam Comella, Jam Handy Picture Service; finance officer, Owen Blough of the Centre theatre; chaplain, N. J. Ricken; adjutant, Harry Berns, New Bijou theatre; and sergeant-at-arms, William Marley of the National Theatre Engineering Company.

Goldwyn Appeals Case Against UA

Arguments on the appeal of Samuel Gold- wy, in his civil action against United Art- ists for a declaratory judgment against the picture company which distributes his films, for refusal of a judgment rendered until 1945, opened Wednesday in the United States Circuit Court of Appeals in Phila- delphia before Judges Biggs, Maris and Clark.

Dismissed Last Year

Max D. Steiner, of New York City, and the law firm of Southerland, Berl, Potter and Leach were a party to the suit brought by Mr. Goldwyn. Former United States Senator George Wharton Pepper and Robert H. Rich- ard, of the W. D. Del, law firm of Richards, Layton and Finger, represented the picture company. The case was originally dis- missed in United States District Court in Wil- mington, Del, on December 27, 1939, when Judge John F. Niels declined jurisdiction of the case, ruling that Alexander Korda's Lon- don Film and Douglass Fairbank's Elton Cor- poration should have been parties to the action.

Mr. Steuer, in his arguments, intimated that Mr. Goldwyn might use Paramount for the dis- tribution of his picture and if his United Artists contract were invalidated. At present, he said, Mr. Goldwyn can get no other distributor for his films since he is bound by his contract with them with litigation. While he admitted that in the suit filed against United Artists in New York City, in February, that Mr. Korda was made a party to the action, Mr. Steuer said that his only reason for such a move was because the lower court had held Mr. Korda an 'indispensable' party to the suit so that if Mr. United Artists' contract were invalidated. At present, he said, United Artists alone is at fault in that being the contract agent for the producer in- volved, it did not discriminate the two principals.

A declaratory judgment that United Artists had breached Mr. Goldwyn's contract and that his distribution and guarantee contracts with United Artists were invalidated was asked. Also asked was an accounting to date for relief as might be deemed just.

Senator Pepper urged the court to uphold the decision of the lower court, arguing that there was a connection of interests between all five producers and justice could not be rendered in the absence of any of them. In the lower court, Judge Niels, in dismissing the action, had said that otherwise it would put Mr. Korda and Mr. Fairbanks in the position of "con- trol breakers" without having their day in court.

Plan Lansdale Theatre

W. S. Butterfield Theatres, Inc., an- nounced Monday that work will start within the next week on a new theatre for South Lansdale, Mich., located on Cottrell Lake Street at Rockford Road. The house is scheduled to be opened about October 1st. It will seat 900 and have an adjoining park- ing lot.
THE PUBLIC SPEAKS!

Every American who sees "The Flag Speaks" will be a better American.
—RAYMOND J. KELLY
National Commander
American Legion

It is one more evidence of the power of the screen.
—FANNIE HURST

No one should miss it. Everyone will enjoy it.
—MRS. L. G. ZABRISKIE
Nat. Soc. of Colonial Dames

An opportunity for every theatre manager in the country to show his true patriotism.
—MRS. LEROY MONTGOMERY
Daughters of the American Revolution

A masterpiece...it is a film that no American can afford to miss.
—MARY HARDEN LOORAM
Intl. Fed. Catholic Alumnae

Glad to recommend this picture to our members.
—GEORGE J. ZEHRUNG
Nat. Council Y. M. C. A.

A timely film.
—DR. EVERETT R. CLINCHY
Nat. Conf. Christians and Jews

It will appeal to every American.
—MESSMORE KENDALL
Sons of the American Revolution

THE PRESS SPEAKS!

Magnificent two-reeler, resplendent in exquisite Technicolor, pulsating with action, richly deserves protracted booking in every film house.
—FILM DAILY

In the front rank of short subjects.
—JAY EMANUEL PUBLICATIONS

The spirit of the American people is captured in the beauty of the film.
—M. P. HERALD

Rich in elements which are saleable.
—M. P. DAILY

Guaranteed to make audiences applaud.
—BOXOFFICE

Instead of having to sell it to your patrons, you'll find them coming to you with requests for it.
—SHOWMEN'S TRADE REVIEW

The Picture That Has 130 Million Press Agents!

"THE FLAG SPEAKS"

Two Thrilling Reels in TECHNICOLOR from M-G-M!
Ready For Release June 14th After Months of Intense Promotion!
CHANCES NARROW FOR DIVORCEMENT BY LEGISLATION IN THIS SESSION

Neely Shelves Hearings on New Senate Bill but Rejects Companies' Appeal for Delay until Suit Is Completed

If divorce of major circuit operation from production-distribution is to come, it can hardly be through the legislation asked of Congress by Senator Matthew Mansfield Neely (Dem., W. Va.), because the Senator has shelved hearings on his bill, even though temporarily, and after the close of this session, scheduled for early June, he will start campaigning for the Governorship of his native state.

Rejects Companies' Plea

The Senator rejected an appeal by the companies for postponement until the Government case was decided. "New York monopoly-divorce trial, declaring he would not wait the ten months which it is estimated will be consumed in the presentation of the case.

However, however, a suggestion apparently made by the independent exhibitors (presumably Allied) that the hearings be recessed until after the House Interstate and Foreign Commerce Committee had concluded its present hearings on the book booking bill. (See opposite page.)

He claimed the postponement as due to the belief that the parties interested in the divorce question also were interested in block booking. As a matter of fact, had he not taken the action he did, the independent exhibitors faced the embarrassment of being required to testify before two committees at the same time.

Restriction of Testimony Threatened

As Senator Neely announced postponement of his hearings, he had before him a letter signed by the counsel for the five theater-owning producers, asking for the delay until the New York trial and stating flatly that if the hearings were held in advance of the trial of the company-monopoly would be restricted so as not to jeopardize the industry's position in court.

The defense in this case ought not to be required to reveal the secret and confidential proceedings at once," the letter said. "They must advise you frankly that in some respects it will be impossible for them to do so. They cannot jeopardize their defense in the equity suit, which involves other matters in addition to divestiture, by anticipating the presentation of vital facts which must be shewn to the court in their proper setting and sequence."

As the Senator made his announcement of postponement, Thomas D. Thacher, former solicitor general of the United States and now of counsel for Paramount, said he would not object but that the companies, when the new date for hearing was set, would appreciate an opportunity to present the situation as it might be then, in view of the New York suit and the need for attendance there of the men who would present the companies' case before the subcommittee.

In their formal petition for delay, the companies pointed out that "ownership of theatres by producers and distributors has existed for over 20 years and has not until within the last two years or so been challenged by legislation or litigation, public or private."

"Both the public and the legislation seek a fundamental, radical and far-reaching change in the legal and economic status and structure of the industry," it was declared. "No such change should be brought about without the most complete study of all of the facts and factors involved and the consequences to result therefrom. Such deliberation obviously is required in the public interest as well as in consideration of the welfare of those engaged in the industry and by the dictates of ordinary fairness and justice."

Moreover, the proposed legislation is so drastic that, without exhaustive inquiry and consideration regarding its necessity and its consequences, it may well be disastrous to the public interest, result in seriously decreased employment, deterioration in the quality of pictures, and complete disorganization of one of the greatest industries of the Nation."

The counsel told the Senator that "while it is the right of Congress to conduct investigations with a view to appropriate remedial legislation looking to the future, notwithstanding the pendency of litigation covering the same subject matter, we submit that Congress should avoid a sheer duplication of the investigatory process where the concurrent investigations will interfere with each other and one furnish a diversion of attention from the other, and especially where there is no compelling emergency, calling into action the legislative process."

"Ten Months of Trial"

Any delay involved in holding up the hearings until after the New York trial would be more than compensated for by the more intelligent and detailed evidence which would be available, the Senator was told.

"Counsel for the Government has informed the court that it expects to present its case within four months and counsel for the defendants advised the court that they will probably require six months for their case if the Government takes four, but intend to make every proper effort to conclude their defense in shorter time if possible," it was stated. "If these estimates be not too optimistic, the facts will be less than the hearings monody clarified and tested by cross-examination and by the introduction of relevant documents, all within a period of approximately 10 months of trial."

"The record so provided is available to the Congress as a basis and guide for its judgment on whether the situation disclosed calls for legislative action. It can be supplemented by whatever other facts Congress or its committees believe advisable. Congress now need not await the final decision of the courts,—it need only abide the completion of the testimony. Hence, no one has to wait 'ten years' or any other long period for a redress of proven grievances."

"With the limited time available for legislative hearing because of the demands made by other problems of great national importance concerning Congress, it is not advisable in such a complicated situation elicit the whole truth as effectively as can the court whose sole anxiety is the unimpeded progress of the case, giving it its undivided attention. Furthermore, the usual procedure at legislative hearings does not permit of the cross-examination of witnesses better determined in advance, so that the whole fact and opinion which is available in court."

Criticize Arnold Statement

The letter also criticised a statement made by Arnold when he appeared before the subcommittee in April, that the divorce bill is "declaratory of the common law."

"We do not know what this statement can mean or what its purpose is," it was asserted. "The Supreme Court has recently pointed out that the common law is not the law, as defined by the courts of England, nor the common law, nor the courts of any American state have ever said that the law forbids a manufacturer and a distributor, or either of them, to sell direct to the public by the use of their own facilities."

Arnold's statement is intended to refer to the statutes against monopolies and restraints of trade, he assumes as the basis for the challenged existence of the very monopoly and restraint which is alleged in the Government's suit, which the defendants emphatically deny. This very question will be determinable in due course and it will be argued that Congress may, within its constitutional powers, enact this bill as law. Whether or not it is so, if Congress does so legislate, it will not be declaring the common law or any other existing law, but will be enacting a brand new law."

"No Compelling Emergency"

Insisting that "there is no compelling emergency for the consideration or passage of this proposed legislation," the company counsel referred to statements in press releases of the Department of Justice that producers and distributors are expanding their theatre holdings to the detriment of independent exhibitors, who are really the drivers out of business, and quoted trade figures to show that the reverse is true.

"It is obvious that the claim of an emergency consequent upon the rapid disappearance of the so-called independent theatre is baseless," it was declared.

Accompanying the letter was a statement signed by counsel for Columbia Pictures, United Artists and Universal Pictures, holding that "the suits attacking the entire industry under the bill would be such that the three companies, which do not own or operate theatres, joined in the petition for determination of the hearings."

The letter was signed for Paramount Pictures by Thomas D. Thacher and Austin C. Korn with L. John W. Davis and J. Robert Rubin, for RKO by William J. Donovan and William Mallard, for Warner Brothers by Joseph M. Proskauer and R. W. Perkins, and for Twentieth Century-Fox by Richard E. Dwight and Ralph S. Harris.
NEELY COMMITTEE PROBES EXPENSES; CONGRESSIONAL OPPOSITION STARTS

Congressmen Turn Up PCA-Research Council Link as Hearings Continue; Pettijohn Leads Attack on Measure

Propositions of the Neely block-booking bill on Tuesday morning their testimony—19 hours and on Wednesday the witness stand of the House Interstate and Foreign Commerce Committee, in Washington, was turned over to the industry forces lined up against the measure as Charles C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, led off for the defense.

Committee Continues Attacks

Committee members, following the practice set in the first week of the Neely bill hearings [Motion Picture Herald, May 18th], continued to place the witnesses speaking for the bill under a heavy barrage of questions, to the point that many of them, especially independent exhibitors, were asked whether they were more interested in the economic than in the moral questions involved, if the synopsis clause was workable, who paid their expenses, why they were interested in the bill and other queries which showed how the committee felt the stymied motion picture trade practice questioning.

In this, the second week of the hearings more emphasis was placed on restrictive practices. Although the Neely bill was not in the position of independent exhibitors and less to the club women and other groups, witnesses of the week included Sidney E. Samuelson, independent exhibitor; E. Chadwick, president of the Independent Motion Picture Producers Association; Mary T. Bannerman, National Congress of Parents and Teachers; other club women; Col. H. A. Cole, president of Allied, and Nathan Yamin, leader in the Allied movement, and the defense force led by Mr. Pettijohn.

Samuelson Reviews Receipts

Figures given by Mr. Samuelson, who disposed of his theatre April 1st, and is now booker for a large Hildinger theatres in Trenton, were cited to show how block booking forces the exhibition of poor pictures which the public does not want and will not pay to see. The four best pictures shown last year grossed over $1,000 each, he said, and the four worst gave him less than $50 apiece. The best gross reported for any year from 1926 was $2,682 taken in in 1933 with "Tugboat Annie." Mr. Samuelson, the first witness to appear before the committee, as it went into its second week of hearings, declared the measure would insure to the industry an era of prosperity greater than any it has ever known.

"What we are seeking to prevent is not anything new, but rather a restoration of those conditions that made this industry great," he said.

"As asked by Chairman Clarence F. Lea (Dem., Cal.) whether enactment of the legislation would have any effect on picture prices to the exhibitor Mr. Samuelson said it might serve to raise them, but added that he "never met an exhibitor yet who was not ready to spend more money for better exhibitors, for better pictures, for the good of the box office." At the same time, he said, the increased competition in production would "automatically level off so the best picture would command the best price and the poor picture would not be shown at all."

Only a "pseudo" competition exists between the major companies, now, he told the chair. To this Mr. Pettijohn, as chairman, replied that he was an executive of Allied of Eastern Peninsular, drawing from Representative James Wolfenden (Rep., Pa.) questions as to how the organization was financed. He explained that dues ran from $5 down to $1 a week and that the total revenue of the association was in the neighborhood of $13,000 a year.

Mr. Samuelson's assigned task was to trace the development of compulsory block booking, and he showed the committee a large number of contracts which, for the 1920's, carried the names and sometimes star designations of each picture while current contracts contained no names or similar information whatever.

"Are you interested in the moral or financial aspect of this bill?" he was asked by Representative Carl Hinshaw (Rep., Cal.).

"I am interested in both," Mr. Samuelson replied, "because I believe the best pictures at the box-office are the good pictures."

Questioned on Attendance

"Do you believe there would be more patronage at the theatres if you had these big pictures every day in the week?"

"Yes. My experience shows that business is good whenever you have a good picture."

"Why don't the producers produce all big pictures?" Representative Hinshaw asked.

"Don't think the independent exhibitors are trying to hamper or prevent the production of good pictures, 

Mr. Samuelson cautioned the committee that after all "we can't show cancellations or blank screens to the public—they want to see pictures."

He told the congressman the exhibitors would continue to buy in blocks to insure continued supply of picture, and indicated that they would not require detailed returns, as was demanded by the public groups, but that the name of the picture, star and director and a brief outline of the story would be sufficient, together with at least an indication of anything in the film which might prove unsuitable for some audiences.

The next two days of the proceedings concluded the independent producer, E. Chadwick, president of the Independent Motion Picture Producers Association.

COUNCIL SUBSIDIZES NEELY BILL BACKERS

Testimony on the Neely block-booking bill before the House Interstate and Foreign Commerce Committee, the Motion Picture Research Council is paying the bill in the fight to have the measure made a law. Mrs. Mary T. Bannerman was asked by Clarence F. Lea, chairman, who was financing the fight. She answered the Research Council was bearing the expenses for the National Congress of Parents and Teachers, which she represents.

Since 1934 $4,000 has been contributed for expenses of the national PCA group in connection with motion picture activities, but no allowances are given for salaries, it was testified.

Hollywood Representative Attacks Measures in Committee; Derides Claim It Would Allow "Public Reelction"

Strong lines of opposition which would be offered the Neely anti-block and blind selling bill should it ever reach the floor of the House was given Wednesday by Representative John M. Costello (Dem., Cal.), one of the four members whose districts include parts of Hollywood. It came during the House Interstate Commerce Committee hearings on the bill.

Selling Defended

Declaring that the measure would result in "serious injury or irreparable harm" to the industry, Mr. Costello denied the thought that it would enable the independents who are in the minority to take over the industry and declared that the only community selection possible is a "community board of censors to outvote the community." He added that the measure would spread the type of moral fitness of films and claimed that such changes could be brought about only by a consensus of all the industry. Mr. Costello called attention to the exemption of shorts from the restrictive provisions of the bill, and declared they could well be as undesirable as features.

Much of Mr. Costello's testimony was devoted to buying. He asserted that under the bill exhibitors would have to buy singly, making from $2 to more than 200 contracts a year, depending upon the number of program changes and whether they double featured.

Fear of Suits Seen

Chairman Lea took issue with that statement, pointing out that the bill does not prohibish the free exchange of releases in a "compulsory" blocking, but the California Congressman explained that producers would be fearful of suits by exhibitors if they were unable to obtain their pictures. He further alleged that they had been forced to take the pictures in order to get one or two they wanted. The "wise thing" for the producer to do, he said, would be to sell each picture separately.

The witness also assailed the synopsis provisions, contending that practically no picture arrives strictly to the synopsis and that any variations from the synopsis, no matter how insignificant, would be seized upon by exhibitors as an excuse for rejecting films with poor box office appeal.

"What is an exhibitor going to do with his theatre during the week he had planned to show a particular film that has been rejected?" he asked.

Mr. Costello also attacked the pricing provisions of the bill as unworkable, pointing out that the uncertainties of any block cost are great and that it would be "extremely difficult for any producer to lease his film without running atod of the bill."

Referring to the synopsis provision, he said the requirement for a description of "scenes suggestive of sexual passion, in effect 'legitimizing' exploitation in pictures," was pointed out by the author of the bill did not intend to do so. He pointed out that the bill would make it possible for any court to summon the president of a company to testify in any suit and declared company executives would be turned into "traveling professional witnesses."
NEELY PROBERS HEAR INDUSTRY

(Continued from preceding page, column 2)

FILM LOBBYISTS NOT "A LOCUST PLAGUE"

As part of his statement leading the fight against the Neely bill, C. C. Pettijohn attacked the accusation that motion picture "lobbyists" were "a swarm of locusts overrunning Washington," as an earlier witness had claimed.

Mr. Pettijohn said he had represented the film industry in Washington for "the last 12 or 15 years" and was assisted by Bert New, who in turn was assisted by James B. Fitzgerald. The list of industry men engaged in the legislative battle was completed with the name of John W. Blyford, who, Mr. Pettijohn said, worked against the bill in California. He concluded, "Now that's the swarm of locusts—that's all of it—every man!"

After they told the exhibitor what they wanted, he indicated, it was up to him to see that he made a profit. Expressing confidence that under such guidance exhibitors would prosper, Miss Lyford told the committee they have "a clean and a judicious public taste." She assured the members that the public groups knew better than the producers what the people wanted to see. She denied, however, that the producers were trying. All of the ladies were insistent that selectivity had no relation to censorship, a viewpoint which members of the committee apparently had difficulty attaining.

Cole, Yamins on Stand

Concluding the presentation of their case Tuesday, representatives of the exhibitors returned to the committee that they had little interest in the moral aspects of the bill, believing that public taste would evidence itself through the box office, and that the local and public groups which had so strongly supported them would have little or nothing to say about the selection of pictures if the bill was enacted.

Both Col. H. A. Cole, Dallas, Tex., president of Allied, and Nathan Yamins, Fall River, Mass., leader in the Allied movement, testified that the box office was the only significant barometer of public acceptance or rejection, pointing out that public taste varied from community to community and even among social and economic classes within a community.

They also told the committee that the majority of exhibitors would continue to buy in blocks, so as to safeguard supply, and expressed the belief that enactment of the bill would have little or no effect on admission prices.

Col. Cole told the committee the Government suit in New York would not settle into question of blind selling, but that it was intricately tied in with block booking and elimination. He said it would not enable an exhibitor to make a selection unless he knew what he could select from.

He followed that statement with testimony that exhibitors would need "no great assistance" from local groups in picking their pictures, and that "box office results are the best indication of what people want."

Carrying along the idea of the exhibitor's responsibility, Col. Cole told the committee that the theatre owner immediately knows when the film is displeased with its screen fare by the lower grosses. The producers, he said, are so far away that they are late in learning of changes in demand. Under the Neely bill, he contended, the presentation of a new feature would quickly be realized by the picture makers.

Col. Cole was asked by Representative Patrick why all of the exhibitors in the country aren't pressing for the bill, and he later explained that some of the independents had been "deceived" by distributor propaganda into opposing the measure. He dwelt at length upon the "misrepresentations" and "half truths" which he said had been broadcast. Synopsis Provision Pressed

As Allied concluded its presentation, members of the committee still failed to agree as to the effectiveness or unenforceability of the synopsis provision as written in the bill and questioned the two witnesses exhaustively.

Mr. Pettijohn told the committee that there would be many court cases, but Col. Cole refused to agree, predicting there would be very few and explained that the bill would probably operate itself.

Mr. Yamins also contended that the synopsis provisions were all right, and that the exhibitors could make an intelligent appraisal of the pictures offered. He rejected a suggestion by Representative Lyle Boren (Dem., Okla.) that screening would be preferable to a synopsis, and said that exhibitors could break the selling year into quarters, selling the completed pictures on the basis of synopses written after the year had been shot.

Mr. Yamins told the committee that single selling was not contemplated under the bill and that the majority of exhibitors would want to buy in blocks so as to have "stock on hand." Questioned as to present conditions, he declared the cancellation privilege was of no value to the exhibitor, explaining how, when he canceled a high priced "A" picture the distributor immediately moved a picture out of the lowest bracket into its place so that he paid $138 for a picture that he originally sold for $4,000.

He declared cancellation is something granted by the companies at their convenience and that they would eliminate the "A" pictures and commented that it is "offered only when the industry is faced with legislation and regulation."

"Trade practices today are much more onerous than they ever were before," he said. Questioned by Representative Hinshaw, Mr. Yamins said the producers should supply only "A" pictures, but admitted that it would add considerably to the cost of production.

The two estimated that the Big Eight were producing about 110 to 112 "A" pictures this year at a total cost of some $42,500,000, out of 600,000 reel-length pictures. To make the remaining 220 or so "A" pictures would double or treble the cost, it was agreed.

However, Mr. Yamins said, the producers would have to turn out as many pictures because the theatres would run the films longer.

As the hearings reached the half-way mark, Chairman A. W. Lea said that he had used 19 hours and 50 minutes time. He indicated that the opponents would be given the same amount of time.

Petitjohn Attacks Bill

C. C. Pettijohn's statement introducing the opposition forces explained industry trade practices and the importance of motion pictures, attacked the effectiveness of the bill, and gave numerous arguments against it.

In his opening remarks Mr. Pettijohn

(Continued on page 36, column 1)
URGE PROMOTION OF GOOD PICTURES

Mrs. Ernest M. Holmes, motion picture chairman of the Eighth District, Buffalo, of the New York State Federation of Women's Clubs, in Albany, last week, urged members to "promote action on all films and work in your community councils for the promotion of good pictures and better attendance at them." 

Mrs. Holmes also urged that children be deterred from night attendance at motion pictures except on Friday nights.

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Women Vote Award To "Forum" Programs

The best liked radio programs are of the forum type, according to the annual nationwide poll of the Women's National Radio Committee, an organization embracing about 30 women's clubs and consisting of several million women listeners. The awards were made last week by Madame Yolanda Mero-Irion, founder of the group.

America's Town Meeting of the Air" (NBC) takes the top place as the best educational forum class. Other winners were: religious classification, Dr. Harry Emerson Fosdick's "National Vespers" (NBC); news commentator, H. V. Kaltenborn of "Today During Radio Theatre" (CBS); evening dramatic serials, "One Man's Family" (NBC); Edgar Bergen (NBC) in the variety field; sustaining music programs, NBC symphony; light music, "Firestone Symphony" (NBC); children's educational program "Columbia's School of the Air."

Kennebeck Named Far East Paramount Manager

Frank Kennebeck, Paramount manager in India for many years, has been named manager for the Far East. He succeeds Charles Bullivant, who resigned several months ago due to ill health. Mr. Kennebeck recently arrived on the coast from India to attend the Paramount sales convention and to confer there with John W. Hicks, Paramount vice-president and foreign manager, who left New York for the coast Monday.

Robin Company Moves

J. E. Robin, Inc., motion picture export house, has moved into new quarters in the McGraw-Hill Building in New York. Mr. Robin, president, is well known in the equipment field and was formerly head of the Independent Theatre Supply Dealers Association.

Warner Subjects Honored

Warner Brothers patriotic short subjects have been cited by Youngbuilders, Inc., for helping school children of the city of New York to understand the workings of democracy. The award was announced at the Youngbuilders Film Ink Award Luncheon held this week at the Hotel Martinique, New York. Mrs. Franklin Delano Roosevelt was guest of honor.

Acquires French Film

Leo Films, Inc., has acquired the American rights to the French motion picture "The Twins of Brighton," starring Raimu, Mrs. Nat Sanders, who negotiated the deal in Paris, will leave for the United States by May 29.

Renew Universal Pact

Universal has again been awarded the contract to supply features, short subjects and newsreels in 84 veterans' hospitals and soldiers' homes receiving the top award in the competition, according to Herman Stern, head of the non-theatrical department. The contract is for one year, beginning July 1, subject to the U. S. Veterans Administration.

Dodd Leaves Republic

Harold Dodd, for several years casting director at Republic, has resigned.

Paramount Plans Higher Budgets

(Continued from preceding page)

Angeles, Jay Theodore Reed, producer-director; Lynne Overman, J. Carrol Naish and Vaughn Grey are the officials from the New York office.

In route West the following men join the group bound for the national sales convention:

M. A. Millington, J. L. Hunter and W. O'Neill from Toronto; C. M. Brown and T. Dowling from Montreal; F. J. Hagen from St. John; W. F. Kelly from Calgary and D. M. Brinkman from Winnipeg.

At Kansas City, H. W. Brady, L. W. McIntock, F. L. Earned from Dallas; C. L. Dow from Oklahoma City; R. C. Lillibridge, T. M. Farquhar, W. W. Heming and A. H. Cole from Kansas City; M. Schweitzer and C. R. Fowle from St. Louis; B. Good quality from Chicago; R. M. Copeland from Des Moines; J. Blotkey and F. G. Johnson from Minneapolis.

Among the representatives who traveled directly to the convention headquarters in Los Angeles were:

W. B. Simms from Vancouver; H. E. East, J. M. Bostrom and A. Taylor from San Francisco; M. J. Hay and E. D. K. Baldwin from Cleveland; A. R. Anderson from Portland; C. J. Bell from Denver and F. H. Smith from Salt Lake City.

A. L. Pratchett, general manager for Paramount in Central America, was present, as was the official from the Paramount home office, has been appointed head of the Paramount studio budget bureau.

Mr. Moros resigned as head of the Paramount studio music department a year ago to begin independent production. He has been with the studio for 13 years. Flying Deuces, a Laurel and Hardy picture, has been completed by the Moros-Stillman unit for RKO release.

Mr. George Nafta, film executive formerly in the Paramount home office, has been appointed head of the Paramount studio budget bureau.

He succeeds R. J. Woff who has been made assistant to T. Keith Glennon, studio manager.

ASCAP Briefs Due May 29

The American Society of Composers, Authors and Publishers and the state of Florida have until May 29th to file briefs in the case of the attack of the state's anti-ASCAP law. The case was tried last month, but decision has been reserved pending completion of the briefs.

Acquires Shirley Temple Subjects

Commonwealth Pictures Corporation has acquired the exclusive 16 mm. distribution rights to the following group of two reel comedies featuring Shirley Temple: "Dora's Dance," "Dance Garden," "Marching Money" and "Merryly Yours," all produced by Educational Pictures.

Pettijohn Leads Attack on Bill

(Continued from page 34)

pointed out that the MPPDA has not eight member companies but 29. He defined the 'block buster' practice as a violation of the antitrust laws.

"Blind selling," he explained, means simply buying in advance for future delivery which is a practice in practically all businesses. "But," he added, "we do not buy blindly. What he does buy with his eyes wide open is product of a producer of proven reputation in making quality films. The pictures are created by writers, directors, and actors who have proven their worth at the box office. He deals with a distributor of proved ability to deliver an even flow of product to his theater so that he may remain in business 365 days per year."

Statistics were cited by the Hays Office general counsel to show the House Committee the size of the industry and to explain how much of the money paid in to the local box office stayed in the community.

He declared that he spoke for producers and distributors who were opposed to the measure and that spokesmen for the great majority of theater owners, managers and directors and other workers in the industry would also appear to fight the measure.

Censorship Attempt Charged

The whole concept of "community freedom" urged by organizations backing the Neely bill was opposed by Mr. Pettijohn who called it "pseudocommunity censorship."

"The bill contains three enforceable sections," he continued. "Section 3 is price control. Section 4 is censorship. Section 5 provides criminal penalties." He then referred to the lack of knowledge of motion picture affairs on the part of those who framed the bill and its backers. "No one who drafted this measure had ever made a film or sold a film. Few, if any, have ever been inside a studio. Is it any wonder, then, that this measure contains so many loosely written and unrealistic provisions?" he asked.

"There is no moral question involved in this bill," Mr. Pettijohn continued.

In conclusion Mr. Pettijohn listed the effects which he said other witnesses would prove would result if the bill was passed.

The vice-chancellor has been found "if passed, will: result in financial disaster, chaos and confusion; bring about pressure censorship; increase distribution costs and raise admission prices; reduce employment in the industry; lower the quality of the films; reduce substantially the number produced each year; annihilate the Motion Picture Production Code."

"Will cause a decept and wholesome entertainment; require the investment of millions of dollars of new capital; bankrupt untold numbers of exhibitors; result in substantial losses to those who finance the pictures; close down of many of existing plants to save; which the studios are shut down; destroy present production methods; wreck the present distribution system and compel the industry to embark on an untired experiment over the protest of the overwhelming majority."

Other witnesses who were represented by Mr. Pettijohn and explained what, in their opinion, would happen if the bill passed. Industry witnesses scheduled to appear against the bill included: William O. Goodson, Warner Brothers; George J. Schaefer, RKO: Austin C. Kough, Paramount; William A. Hall, Columbia; Charles McLintock, United Artists; Walter Wanger; Col. Jason Joy, J. E. sawh, William Abel and Edward Arnold, the Screen Distributors Guild, and about 20 exhibitors, principally representatives of regional exhibitor associations.
Columbia brings you the first film drama depicting in all its stark reality the insidious uses of "Fifth Column" activity and of parachute troops playing their horror part in a dramatic love story against a great physical background!
IN THE CUTTING ROOM

Millionaires in Prison
(RKO Radio)
Justice a la Mode
This Howard Hessein production treats of five rich men who find themselves behind prison walls, at the mercy of the prison's most powerful inmate, enacted by Lee Tracy. In the story development a new fever serum is discovered by the young doctor, who is one of the five.

Based on the story by Martin Mooney, the screen play was written by Lynn Root and Frank Fenton, who last collaborated on "Little Orvie." Ray McCarey directed. The cast includes, in addition to Mr. Tracy, Linda Hayes, Virginia Vale, Truman Bradley, Raymond Walburn and Cliff Edwards.

Release date: July 12, 1940.

The Captain Is a Lady
(MGM)
Domestic Drama
A tale of an aged sea captain who is admitted to the old ladies' home his wife enters, and becomes the only man in the institution, "The Captain Is a Lady" has in its title role Charles Coburn, here teamed with Beulah Bondi for the third time.

Principals in the cast include Billie Burke, Cecil Cunningham, Helen Broderick, Helen Westley, Virginia Grey, and Dan Dailey, Jr., the last two providing romantic interest.

Robert Sinclair directed, as he did on "And One Was Beautiful," and Frederick Stephani produced.

Release date: June 21, 1940.

Frontier Crusader
(Sig Neufeld-Producers Releasing Corp.)
Western
One of the "Frontier Marshal" series, this stars Tim McCoy as a free lance agent of law and order, cleaning up a gang of robbers. With Mr. McCoy are Dorothy Short, Carl Hackett and Ted Adams.

Sigmund Neufeld produced and Peter Stewart directed the William Lively screen play from an original story by Arthur Durlam.

Release dates May 29, 1940.

Great Plane Robbery
(Formerly called "Keep Him Alive")
(Columbia)
Jack Holt
Larry Darmour produced this Jack Holt vehicle, with Mr. Holt supported by Stanley Fields, Vicki Lester and Noel Madison. Based on a story by Harold Greene, the screen play by Albert DeMond, who wrote "Passport to Alcatraz," deals with the efforts of an insurance detective to keep a gangster out of danger while his policy is still in effect.

Lewis D. Collins directed, his last assignment having likewise been on "Passport to Alcatraz."

Release date: To be determined.

SHORT PRODUCT
PLAYING BROADWAY
Week of May 18

CAPITOL
Spots Before Your Eyes............ MGM
Calling on Columbia............. MGM
Features: Waterloo Bridge........ MGM

CRITERION
Norway's Fate ................ Hoffberg
Features: Here's Looking at Harry. MGM

MUSIC HALL
March of Time, No. 9............. RKO Radio
The Riveter ...................... RKO Radio
Features: My Son, My Son.... United Artists

PARAMOUNT
Not So Dumb........................ Paramount
Stealin' Ain't Honest............. Paramount
Popular Science, No. 4........ Paramount
Features: Back Benny Rider
Again ................................ Paramount

RIALTO
A Plumber We Will Go............ Columbia
Rough House Fiesta............... Columbia
Features: Ski Patrol........... Universal

RIVOLI
Rome Symphony .................. United Artists
Features: If I Had My Way..... Universal

ROXY
Isles of the East................ 20th Cent.-Fox
Features: Lilian Russell on.... 20th Cent.-Fox

STRAND
Mechanix Illustrated, No. 4, Vitaphone
You Ought to Be in Pictures, Vitaphone
Cinderella's Feller.............. Vitaphone
Features: Torrid Zone........ First National-Warner Bros.

Pier 13
(Twentieth Century-Fox)
Cops and Robbers
Lloyd Nolan, Lynn Bari, Chick Chandler, Robert Lowery, and Joan Valerie appear in this tale of a detective who finally tracks down a thief and murderer.

Eugene Forde directed, as he did on "The Honeyymooner's Over," and Sol Wurtzel was executive producer.

Release date: To be determined.

West of Abilene
(Columbia)
Western
One in the Charles Starrett series of westerns, this also features Marjorie Cooley and the Sons of the Pioneers.

Paul Franklin wrote the original screen play, as he did on "Blazing Six Shooters," this one concerning a water company representative's attempt to dupe the company and the local settlers. Ralph Ceder directed.

Release date: To be determined.

Elma Maxwell's
Public Deb No. One
(Twentieth Century-Fox)
Satire on "Reds"
Elma Maxwell, known to that group particularized by the term of "cafe society," as a professional hostess and party-giver of no small talent, appears here in a role similar to her real life. "Blow Hard," directed by Gregory Ratoff, concerns a debatant heiress to a soap fortune, who comes to believe in Communism, to the detriment of the family business.

Her disillusionment and conversion to belief in democracy are finally attained. The young lady in the case is Brenda Joyce, the young man who converts her, George Murphy. The cast in the Gene Markey production includes also Mischa Auer, Charles Ruggles, Ralph Bellamy and Bert Zenich.

Release date: To be determined.

Phantom Raiders
(MGM)
Nick Carter
Second of the recently inaugurated "Nick Carter" series, starring Walter Pidgeon, this also keeps intact the producer-director team of Jacques Tourneur and Frederick Stephani, which handled the first of the pictures based on the adventure stories.

With Mr. Pidgeon are seen Florence Rice, John Carroll, Joseph Schildkraut, Nat Pendleton, Donald Meek and Stefni Dana. The story has its main character track down a gang operating a ship-wrecking ring in Panama.

Release date: June 4, 1940.

Carson City Kid
(Republic)
Western
Roy Rogers, third in the annual Herald-Fame poll of box office western stars, is here starred in a tale of westerner seeking vengeance on the man who killed his brother.

Seen with Mr. Rogers are George Hayes, Pauline Moore, Noah Beery, Jr., Bob Steele, Francis MacDonald and Hal Taliaferro. Joe Kane was associated producer and director of the original screen play by Robert M. Yost and Gerald Geraghty.

Release date: To be determined.

On the Spot
(Formerly called "Amateur Detective")
(Monogram)
Melodrama
Frankie Darro here appears as a young soda jerk who gets involved in and solves a series of murders. Support is lent by Mantan Moreland, John St. Polis, Robert Warwick, Mary Kornman, Maxine Leslie and Lillian Elliott.

Grant Withers was associate producer and Howard Breherton directed the screen play by Joseph West and Dorothy Reir, based on a story by Mr. West.

Release date: May 23, 1940.
PARAMOUNT, RKO, MGM, UNIVERSAL, UA CONVENE IN ANNUAL SESSIONS

Three Companies Continue Regional Convention as Two Others Open National Sessions Over Weekend

The 1940 sales convention season out of which come product promises and commitments as to quantity and quality for the new motion picture year, this week headed into its last quarter, United Artists holding a second and final regional, in Washington, Monday, Thursday and Friday, May 20, 21, and 22, and Paramount opening a single national three-day convention, in Los Angeles, Friday, May 24, running through Sunday, while RKO Radio opens its national conference in New York, Monday, to run through Thursday.

Product Announcements Made

United Artists' product announcement was published last week, following the first regional, in New York. Likewise Universal, after a meeting, in Atlantic City. The 1940-41 product announcement of Metro-Goldwyn-Mayer appears in this week's issue, Page 29, and Paramount's on page 35. Previously, sales conventions were held by Monogram and Twentieth Century-Fox, and their complete product announcements daily reported, in May.

Only three of the ten large companies have yet to meet and make product announcements: Republic, meeting sometime between next week and June 10, in New York, Chicago, Memphis and San Francisco; Columbia, June 4 to 7, in Chicago; June 11 to 14, Atlantic City, and June 18 to 21, in Los Angeles; and United Artists, last, June 10 to 13, at Pittsburgh and June 17 to 19, Chicago.

Herbert J. Yates, Republic board chairman, Wednesday, in Hollywood announced the 1940-41 season would see production of 26 features, 30 westerns and four serials, the largest program in company history. After conferring with M. J. Siegel, studio head, Mr. Yates said substantial increases would be made for all films.

"As a result, an increase in personnel to handle the production for the augmented program must be made," he declared. "The motive behind the program will be a pointing to western hemisphere markets. We feel an increase in sales will be the main factor in the coming year that will offset declines in revenue from foreign markets."

Westerns will be divided as follows: eight Gene Autry, including two high-budget films, eight Roy Rogers, eight Mesquiteers, and six Donald Barries.

Second Universal Regional Held in Chicago May 18-20

At the second regional meeting of Universal in Chicago, Monday, May 18-20, in the Drake Hotel, William A. Scully announced that the company now has over 10,000 accounts and Nate J. Blumberg, president, said there would be "an ever-increasing acquaintance between the studio and the sales personnel on all matters of production."

Mr. Blumberg presented a analysis of the company's accomplishments and marked each step towards success that was attributable to the sales department.

"On May 1st of this year, Mr. Scully said, 'you boys put Universal over the 10,000 account mark,'" he said. "We are not sure if the record was broken this week, but if not, we shall break it any time this month."" He also pointed out that the company's operations in the territory were "on the increase every day."

Among the producers' representatives who attended the convention were James A. Mulvey, vice-president and Eastern representative for Universal; Harry L. Greenthal, vice-president and Eastern representative for RKO; R. O. Wilson, president, and Charles J. Craddock, vice-president, for MGM; John R. Foster, vice-president, for Fox; John Haloran, vice-president, for Columbia; and Harold Buckley, vice-president, for First National.

OLD FILM "STUDIO" DWELLING IS SOLD

After an ownership of 35 years, the dwelling at 2 Gigante Terrace, Cliffside Park, N. J., has been sold by Bertha Mebl to Elizabeth Walko. On the brink of the Palisades the dwelling in the early days of the motion picture was the scene of many a flurry. Bertha Mebl, who is an old time resident of the locality, worked as an extra in some of the films.
MEETINGS AND PRODUCT

(Continued from preceding page)


Other personnel included:


In Hollywood Mr. Schaefer concluded the deal with Luna and Mr. Milano, based on an original story by Norman Krasna and starring Jean Arthur will be released by RKO Radio, to be produced by Frank Ross, is scheduled for September production as one of the features on RKO new season’s schedule. Lewis Milestone, now directing Ronald Colman in "South Sea Odyssey," will be "All This and Heaven Too" has been signed to direct two more major features for RKO in the coming season. Clem Beischlach has been appointed associate producer under Louis Brock’s supervision in the RKO short subjects department.

Leo McCarey, the producer and director of "Love Affair" and "My Favorite Wife" has terminated his connection with RKO.

Herbert Wilcox will make at least two pictures for Miss Anna Neagle in Hollywood for RKO during the coming season. Mr. Wilcox and Anna Neagle were in New York this week to attend the Radio City Music Hall’s opening of "Irène" and the RKO sales convention.


Ned E. Depinet Monday announced promotions in the staff of the Canadian District, headed by Leon Lamb, has decided to serve New York Friday, May 27th, to attend the convention. Perry Leiber, head of the studio publicity department, also is coming from the Coast to lend his assistance.

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At the Altec, in Chicago, there have been numerous changes in the management. Joseph McPherson, a salesman, succeeds Mr. Taylor, and Paul Cardell, booker, becomes a salesman, taking over Mr. McPherson’s territory. Robert Kadia has been engaged as booker at Winnipeg to fill the vacancy created by the promotion. Howard Ziegler succeeded the position of booker in Winnipeg to salesman in Toronto.

Republic To Hold Four Regional Meetings

James R. Grainger, president, has announced that Republic will hold four regional sales meetings, one in San Francisco, one in Memphis, Chicago and New York. The exact dates will be determined by Mr. Grainger within a few days. Herbert J. Yates, head of Consolidated Film Industries, also went to New York.

The regional meetings are expected to be held between May 27th and June 10th.

Robert Webb has been appointed casting director at the Republic studio.

Fairbanks, Jr.—Ben Hecht Form Producing Group

Douglas Fairbanks, Jr., and Ben Hecht have formed a producing team which will co-produce, write, direct and star in "Until I Die," an original story to be shot in color. The picture will be made on the Columbia lot for release by that company. "Until I Die" is described as a comedy romance. It was reported that a top female star to play opposite Fairbanks will be selected within a few days.

Warners to Release "Heaven" as One

S. Charles Einfield, vice-president in charge of advertising and publicity for Warner Brothers, has announced that "All This and Heaven Too" will be released as one film and not in parts as had been discussed. Rachel Fields, author of the book on which the picture is based, has been recalled to aid in the final cutting of the film. The film will run about two and a half hours in the one edition. If the film was released in two parts they would run about two hours each in their respective parts.

Warner Brothers will continue to spend more money than ever before on production, despite the reduction in the foreign market. Mr. Einfield considers the growing interest in the motion picture as a source of national interest which will find a market in this country.

Double features are definitely responsible for "some of the stagnation of the motion picture industry," according to Mr. Einfield, the motion picture-going public now more interested in news reels and shorts than in double features.

The world premiere of "The Life of Knute Rockne," according to tentative plans, will be held in South Bend where Notre Dame University is located, sometime between September 15th and October 15th.

Altec Deal Set

Altec has been contracted to handle sound service and projection room parts repair and replacements for theaters in the circuit owned by Lewen Pizor and Herman Coane, as well as for Mr. Pizor’s individual theaters. E. O. Wilschke negotiated for Altec.

Drawing Exchanges’ Plans

Pereira & Pereira, Chicago architects, are completing the plans for three new RKO exchanges—in Chicago, Boston and Buffalo. They also drew the plans for the company’s new Milwaukee exchange.

Canadian Pioneers Appoint Officers

The officers of the Canadian Picture Pioneers club, to serve until a general meeting is held in Toronto next August, have been named as follows: president, Clair Hague, Canadian Universal; vice-president, Oscar Hanson, Empire Films; secretary-treasurer, Ray Lewis; directors, L. M. Deveney, RKO Distributing Corporation of Canada; J. P. O’Loghlin, Twentieth Century-Fox; Sam Sternberg, B&F Theatres; Louis Rosenfeld and Herbert Allen, Columbia; E. H. Wells, Canadian Film Boards of Trade; H. M. Masters, United Artists; Charles Stephenson, Ben Conk, Fred Parral, A. J. Laurie, Sidney Taube and J. Smith. Jack Coln, vice-president of Columbia, has been named honorary president. The qualifications for membership in the club is 25 years’ active service.

Charles Powers Transferred

Charles Powers, Paramount salesman in Cincinnati, has been transferred to the Cleveland branch. He succeeds Max Greenwald, who enters the exhibition field, having taken over the Capitol, Lincoln, Rialto and Rivoli, at Elyria, Ohio, formerly operated by John Perkas. Robert Clark of the Pittsburgh exchange, son of Mr. R. "Duke" Clark, Paramount manager in Cleveland, succeeds Mr. Powers in Cincinnati.

Goodman Succeeds Harrison

Carl Goodman, son of Julian Goodman, head of the Goodman-Harrison exchange in Chicago, has been named to succeed Tippy Harrison, resigned. A testimonial dinner was given Mr. Harrison Thursday, May 9, at the Congress hotel. Jack Miller was toastmaster and Jack Kirsch, president of Illinois Allied, the principal speaker.

Set Warner Outing for June 19th

The annual outing of the Warner Club, New York, will be held June 19th. It is described as a "mystery cruise." In charge of arrangements are Ralph Budde, chairman; Nat Fellman, president of the Club; S. Schneider, Harry Mayer, Robert Salomons, Stuart Aarons, J. H. Birnbaum and Ann Martin.

Kilgore to Memphis

Robert Kilgore, who started with Loew’s as an usher in Memphis, will return to that city after an absence of 10 years as manager of the Palace. Loew’s will take over the operation of the theater late this month. Mr. Kilgore is now managing the Bedford in Brooklyn.

Beier Opens Exchange

Murray F. Beier has opened his own independent exchange in Philadelphia, to be known as Ace Film Exchange. He was formerly manager of the Preferred exchange in Philadelphia, which has merged with Fine Arts Pictures.

New Monogram Exchange Office

Monogram Film Exchange has opened its new office in Albany, N. Y., under branch manager Nate Sodikam, formerly working in Buffalo. Mitchell Fantes will continue in the capacity of office manager and booker.
Production Up

First job of Hollywood, war or no, is the meeting of release schedules, fulfillment of production pledges long given. This week saw two more pictures started than were completed. "N.T.G." level up from 46 to 48.

Vital statistics:

**COMPLETED**

**Columbia:**
- "Out West with the Peppers" (PARAMOUNT)
- "Northwest Mounted Police" (Universal: "The Boys from Syracuse"
- "A Night at Earl Carroll's"
- RKO-Radio: "Dr. Christian's Diet"

**STARTED**

**Columbia:**
- "Gribouille"
- "Military Academy" (Monogram: "The Bride Wore Crutches"
- "The Last Alarm"
- "Doomed Caravan" (WARNER BROTHERS: "River's End"

Columbia had five features shooting at weekend, in addition to the above named, MGM 7, Paramount 8, RKO-Radio 4, Hal Roach 1, 20th Century-Fox 3, Universal 4, Walter Wanger 4, and WARNER BROTHERS 6. Two short features were completed and 4 started during the period.

Meet Mr. Ostrow

Discovered: in Hollywood, a rare specimen of homo sapiens who produces pictures, some of which have been top box office successes, but who will not allow his name to be used in the credits, nor permit publicity about himself.

That ladies and gentlemen, is Mr. Lou Ostrow, who has given to you the "Hardy Family" series which elevated Mickey Rooney to Number One money making star of the Motion Picture Herald-Fame's poll of exhibitors.

Mr. Ostrow, who left MGM several months ago, is now embarked on a new enterprise—Vogue Pictures, Ltd., which will make four pictures for RKO release.

Attempting to interview Mr. Ostrow leads to more revelations than one. Your correspondent entered the Pathe lot bungalow, labelled Vogue Pictures, and asked a young man sitting at a typewriter in an anteroom: "Is Mr. Ostrow in?"

He waved an open door. Your correspondent went through.

"... Will you send that script over to me right away? Sure, address it to me. I read all stories myself— I haven't got any high priced reading department ... " a man behind the desk was saying into the telephone, as he waved the reporter to a chair.

After the telephone conversation, self-introduction established that this was Mr. Ostrow.

Mr. Ostrow's reticence concerning himself is no myth. For years, he has defined studio publicity departments in their request for his biography. Of the many pictures he has made, he received screen credit as producer only once, and that on a film which passed out of his control to a distributor.

"Why should I tell you anything about myself?" he demanded. "Would that bring people to the box office to see my pictures?"

About his productions for RKO? They will be on varied topics, with high budgets. The first will be based on "Life Ahner," comic strip by Al Capp distributed by United Features Syndicate to 435 newspapers with 22,000,000 readers. It might have a sequel if it goes over, he said.

Mr. Ostrow is not ready to announce anything else about the others.

About himself? Under persistent questioning, Mr. Ostrow said he started in the film business 20 years ago. Told that there were rumors that he started as a film cutter, he snorted.

"I was that, too. But I started sweeping and mopping floors. I was an assistant director, and about everything else," he declared.

What companies had he been with? He rattled off a string of names—Universal, Tiffany, Mascot, Majestic, Monogram, Republic. "I'm the only producer that's been with M-G-M three separate times," he said.

Why didn't he receive production credit on the "Hardy Family" series?

Mr. Ostrow reached into his desk, and pulled out a copy of an inter-office communication on MGM's stationery, the subject of which was: "RE: Producer credits on the "Hardy Family" pictures."

The memo read in part: "... The 'Hardy Family' pictures are produced by Lou Ostrow, attached to the J. J. Cohn unit. ... Mr. Ostrow has the rating of a producer. ... Mr. Ostrow will not permit his name to be used on the main title or on other credits as the producer because he believes that would be of absolutely no value at the boxoffice."

Then Mr. Ostrow put the memo back in his desk. "So what's the use? I've produced more pictures than anybody else in the industry, and if I wanted my name mentioned, I could have had it done before."

He turned to attend to other business at hand. "We'll be in production as soon as we get our script all set. Until then, we're not saying much about it. I don't want fancy frills around here, and we'll have a publicity man for the picture when we get set.

"Until then, we're not going to run up any costs. I believe in putting every cent I can into what goes on the screen, not wasting it on what goes on behind the screen." We're be shook hands. "Any time you're around this way, drop in and see the animals."

Fred Macmurray and Olivia de Havilland are set to star in "Honeymoon for Three" for WARNER BROTHERS.

MORRIS ANKRM will play a featured role in "Doomed Caravan" for Paramount.

Billie Burke has been signed to a new contract at Metro-Goldwyn-Mayer.

ROBERT UETHER received the assignment as art director on "Arise My Love" for Paramount.

HERMAN MANKIEWICZ is working on the screen play of "Comrade X" for Metro-Goldwyn-Mayer.

MARGARET RAMBEAU is to play the star role in WARNER BROTHERS' "Tugboat Annie Sails Again."

REGINALD OWEN received a new Metro-Goldwyn-Mayer contract.

FRANK CRAYTON, FAY BAINER and BILLULAH BOSTD have left for personal appearances in the cast in connection with "Our Town."

MARGARET PATCHETT has been assigned to work on the screen play of "The Adventures of Pierre" for Metro-Goldwyn-Mayer.

JAMES STEWART and ROSALIND RUSSELL are to be starred in WARNER BROTHERS' "No Time for Comedy."

EDWARD CHODOROV is working on the screen play of "The World We Make" for Metro-Goldwyn-Mayer.

MARGARET TALICHET will head the cast of RKO Radio's "The Stranger on the Third Floor."

PAUL WHITEMAN has been signed by Metro-Goldwyn-Mayer to appear with Mickey Rooney and JUDY GARLAND in "Strike Up the Band."

LEWIS MILESTONE has been signed to direct two more films for RKO Radio.

JEFFREY LYNCH and BRENDA MARSHALL are to head the cast in WARNER BROTHERS' "The Embezzler."

Sonia LEWIS is working on the screen play of "Ziegfeld Girl" for Metro-Goldwyn-Mayer.
Women in War

(Republic)

World War II Melodrama

Offering Elsie Janis, World War I personality, as spearhead of an exploitation assault in behalf of this melodrama of World War II, Republic herewith supplies showmen with a market commodity cut and shaped to the news interests of the day. The picture opens in late '29 in London and runs over into now, including in its content such incidents as the Channel bombing of a boatload of British nurses, an air attack upon a French town near the frontier and the razing of a village by barrage fire. In these episodes the film achieves the immediacy of a newsreel.

Wendell Corey and Patrick Knowles play out a romantic theme developed by F. Hugh Herbert and Doris Anderson, screen playwrights, with marital influence from Mr. Direction by John H. Auer is for melodramatic realism throughout. Production is by Sol C. Siegel.

Miss Barrie plays a British girl charged with murder whose lawyer's plea that she has enlisted as a nurse aids in bringing about an acquittal. The screenwriter serves responsibly, resists discipline, becomes hated by her nurse associates, but comes around to a service viewpoint under the hard hand of a matron. Mr. Auer, who, as she does not learn until the end, is her mother.

Previewed at studio.—William R. Weaver, Fox.


CAST

Elsie Janis....Elsie Janis

Pamela...Dorothy Gish

Doris...Patricia Knowles

Arthur...Bartley Gilbert

John...Paul Darrow

Casey...Charles Ogle

Heraclitus...Laurence Grant

King's Counsel...Leslie Matthews

Sandy is a Lady

(Universal)

Comedy

Baby Sandy's third picture presents the infant again as smiling through hazardous situations and emerging not only whole but instrumentally in furthering the fortunes of her parents and the several other adults concerned in the story. A showman is supplied in this instance with something not only new but, with the baby star's previous productions, Billy Gilbert, Mischa Auer, Eugene Pallette, Eddie Kennedy and Fritz Feld appearing as principal in comedy roles. Nan Grey and Tom Brown portray the baby's parents.

Early in the picture Sandy is shown toddling into a street full of traffic and making her way across it unharmed while brakes screech and strong men shudder. Later on the baby is lifted to the 16th floor ledge of a skyscraper and meanders from girder to girder pursued by would-be rescuers while fire department ladies wait with stretched net below. These and episodes in kind occur during the day the lost baby, whose parents do not know she is gone, roams a large city and participates in the affairs of many persons.

Produced by Burt Kelly, the film was directed by Charles S. Wilson.

Previewed at the Hillstreet theatre, Los An- geles, where a predominantly cast—customer audience laughed heartily at the adult comedians, broke into shrieks, squeals, screams of laughter when the baby appeared to be in danger of plunging to his death from the roof of a skyscraper. Photographed by Milton Krasner. Edited by Philip Cahn. P. C. A. Certificate No. 622. Release date, June 14, 1940. Running time, when seen in Los Angeles, 64 minutes. General audience classification.

CAST

Baby Sandy....Baby Sandy

The Little Tornadoes....Butch and Buddy

P. J. Burnett....Mary Phillips

Nan Grey....Nan Grey

Violette...Felice Lobo Smith

Mischa Auer...Mischa Auer

Billy Benny....Billie Gilbert

Eddie Kennedy....Eddie Kennedy

Hank...Hank

Edna...Anne Gwynne

Phil Jarvis....Richard Lane

Sergeant...Charles Wilson

Mein Kampf, My Crimes

(Associated British)

Life and Career of German Chancellor

Audiences in wartime Britain are by now accustomed to this brand of film, an impassioned statement of the case against Hitler. Foreign audiences which may not have come to conclusions previously the same as the British people will not necessarily take a like view of its entertainment merits. This one made at Welwyn, Britain, is different from many predecessors in that it should make a note, not only focusing on the life and career of the Ger- man Chancellor, but treating in dramatized form of the personal effects of his regime on the German people. Much library material has been used to link the dramatized episodes.

Hitler's career is traced from his birth to the rape of Norway, the newsreel Nazi linking at times with his studio equivalent. The Reichstag Fire, the Roth murder, the slaughter of Jews, the pogroms and persecutions, military parades and protective ex- peditions, are all included. Episodes imaginary but accredited are recreated, and the role of the Gestapo and the destructive force of Nazism

(Continued on page 46)

Edison the Man

(MGM)

Biography

M-G-M herewith presents a further account of the life of Thomas Alva Edison, with Spencer Tracy as "Edison the Man." It depicts the famed inventor between the ages of 22 and 35, except for brief moments at the beginning and the end of the picture which show him at 82 being honored on the 50th anniversary of the invention of the incandescent lamp. The story opens with the inventor being interviewed by two members of the press, a character actor, and a newsreel flashlight reveals Edison as he arrives in New York at 22, determined to become famous.

Following the life story of the inventor himself, Charley Chaplin, in his introductions, wise with time, speed the tempo, the picture takes the youth through his first big invention, the Universal Printer type of stock ticker, for which he received $40,000 from Western Union; through other devices which he created to save his Menlo Park laboratory from attachment.

Supporting him were Rita Johnson, as "Mrs. Edison;" Lynn Overman, as "a tramp brass pounder" who supplies comedy relief; Charles Coburn, as a gas company manate, Felix Bressart as one of Edison's assistants, and a host of capa- ble actors.

Care to preserve authenticity, yet imbue the picture with moving, compelling narrative flow, was exercised.

Previewed at the Granum's Chinese theatre, Hollywood. The press, studio and paying audien- ce approved the picture, were thrilled at its wares as matched by Tracy and the other actors.—V. K.


CAST

Thomas A. Edison....Spencer Tracy

Mary Stillwell....Rita Johnson

Edward Johnson....Lynn Overman

General Powell....Mae Clarke

Mr. Taggart....Gene Lockhart

Ben Els....Henry Travers

Michael Simon....Felix Bressart

Aston....Peter Godfrey

Anderson....Ralph Forbes

Edwin Hall....Byron Foulger

Charlie Parson....Artie Aylesworth

Bigelow....Arthur Ayler

Frank Sturges....Addison Richards

Mr. Johnson....Albert Michael

Sheriff....Paul Hurst

Texasman....George Leiter

John Schofield....Jay Ward

Nancy Grey....Ann Gillis
AMERICAN WEEKLY... WITH ITS 7,000,000 CIRCULATION... COVERING THE ENTIRE COUNTRY FROM 21 KEY CITIES... Sells Your Engagement Thru This Full Page Color AD!

IT'S GOING TO BE A BLESSED EVENT!!

HE was she, and SHE was he... The Stork was amazed to find,

Now, where to leave the bundle of Joy... Is driving him out of his mind!

PHIL MANNING—A One Man Symphony in Stomach Ulcers and Boiling Blood Pressure!

BANNISTER—Took Dictation At the Office in the Daytime, But Told The boys Off at night!

MARIAN MANNING—Who Roused the Boss After Hours

JOEL CLAIRE—Inventor of the “No-Fault” No-Breeze Underwear

ALLAN FROMM—Who Made The World “Sneer and Song” Resemble Conscience

“I can’t understand it— Cried the Stork with a shout—
This amazing young couple Did a complete TURNABOUT.
They argued and fussed, And were bored with their life,
Until they changed places As husband and wife.
Now SHE goes to the office, HE breakfasts in bed,
And who’s to get Baby? Makes my face red!”

Hal Roach presents THORNE (Topper) SMITH’S MOST HILARIOUS NOVEL

"TURNABOUT"

Adolphe MENJOU * Carole LANDIS * John HUBBARD

William GARGAN • Verree TEASDALE • Mary ASTOR • Donald MEEK • Franklin PANGBORN • Joyce COMPTON

* Directed by Hal ROACH *

Released thru United Artists
in the German family. There is a final passage of the matriarch's lament over her two straying children, the sons of "Land of Hope and Glory" but the film has something more than local jingoism.

The picture, Lanza's first wartime night time street show featured in March, 1941, was directed by Richard Thorpe, and is produced by the Castoll production company. It is distributed by the Universal Pictures Corporation.

AUBREY FLANAGAN


Riders of Pasco Basin

(Universal)

Western

The action in the latest of the Johnny Mack Brown series is predicated on a dispute between the ranchers in the Pasco Basin over an irrigation project, held by Brown to be a propagation enterprise for the financial benefit of a gang of outlaws. Some of the most influential of the ranchers believe in the project and construct the dike while the wrath of both the ranchers and the promoters but with the help of vigilantes rid the Pasco Basin of the outlaws after first exposing the project.

Fuzzy Knight, who takes care of the comedy, as Bob Baker does the singing for the series, are both very much in evidence here. The girl is Frances Robinson. The heavy element is represented by Arthur Loft. The film was directed by Ray Taylor from an original story and adapted by B. P. Klages.

The action is interspersed throughout the picture and follows the western formula in building up to a swiftly moving climax. There is a lot of shooting, riding and fist fighting and that should meet the favor of the western fan.

Reviewed at the Central theatre, New York. A small afternoon audience viewed the film with interest—Paul C. Money, Jr.


CAST

Lee Jannsen, Johnny Mack Brown
Bruce Moore, Fuzzy Knight
Luther Jean Martin, Matt Kirby
Lois Marr, Arthur Loft
Lara Jones, Frank Gau
William Evans, James Guilfoyle

Abuna Messias

(Rec. F. X. Borrono, S.S.P. - R. Bruce Hutchinson)

Italian Missionary Film

Dialogued in the Italian language and concerned chiefly with the missionary efforts of two Capuchins from that country to evangelize Ethiopia around the turn of the century, this foreign importation should find principal popularity from movie audiences conversant with the original language of the production. The English language dubbing of the picture is fairly broad, but not so much in keeping with the church circles professing the same religious faith as portrayed by the missionaries.

The Capuchins begin their labors under the auspices of the religious order of the Society of Saint Paul and carries a professional finish, especially in the matter of photography and mob scenes. The religious elements are kept to a minimum and the manufacture of crude footage has remained at a minimum. Although location scenes were shot in Ethiopia, action for the most part takes place in Italy, where the Semite became a crusade of political contention. No "ism" ideology is mentioned and the motif is religious rather than political.

"Cardinal Pilotto" or "Abuna Messias" begins his missionary work in Ethiopia and through such acts of kindness as the ransoming of the slave "Morka" and the medical care of a village stricken with smallpox plague, the cleric wins the affection and admiration of the natives. However, through political and religious intrigue chiefly from a disgruntled native princess and the head of the schismatic Coptic church, the life of the missionary is beset with many unexpected turns, but the priest's chief supporter is defeated. Before leaving the scene of his mission activity, "Abuna Messias" dictates a letter of the religious help to "Brotier Leo" and ordains the former slave, "Morka" to the priesthood in order to carry on the apostolic work. This closing sequence is particularly effective in religious and emotional tones.

Seen at a private showing in New York City, the picture is in the field of crime melodrama. An imposing list of names, including Lloyd Nolan, as the criminal lawyer, Barton MacLane, Elia Lozsa, John McIntire and Astrid Allwyn, offer exploitation possibilities.

Based on an original screen play by Karl Brown the picture is similar in many respects to recent productions of "Republic" and "New York" which starred Edmund Lowe also as a criminal lawyer.

"Marty Burns" (Nolan), in an effort to avenge the death of his father, a petty thief killed by the police, enters the field of criminal law and through legal loopholes is able to conduct an illegitimate business without interference from the police. His friend "Bill" (Middletown) is approached by the Federal Bureau of Investigation to reveal "Matty's" true business. "Bill" accepts the job only to prove that his friend is innocent. When the racketeers find out "Bill's" real reason for joining the gang "Matty" saves his life and opposes the operations of the gang to the B. I. F.

Reviewed in the Republic projection rooms in New York.—George Pierce.


CAST

Matty Burns, Lloyd Nolan
Plonki, Barrett Hopper
Clayburn, June
Daisy, Lola Lane
Rose, Mayo Methot
Tolla, Frank SIltew
Dr. Bower, Ray Milberry
Virginia, Astrid Allwyn
Baby, Howard Hickman
Judge, Grant Withers
Mrs. Whitsaker, Lena Roberts
Chas Brown, Charles B. Blake
Adison Richards, Babette
Pinky, Dwight Fries

Stealin' Ain't Honest

(Paramount)

Popeye the Sailor

MOTION PICTURE HERALD

May 22, 1940

A Gander at Mother Goose (Vitaphone)

Debunking Merrie Melody

Excepting the little ones who are supposed to take their nursery rhyme lore seriously, the story of the latest "Merrie Melody" has its occasion for grand fun in this debunking exhibition of some of the famous portraits from Mother Goose fame. In an animated array of gags and screwball situations, "Mistress Mary," "Jack and Jill," "Little Miss Muffet" and "The Old Lady in the Shoe" are taken over for some unexpected spoofs. This kind of action are in keeping with the stream-lined treatment—Running time, seven minutes.

Mr. Duck Steps Out

(Disney-RKO)

Donald the Jitterbug

Donald and Duck are a crew of a tugboat in this fast-moving Walt Disney color cartoon. Mickey, the captain, hears an SOS over the radio and calls Donald and Goofy into action. With Donald and Goofy trying to get steaming when they've got their own particular manner, the situation is hilariously comical. Once under way, the tugboat goes its own way completely out of the control of 3-Mickey. And then the boiler blows the boat to bits. Landing in the water, the crew hear a radio announcer saying "this concludes the Happy Hour Kiddie Program." Running time, seven minutes.

Tugboat Mickey

(Disney-RKO)

Mickey, Donald and Goofy

Mickey Mouse, Donald Duck and Goofy are a crew of a tugboat in this fast-moving Walt Disney color cartoon. Mickey, the captain, hears an SOS over the radio and calls Donald and Goofy into action. With Donald and Goofy trying to get steaming when they've got their own particular manner, the situation is hilariously comical. Once under way, the tugboat goes its own way completely out of the control of 3-Mickey. And then the boiler blows the boat to bits. Landing in the water, the crew hear a radio announcer saying "this concludes the Happy Hour Kiddie Program." Running time, seven minutes.

Billposters

(Disney-RKO)

Donald and Goofy

Donald, Goofy and a goat are the Walt Disney characters in this one which is billed on the front having a Dutch windmill. Donald and Goofy are billposters pasting up bills in which a soup can is prominently displayed. Along comes a goat to eat the "can" and consequently the bills, much to Donald's indignation. Donald starts punitive measures against the goat, but when last seen both Donald and Goofy were hanging from the blades of the windmill as the goat butted them to keep the windmill in operation. Running time, eight minutes.

Donald's Dog Laundry

(Disney-RKO)

Donald and Pluto

The can'tankerous Lamedrhostral, Donald Duck, turns inventor to further harass good old Pluto. Along comes a mouse, shoves off to offer the the searchers some moments of confusion and the audience some sequences of comedy.—Running time, seven minutes.
WALTER WANGER

is proud to announce to exhibitors everywhere a policy of
outstanding attractions exclusively, and that associated
with him in the first two productions will
be 1940's foremost directors

JOHN FORD
director of the prize-winning "Stagecoach" and
"The Grapes of Wrath" who will direct Eugene O'Neill's
THE LONG VOYAGE HOME
for the Argosy Corporation

ALFRED HITCHCOCK
director of "Rebecca" who now has in production
FOREIGN CORRESPONDENT

RELEASED THRU
UNITED ARTISTS
Educational Films
May Be Reorganized

Edmund V. Halley, who is seeking to
foreclose a lien on 20,000 shares of stock of
Educational Film Corp. of America, may
attempt to reorganize that company. Mr.
Halley's attorney told Referee John E. Joyce
Monday at a hearing of Educational Pic-
tures, Inc.

This statement preceded the issuance of a
30-day injunction by Referee Joyce which
restrained Mr. Halley from foreclosing on the
stock pending the filing of a suit by James A. Davidson, trustee of Educational Pictures, to cancel a lien.

Meanwhile Memories, Inc., has asked
Referee Joyce to set aside a contract under
which Educational Films Corp. of America
had agreed to sell 30,000 short subjects on
the grounds that Educational had not lived up to its agreement. Another hearing
on the application will be held June 4.

Cooper in Toronto Post

The Fire Prevention Association, To-
ronto, Canada, has elected Colonel John A.
Cooper, vice-president for the next year
because of his work in supervising film
exchanges in Canada through the Film
Boards of Trade, which have a fire marshal
for each of the six distributing centers in
Canada. A summary of inspections is sent
each month to the Motion Picture Pro-
ducers and Distributors in New York.

Orr Elected

William Anderson Orr, assistant to J.
Robert Rubin, vice-president and general
counsel for Metro-Goldwyn-Mayer, has been
elected president of the Society of the Si-
lurians, an organization composed of vet-
eran New York City newspaper men. Mr.
Orr began his newspaper career in New
York City in 1908. In 1914 he was ap-
pointed city editor of the New York Trib-
une. In 1915 Charles S. Whitman, then
Governor of New York, selected Mr. Orr
as secretary.

Plan Road Shows

Seven plays are to be produced by the
Monsanto Stock Company for presentation
in at least 14 cities outside of Minneapolis
and St. Paul, Henry Adrian, manager of
the company, said last week. The plan calls
for the presentation of the shows at Dubu,-
, Albert Lea, Austin, Brainard, Fairbault,
Hibbing, Mankato, Rochester, St. Cloud,
Virginia, Winona, Fergus Falls and Red
Wing.

Adler Promoted

Al Adler, head booker for the Metro-
Goldwyn-Mayer exchange in Kansas City,
has been appointed a district salesman. Walt
Lambader, booker, succeeds Mr. Adler, and
Leon Abrams, head shipper, joins the book-
ing staff.

Astor Managers Appointed

Astor Pictures Corporation has named
Mike Godshaw manager of its Chicago off-
ce and C. B. Koehler manager in Milwau-
kee. The Chicago branch has been shifted
to 1235 South Wabash avenue.

Giles Joins RKO

Robert Giles has been named head ship-
ner at the RKO exchange in Kansas City,
succeeding the late Hugh Asmus.
EVER know that the 72-year-old, London-born, bearded, celebrated George Arliss is an author? Just published, via Little Brown Co., Boston, "My Ten Years in the Studios," $3.50 the copy. The English actor's memoirs of his ten years of motion picture acting in Hollywood and London, follow his story, "Up the Years from Bloomsbury," of 13 years ago. That one, they say, is still selling.

Mr. Arliss hasn't done any picture work since his "Dr. Syn," of three years ago, for Gaumont-British, in England. He's over there at home now. Under London's ballad, he still sports all the heavy-gold, across-the-shoulder, anchor-weight chainmire and other heavy-gold ornaments of which he is so fond so long ago.

In his new book, Mr. Arliss' pen scratches right from scratch, from the Arliss of 54 years ago, who at a smiling 18, and at the salary of six shillings a week, went to the stage of the Elephant and Castle Theatre on the Surrey side of London. He got to Hollywood 42 years later, in 1926, at 60, and shortly thereafter U. S. screens got "Disraeli," following all for Warners, with "The Green Goddess," "Old English," "The House of Rothschild," "Voltaire," and "Cardinal Richelieu." His first scratch on the new-book manuscript, doting on his early experiences at the Elephant and Castle theatre, describes, with full aroma, the gallery patrons who consumed large quantities of hot dried fish between the acts.

Arliss' book is freely wondered at the capricious changes of titles of plays and pictures made by his producers. He did "Disraeli" on both stage and screen. When he first appeared, there was talk of changing the name to something more box-office. Mr. Arliss, jokingly, suggested it be called "Wild Nights With Queen Victoria." Arliss withdrew the suggestion when he found there was some danger of its being accepted.

In his book Mr. Arliss describes his setting off from Hollywood to London, particularly of the scene in the office of the London solicitor who drew up 25 pages of clauses for the protection of a concerned agent against the dangers that might beset an Englishman about to venture forth among the brigands in the wilds of California.

He answers a question we have always wanted answered: Why is the London Gaumont British Studio called Shepherd's Bush? 'Because there is no bus to be found anywhere in the vicinity or any evidence of a shepherd ever having been there.'

Here's one for the book:

For a heart attack allegedly incurred when he became angered at an advertising film shown in the Alexander Theatre, at Glen-

dale, Cal., and espoused by the National Asso-
ciation of Manufacturers, John E. Miller, a private investigator, has filed a $10,000 damage suit against Fox West Coast Thea-
tres, the Alexander theatre, Audio Studios, Modern Talking Picture Co., Standard Tal-
cing Picture Company and the association.

Miller declared he was 'lured to the theatre by the promise of entertainment,' and had to sit through an advertising short, "Young Town," which he declared "presented an anti-
social theme denouncing unionism in favor of big money interests." He declared his Los Angeles superior court action that he was not a union member nor an employer of labor.

The Richmond, Virginia, telephone rang in the Colonial Theater office of Frank O'Brien, Wilmer and Vincent city manager, and was answered by Muriel Stevenson, Mr. O'Brien's secretary. She wanted to know if "Rebecca" was there. Not thinking about the picture, which was playing at the National, she said that it was, but she was busy cleaning up the lobby. THAT Rebecca is one of the colored theater maids.

No non-optimist is Jerry Gordon, of the Wythe theatre, in Newport News, Virginia. Roiled of several hundred dollars from the theatre safe, he plastered the town with one-sheets, plastered the last-and-first columns of the neighborhood newspapers with a notice: TO THE BURLGAR who robbed the Wythe theatre safe—keep the money but please return the group picture of Eddie Albert, Rosamary Lane, Wayne Morris, Ronald Reagan, Jane Wyman and Ruth Terry in 'An Angel from Texas'—we need it because the picture is playing now!'

What with "blitzkrieg" and such separating one part from another, one expects to read about almost anything these days. But nothing like the trade paper headline of the other day: RELEASE OF HEAVEN IN 2 PARTS OPPOSED.

Reading on one found that the fanciful headline writer was referring to Warner Brothers' motion picture, "All This and Heaven, Too," and that the company was giving consideration to its release in two parts, to split up length.

At about the same hour, Warners' New York publicity department telephoned to ask that, however, "All This and Heaven, Too" be identified by its full initials: "AFAHT." Sorta "GWTV" 'Gone with the Winds'.

EXHIBITORS, ATTENTION!

Robert Wygant, of the Heights theatre, down in Houston, Texas, believes he has found in his community the world's most honest movie patron. The person, unknown to him, wrote anonymously as follows:

MANAGER,

Heights Theatre,

Houston.

DEAR SIR: I feel I owe this to your Theatre. My children are over 12 years of age, and I understand they have been going to your show and not paying for full tickets. This $2 bill should make up for it. Thanks.

A FRIEND.

Wotta friend.

No respecter of conditions is Bob Huffman, city manager of the J. H. Cooper-Pantages theatres in Lincoln, Nebraska. Mr. Huffman, looking around for a short subject to run with Jack Bowers' "Back Benny Rides Again," finally picked a Metro "Crime Does Not Pay" short entitled "Pond Foolish."

It, appropriately or otherwise, is about the events which befell those who try to outwit the U. S. customs officers. "Back Benny had quite a session with the customs men some time ago. Cost him quite a penny."

Heddy-Blues-Fuse Department

They showed the unexpurgated version of Hedy Lamarr's (M. H.) "Ecstasy," the other night, to Dartmouth (Hanover, N. H.) college students in the audio-visual department's 1940 film series, and that revealing bit after the "Ecstasy" screening, directing the students to "please check your reactions and leave them with the ushers."

Neatest trick of the Dartmouth week were the "reaction" blanks passed out by the ushers after the "Ecstasy," screening, directing the students to "please check your reactions and leave them with the ushers."

Item in MOTION PICTURE DAILY: SUES ON "STROGROFF"

Los Angeles—The local Superior Court has been asked to determine whether the Irish Free State, Australia and Canada are part of the United Kingdom, by Joseph N. Ermoloff, producer, who made "Michael Strogoff" in Europe, and sold it to RKO. The remora contract, he claims, gave RKO the American and "United Kingdom rights."

The answer may be forthcoming any day.

We asked Bell and Howell's main office in Chicago, the other day, for a list of the "exclusive" 100 persons, of international import, who received a copy of the special, deluxe 16mm prints B & H made of the visit of Britain's King George and Queen Elizabeth to the U. S. A, one year ago. The three reels comprising this "strictly limited" Bell and Howell release is said to contain all the footage taken by ten ace cameramen at all stages of "the triumphant, history-making journey of England's monarchs," as Bell and Howell described it.

"In keeping with the limited, exclusive nature of this film offering and its royal subjects, the films are mounted on three beautifully gilted reels contained in similarly gilted cases," explained B & H, adding: "These, in turn, are housed in a beautiful library container worthy of a place on the bookshelves (they're not bookshelves, they're film racks)."

Anyway, Bell and Howell refuses to release the list of the 100 of international import who received copies. They say that "the great majority of them have indicated that such a procedure would not be sanctioned by them."

May they be waiting to see on whose side the war ends.

Some idea of the extent to which the editors of newspapers and magazines are subjected to censorship in World War II can be gleaned from the latest United Press dispatch of how careful the censors are getting about revealing secrets. A United Press dispatch received in New York from Paris said:

PARIS, May 20—End item.
Capra to Head Directors' Guild For Third Term

Frank Capra this week was reelected president of the Screen Directors Guild for a third term. Ernst Lubitsch and George Marshall were elected vice-presidents, Garson Kanin, secretary, and Phil Rosen, recording secretary. Capra's bid was opposed by John Ford, nominated by the board of directors, which includes the officers, were Frank Borzage, John Cromwell, Victor Fleming, Tay Garnett, Henry Hathaway, William A. Seiter, George Stevens, Frank Strayer, Norman Taurog, King Vidor and William Wyler.

AFL Makes Demands

Demands for a closed shop and minimum wages for Central Casting Company workers have been presented to producers by the American Federation of Office Employees, Local 20,798. The union is chartered directly by the American Federation of Labor and marks the first move by the Federation for office workers in the film industry.

IATSE Enjoined on Coast

The International Alliance of Theatrical Stage Employees is under a temporary injunction against the picketing of the Admiral theatre in Los Angeles by Boulevard home operated by the Southern California Theatres Corporation. The company has sued the IATSE for $2,900 damages for illegal picketing. The house has a contract for projectionists with the United Radio and Electrical Union of America, Local 1,418, an affiliate of the Congress for Industrial Organization. The temporary injunction is returnable Friday. The Alliance picketed the theatre in protest against the CIO contract.

Air Scranton Dispute

Rival CIO and AFL operators unions in Scranton, Pa., this week aired their dispute before a Labor Relations Board examiner at the Scranton city hall with the Bull's Head theatre, Scranton, under the CIO, and the Theatre, Taylor, Pa., in the controversies.

During the hearing, counsel for Robert A. Lesiaus, owner of the Bull's Head, said that the Bull's Head and the Thomas refused to renew contract with the AFL union, Local 329, with the latter complaining that the CIO union, Local 397, to which theatre owners Harald Lesiaus, son of the owner, who operates the projection machine at the theatre, claimed the AFL group, refused to issue him a card, saying it could not accept a theatre owner as a member of the union.

TMAT Suit Filed

A suit for the appointment of a receiver for the Motion Picture Division of the Theatrical Mechanical and Treasurers' Union, Local 18,082, and for an accounting and injunction against Joseph Silverman and Charles P. Carroll, union officials, was filed Monday in New York supreme court by Max G. Felder and Ben Braudie, members of the union.

Union Is Certified

The National Labor Relations Board has announced that the American Federation of Office Employees as the sole collective bargaining agency selected by a majority of the employees of Warner Brothers warehouse in New York. The certification was based on an election held April 26th, resulting in an eight to four vote in favor of the union. Involving about 300 workers, Warner Brothers Circuit Management Corporation, Producers Settlement Corporation, Circuit Settlement Corporation, Globe Export Corporation and Viagraph.

Variety Clubs To Allocate $400,000 in Charity Funds

Allocation of $400,000 in charity funds will be made by the Hollywood branch of Variety Clubs of America. Last year the clubs raised $50,000 more than it pledged for charitable purposes. Although not scheduled to be formally announced until early in June, a new tent in Oklahoma City has already begun plans to build a hospital wing for children, to cost $25,000.

Variety is to become an international organization as a group of showmen from Sydney, Australia, are assigned a tent. Plans had been contemplated for expansion into Europe and Canada. The Indiana University medical center (school of medicine and hospitals) in Indianapolis.

A new policy of more activities and more members was launched by the Kansas City Variety Club this week by the group's first of a new series of Monday luncheons, to which, successively, employees of various film row companies are invited. With Jay Means, chief Barker, in the chair, the luncheons got under way Monday with over 30 employees from Advertising Accessories, Inc. and National Screen Service as guests.

The Baltimore Variety Club, of which J. Louis Rome, is chief Barker, will hold its third annual golf tournament June 21st at the Wood home Country Club in Baltimore.

Form Prismacolor Company

Prismacolor Company has been formed in Chicago by R. J. Ansichka, president and treasurer, and R. M. Rosenthal, vice-president, and J. J. Vowell, secretary, to distribute cameras and projectors. Mr. Rosenthal is a nephew of the late Julius Rosenwald, F. P. Case is chief engineer. The company has been experimenting with the production of color films from black and white films for seven years and has solved the problem, according to Stuart D. Clayton, assistant to Mr. Ansichka.

Irving Franklin Opening Exchange

Irving Franklin, who formerly handled Ambiko pictures in Chicago, will open an exchange in Chicago and distribute Russian, Finnish and Jewish pictures under the name Continental Pictures.

Arthur Leaves Paramount

George Arthur, for the last four years a Paramount producer, has resigned, effective about May 1st when his two productions, "A Date with Destiny" and "I Want a Divorce," will be completed.

Assign "Nazi" Roles

Joan Bennett and Richard Greene have been assigned the leading roles in the Twentieth Century-Fox film, "I Married a Nazi," on a London stage, with George Sanders featured. Irving Pichel will direct.

Schwall Joins Camera Supply

Ben Schwall, former producer and director of short subjects for Columbia, has joined Motion Picture Camera Supply, becoming vice-president and general manager.

Theatre Building Booms in Mexico; Labor Demanding

by JAMES LOCKHART

in Mexico City

Though Mexico's economic condition tends to become worse and there is much uncertainty about the future of business and money, this being a double-header presidential year, in Mexico as well as in the United States (the Mexican President closely watches Washington in nearly everything it does), and there is a war on, building theatres is becoming more and more one of the leading activities of the country. Investors are more than ever convinced that cinemas are the best place for their money.

There has been a spurt in this construction of late, particularly in Mexico City, largely as a result of the new uncertainty over whether or not Mexico can able to hold the peso at its present six against the dollar rate.

All this has resulted in pushing the building in Mexico City of four theatres, 4,000 to 5,500-seaters. These houses have a combined cost of some $600,000. They are to open from the early Fall to the end of 1940. Investors have approved plans for putting up 10 others theatres in and about the Mexican capital which are to have a total cost of about $1,000,000.

William Oscar Jenkins, the wealthy American who with some seasoned Mexican exhibitors recently built a circuit of cinemas in the provinces, is prominent in plans for the new theatres. He is to build two of them.

Construction of a 3,000-seat house is to be a feature of Mexico's biggest model home colony, under way here by the Federal Government and the Mexican Civil Servants Union at a cost of $3,333,000.

Wage Demands

An example of wage problems that confront exhibitors in Mexico are the following daily wages demanded by employees of the Cine Eslava, leading film house of Vera Cruz, who closed the house by a strike for three days:

Two projectionists, each $5 for week days and $20 each for Sundays; theatre treasurer, $1.00 and $6.66 for Sunday service; two porters, each $2.33, Sundays, $9.33 each; two charwomen, $2 each, $8 each for Sunday, and a new employee, guardian of order to perform functions usually in charge of policemen stationed in theatres, 85 cents weekdays and $3.33 Sundays.

These wages are demanded by exhibitors who point out that the average daily wage in Mexico is only about 60 cents. The exhibitors have appealed to the state and Federal labor authorities for relief.

Critie Is Barred

Annoyance by Mexican film men at rejections by Bohr, Argentine picture-stage-radio producer, actor and writer, made about the Mexican picture industry in a local magazine article, has developed into a boycott against him in Mexico. He is banned from all pictures until he work in the country. He criticized the Mexican picture industry and its personnel.
FOX EARN $353,376 IN QUARTER, PARAMOUNT DEBT CUT 17 MILLIONS

Paramount Estimates First Quarter Earnings at $1,606,000; RKO Meeting To Consider By-Laws Changes

Twentieth Century-Fox Film Corporation and wholly-owned subsidiaries exclusive of the Roxy Theatre, Inc., for the 13 weeks ended March 30th showed a net profit of $353,376 after amortization of production costs, participation in film rentals, interest, depreciation and provision for federal income taxes, equal after allowing for dividend requirements on $1.50 preferred stocks, to less than one cent a share on 1,741,991 shares of common stock. The report was released Friday, May 17th, at the home office in New York.

The figures compare with a net profit of $1,225,250 or 50 cents a share on the common for the 13 weeks ended April 1, 1939. No dividends were paid from National Theatres Corporation in the first quarter of either year.

The gross income from sales and rentals of film and accessories in the period was $12,562,362, dividends, $1,185; proportion of profit of controlled company, $17,811; and miscellaneous, $220,203.

Operating expenses of exchange, head office and administration, $2,847,063; amortization of cost and other costs, $8,437,911, and participation in film rentals, $1,027,527. The net operating profit before interest, depreciation and federal taxes on income was $489,059.

Paramount Recredits Debt $17,000,000

Paramount since its reorganization in 1935 has reduced its debt more than $17,000,000, the company announced this week. At the same time the directors voted a dividend of 15 cents a share on the common stock, with earnings of $1,006,000 estimated for the first quarter of 1940.

The dividend is in addition to the regular quarterly dividends on the first and second preferred stock. The company dividend is the second to be paid by Paramount since its emergence from reorganization in 1935. The first, a 15 cent dividend, was paid only a year ago. The dividend will be paid July 1st to holders of record June 18th. The distribution on 2,465,927 shares of common outstanding will aggregate about $370,000.

Quarter Earnings Compared

Paramount's estimated earnings for the quarter compare with a net of $1,300,000 for the corresponding quarter last year. After deducting the regular quarterly dividends of $1.50 per share on the $4,672 shares of first preferred outstanding, and 15 cents per share on 555,701 shares of second preferred outstanding, amounting to approximately $502,000, there remains $4,058,732, equivalent to 53 cents per share on the common. The preferred dividends also were voted by the board and are payable July 1st to holders of record June 18th.

The estimated first quarter earnings are after provision for all interest and charges and include $76,000 representing Paramount's share as a stockholder in the undistributed earnings for the quarter of non-consolidated subsidiaries.

RKO STOCKHOLDERS TO MEET AT DOVER

The RKO stockholders' meeting June 15th at Dover, Del., will be the first since the reorganization of the company. George J. Schaefer, president of RKO; Ned E. Depinet, vice-president, and William Mallard, secretary, have been designated a proxy committee. The meeting is not scheduled to elect directors, since members of the present board were designated for two-year terms with the approval of the court in 1939.

Such interest during the corresponding quarter of 1939 amounted to $678,000. Paramount reported cash on hand as of March 30th, last, of approximately $12,000,000, and cash held by non-consolidated subsidiaries, in which the parent company holds a 50 per cent interest, aggregating approximately $8,500,000.

In addition to the $17,000,000 indebtedness reduction, interest charges on indebtedness have been reduced $1,700,000 in the last five years, and approximately $10,000,000 has been expended on improvements and additions.

"Husbanding Resources"

A company statement issued following the meeting read: "For several years Paramount has been husbanding its resources, reducing its fixed charges, cutting its debt, improving its efficiency, reducing overhead and getting into a strong cash position so that it was well prepared financially to meet the presently restricted European market. Today practically only the English market remains as a source of revenue from Europe for the picture industry. The fortunate fact that Paramount has interests in Europe and in other countries throughout the United States which are not directly affected by the European unsettlement is a factor of continuing strength in the company."

To Consider RKO By-Laws Changes

RKO stockholders at their annual meeting June 5th at Dover, Del., will be asked to approve an amendment to the company's by-laws which would permit officers and directors to be indemnified by the corporation against all costs, including legal expenses, incurred as a result of a law suit in which the individual was made a defendant because of his position with the company.

A proxy statement said that: "If the corporation is to continue to secure and retain the services of capable and responsible persons to serve as its directors and officers, the management believes that it is fair and proper that the corporation should be indemnified or be required to reimburse its directors and officers for expenses reasonably incurred by or imposed upon them in connection with legal proceedings in which they may be made parties by reason of their positions."

The statement also shows that RKO's 28 foreign subsidiaries earned a total net profit of $1,357,597, of which $813,181 was in England. RKO's equity in undistributed surpluses of these foreign subsidiaries was distributed to stockholders at amounts receivable from the subsidiaries aggregated $983,098. Remittances from the foreign subsidiaries received by RKO in the period between the closing of their books in 1939 and January 1, 1940, amounted to $584,245.

Additional Universal Stock Acquired by J. C. Cowdin

Acquisition in March of 3,500 Universal Corporation common voting trust certificates by J. Cheever Cowdin, New York director, giving him a total of 4,500 held direct and 26,500 held through Standard Capital Company; acquisition of 1,700 certificates by Preston Davie, New York director, representing his entire holdings, and acquisition of 2,000 by Daniel M. Sheaffer, Philadelphia director, giving him a total of 20,500, was reported this week by the Securities and Exchange Commission.

General Theatres Head Granted Stock Option

Earle G. Hines, General Theatres Equipment president, has been granted an option to buy 15,000 shares of the company's stock at prices ranging from $16 to $20. The option is good for five years. It was reported to the Securities and Exchange Commission and announced by the New York Stock Exchange. Company stockholders at the annual meeting April 28 voted to authorize the board of directors to pay salaries plus fees for attending board meetings.

Technicolor Board Members Re-elected

Albert Fritsche, A. W. Hawkes, James H. Hayes and H. K. McCann were reelected Monday by the board of directors of Technicolor, Inc., at the annual stockholders' meeting. The term is for three years.

Dr. Herbert T. Kalmus, president, presided at the stockholders' session. He reported that this is the greatest year in the history of the company. This year, to date, 15 features were produced or are on schedule to be produced in Technicolor, he said. Mr. Kalmus said that Pioneer Pictures had exercised its option to purchase the remainder of 35,000 shares since the first of the year.

Two Dividends

Consolidated Film Industries, Inc., has voted an accumulations payment of 25 cents a share on the $2 preferred stock, payable July 1st to stockholders of record June 15th. On April 1st a similar disbursement was made.

Directors of Eastman Kodak, meeting in Rochester, N. Y., last week, declared the regular quarterly dividend of 1¼ per cent on the preferred stock and $1.50 a share on the common stock. Similar dividends have been paid in each quarter since April, 1938.

Tax Revenue High

Federal administration tax collections held to a high level in April, but the total of $2,000,902 reported for the month exceeds the $1,384,722, at the end of 1939, by $616,180. This puts the collections up over the record breaking figure of $2,390,932 of March, it was reported in Washington Monday by the Internal Revenue Bureau.

For the first four months of the year, however, collections were $2,371,312, some $1,600,000 above the $6,085,979 received in the corresponding period last year, it was said, and for the 10 months of the Government's fiscal year 1940, the collections were $2,077,663 ahead of last year, when $16,373,554 was reported.
PRODUCTIONS IN WORK

<table>
<thead>
<tr>
<th>TITLE</th>
<th>WRITER AND DIRECTOR</th>
<th>CAST</th>
<th>STAGE OF PRODUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The Howards of Virginia&quot;</td>
<td>Director: Charles Vidor.</td>
<td>Brian Ahern, Rita Hayworth.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Escape&quot;</td>
<td>Director: Sam Wood.</td>
<td>Bob Burns, Uta Merkel, Pat Barrett.</td>
<td>Shooting</td>
</tr>
<tr>
<td>MONOGRAM</td>
<td>Director: GeorgeArchainbald.</td>
<td>Bing Crosby, Mary Martin, Basil Rathbone, Oskar Levant.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;The Last Alarm&quot;</td>
<td>Director: Victor Schertzinger.</td>
<td>Fredric March, Betty Field, Margaret Wycherly, Fratin Folsom, Sig Ruhama, raisa ottiana.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Comin' Round the Mountain&quot;</td>
<td>From the novel by Joseph Conrad. Director John Cromwell.</td>
<td>Donald Barry, Dub Taylor, Janet Waldo, Carlton Young.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Rhythm on the River&quot;</td>
<td>Original screen play, Bennett Cohen, Jack Natteford. Associate-producer: George Sherrin.</td>
<td>George Cleveland, Bob Fraser, Ed Cobb, James MacNamar, Rex Lease, Charles King, William Kellogg.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;You Can't Be Too Careful&quot;</td>
<td>Director: Irving Pichel.</td>
<td>Charles Bickford, Jane Wyatt, Bosin Gun, John Bieuler, Raquel Maba, Van Veltyn, Ferike Boros, Mama Clark.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Dance, Girl, Dance&quot;</td>
<td>Director: Shepard Traube.</td>
<td>Donald Barry, Dub Taylor, Janet Waldo, Carlton Young.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Brigham Young&quot;</td>
<td>From the novel by Kenneth Roberts. Adaptation, Grover Jones. Director: Richard Wallace.</td>
<td>Fredric March, Betty Field, Margaret Wycherly, Fratin Folsom, Sig Ruhama, raisa ottiana.</td>
<td>Shooting</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>Director: Fritz Lang.</td>
<td>Henry Fonda, Andrea Leeds, Jackie Cooper, Irving Berman.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Captain Caution&quot; (Hal Roach)</td>
<td>Director: Shepard Traube.</td>
<td>Donald Barry, Dub Taylor, Janet Waldo, Carlton Young.</td>
<td>Shooting</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>Story suggested by plays of Eugene O'Neill. Screen play, Dudley Nichols. Director: John Ford.</td>
<td>George and Mary Martin, Basil Rathbone, Oskar Levant.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;The Man from Fleet Street&quot;</td>
<td>Director: Ray Enright.</td>
<td>Dennis Morgan, Elizabeth Earl, Victor Jory, Stella Stevens.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;River's End&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The Emotional "BIG PARADE" of TODAY

THE WORLD'S GONE MAD
And men and women, behind battle lines, live and love with the rash abandon of those who are about to die!

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WENDY MAE CLARKE • DENNIE MOORE • DOROTHY PETERSON
PATRIC BILLY GILBERT • COLIN TAPLEY • Directed by JOHN H. AUER

A Republic PICTURE
Satisfy "Lynton" Judgment Against Capitol Theatre

The suit of Edward Sheldon and Margaret Ayer Barnes against the Morehead Realty Corporation, owner of the Capitol theatre, New York, for exhibition of the film, "Letty Lynton," ended Friday, May 17th, when satisfaction of a $4,723 judgment was filed in the United States district court in New York. The plaintiffs wrote the play, "Duty" and "Lady," which was infringed by the film "Letty Lynton," according to the decision of the court.

Last week a satisfaction of a judgment of $167,528 against Loew's, Metro-Goldwyn-Mayer and Culver Export Corporation was filed in federal court in New York.

Order Gibson Questioning

Peyton Gibson, secretary of Universal, has been summoned to submit to examination before trial by the appellate division of the New York supreme court in connection with the $60,000 damage suit of Wilhelm Karol. The plaintiffs claims to have induced Giuseppe Domenico Musso to pay $400,000 to Universal in 1938 for the franchise to distribute Universal films in Italy.

Set "Idiot's" Trial

Notice was served last Monday of the $250,000 breach of civil rights suit of Gloria Caruthers against Loew's was filed in New York supreme court Friday, May 17th. The plaintiff, an actress, charges the defendant with maliciously disturbing her in the part of Madame Zulieka, played by Laura Hope Crews in "Idiot's Delight."

Sues on Privacy Rights

Mrs. Peggy M. Montgomery, has filed a suit in superior court in Los Angeles for $300,000 damages from RKO Radio and Gene Towner, producer, charging violation of her privacy rights. She claims the defendants persuaded her to pose as an old woman, distressed in a newspaper story on a promise she would be given employment in "Tom Brown's School Days," which did not occur.

Mann Suit Resumes

Trial of the Ned Mann Company patent suit against Walt Disney in Los Angeles was resumed Tuesday. The plaintiff charges infringement of his patents in "Snow White and the Seven Dwarfs" and "Pinocchio."

Yorke Signs Palmer

Emerson York, producer of "New Hampshire, the Ninth State," a color short subject released by Columbia, has signed So- lita Palmer, composer, to write an original score for the film.

RKO Australian Drive

The RKO Australian sales force is conducting a sales drive, which ends next week, to mark the seventh anniversary of Ralph Doyle's assuming the post of Australian managing director.

W. E. Atkinson Dies in Virginia

William Edmonds Atkinson, 60, former president and ancillary receiver of Fox Theatres Corporation, former vice-president of Metro-Goldwyn-Mayer and former vice-president and general manager of the Roxy Theatres Corporation in New York, died May 18th of a heart attack at his home in Charlottesville, Va.

 Came to U. S. in 1901

Mr. Atkinson was born in Sandbach, Cheshire, England, the son of William Henry and Eliza Edmonds Atkinson, and studied at the Royal Institute of Technology from 1894 until 1897. In 1899 and 1900, he served with the British forces in the Boer War. In 1901, he came to the United States, becoming a citizen in 1918.

For a year before entering the army, Mr. Atkinson was employed in England as a mechanical engineer. From 1901 to 1906 he was manager of the Welsbach Company of New England. From 1906 to 1910 he was with the Frisbee (Mass.) Electric Company.

He entered the film industry in 1910 when he became sales manager of the Kinemacolor Corporation. After four years with that company he became vice-president and general manager of the Metro-Goldwyn Pictures Company, where he remained from 1914 to 1925. In 1924 the company had been changed to include the name of Louis B. Mayer.

In 1925 Mr. Atkinson was with the Roxy Theatres Corporation. He retired from that position in 1928 and went to Charlotteville to live. In 1932 he came out of retirement to become manager of the Roxy Theatres Corpo- ration and in June of that year, when the cor- poration was thrown into receivership, he and John F. Sherman were named equity receivers of the corporation. He was receiver until he retired again several years ago.

Funeral services were held for Mr. Atkinson in Charlottesville Tuesday with burial in Monticello Memorial Park there.

Two New Theatres For Klamath Falls

Following announcement of the buying arrangement made between the Poole Thea- tres of Klamath Falls and the United Cali- fornia Theatres Corporation, it was announced plans for the erection of two new theatres in Klamath Falls, to be built at a cost of $200,000. The Redwood Theatres company, headed by George M. Mann, is now operating more than a dozen houses in Southern Oregon.

In the Klamath Theatre chain there are now five theatres: the Pelican, Pine Tree, Rainbow, Vox and Rex. Rose M. Poole is president and general manager. Mrs. Poole announced that following the connection with United California Theatres, important pic- tures will be presented in Klamath Falls as early as "San Francisco, Portland and other large coast cities."

Fairbanks Fund Transferred

Approximately $195,000 in a trust fund established in Pittsburgh in 1926 by the late Douglas Fairbanks, Sr., has been transferred from the Union Trust Company to the Guar- dian Trust Company of New York, executor of the estate. The transfer was authorized by the court so the New York bank could distribute the money to Mrs. Sylvia Fairbanks, widow; Douglas, Jr., and others.

OBITUARIES

Albert M. Beatty Succumbs at 56

Albert M. Beatty, who, until his retirement two years ago headed the Camera Department of the International Projector Corporation, died May 17th in his home in Nutley, New Jersey. Born in Kansas City in 1884, he was connected with large mercantile companies for many years. Later he became connected with the film industry, handling "Birth of a Na- tion" in South America for D. W. Griffith.

In the World War, Mr. Beatty reorganized the theatrical department of the YMCA in France and was eventually placed in charge of all theatrical entertainment for the AEF. He continued in this post until 1918 and was with the company until he retired in 1938 due to ill health.

Funeral services were held for Mr. Beatty Saturday in Nutley.

Albert Crier Dies in Albany Theatre Fire

Albert Crier, for 35 years doorman and watchman at the Harmanus Bleecker Hall, Al- bany, N. Y., was killed by a falling wall May 20th as fire destroyed the famous old theatre. Louis R. Golding, Fabian district manager; George W. Clark, manager, and Oscar Ferrin, as- sistant manager at the Grand theatre, narrowly escaped injury.

The theatre, once owned by F. F. Proctor and later operated by the Shuberts, is owned by Christopher H. Buckley of Bennington, Vt., and was leased in 1935 to the Fabian Circuit for a year's rental of $50,000. The loss was estimated unofficially at $150,000.

Philip Semmolrooth Dead

Philip Semmolrooth, 59, head of the Semmol- rooth circuit at Dayton, Ohio, operating the Wayne, Sigma, Federation, Riverdale, Peoples and Park, Dayton suburbs, and the Ohio, at nearby Franklin, died at his home in Dayton May 17th following a long illness.

Nicholas Allerman

Nicholas Allerman, 55, manager of John Daz's Palomar theatre, Seattle, was instantly killed when run over by a truck while unload- ing scenery at the theatre warehouse May 20th.

Alfred E. McGinley

Alfred E. McGinley, 60, motion picture critic and drama editor of The Tribune, Winnipeg, died recently at his brother's in St. Boniface, after a long illness. He was former motion picture censor of the New Brunswick government. Born in St. John, N. B., he had been in newspaper work for 37 years.

Alfred G. Kennedy

Alfred G. Kennedy, 55, an actor known pro- fessionally as Bruce Elmore, died of a heart at- tack May 15th in New York.

William C. Wetherill

William Coolidge Wetherill, business associ- ate at the late Fred Zimmerman, theatre opera- tor in Philadelphia, died May 11th at Germantown Hospital in Philadelphia after a short ill- ness. He was a director in the England Wall Printing Company there, publishers of music books and theatre programs.

Bowles on California Fair Board

Arch M. Bowles, manager of the North- ern California division of Fox West Coast Theatres, has been named a member of the California Commission for the 1940 Gold- en Gate International Exposition.
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MOTION PICTURE HERALD

May 25, 1940

CANADA RELEASING ONE WAR FILM EACH MONTH

Series of Six One-Reel Subjects Underway; Ottawa to Have "Tom Brown" Premiere

by COLIN R. HAWORTH

in Montreal

Whipped into shape last year by federal legislation which established the National Film Board, the motion picture production and distribution branches of the Canadian Government were, at the outbreak of war, in unique position to tackle any big job. As a result of that preparedness, those branches today are undertaking one of the largest film production jobs ever taken on by any government, and are achieving results. In fact, it is estimated that 10 minutes of short subjects depicting Canada's part in World War II, entitled "Canada Carries On!" First of the series has already been released and has had a good reception, but that one is just the start. The Government plans to deal the one of one "Canada Carries On!" film each month, with no limit yet set on the number in the series. Prospects are that the series may run "for the duration" providing Filme-makers can find enough suitable subjects for their pictures.

Six Promised for Release

The schedule up to the present time has six films promised for release; one each month until September. From that point on developments are sketchy. The films shown to date are bright and entertaining subjects dealing with the various activities of Canada in "prosecuting the war." The first of the series, "Atlantic Patrol," released last month, depicted life aboard the Canadian destroyer escorting convoys in the North Atlantic. This month's offering, "Private's Lives," is in the form of a pictorial letter home from a Canadian soldier in training at Aldershot, England.

For June the Government plans "Women in War" and for July, "Wartime Workshop." "Wings Over Canada" in August will deal with the Commonwealth air training scheme, the project of training all Empire pilots in the Dominion, and in September the Government will release "Godd as an Alliy," showing the mobilization of vast financial resources in time of war.

Columbia Handles Distribution

Distribution of these pictures within the Dominion is being handled by Columbia Pictures of Canada Limited. The initial one-reel subject is now in the hands of exhibitors. The Canadian Government Motion Picture Bureau and the National Film Board are expressing satisfaction, saying that bookings of "Atlantic Patrol" far surpassed expectations. Released at the end of the month it opened in 12 "A" theatres across Canada: Capitol, Halifax; Capitol, St. John; Capitol, Quebec; City Palace, Charlottetown; St. Denis, Montreal; Capitol and Elgin, Ottawa; Imperial, Toronto; Capitol, Kingston; Capitol and Vanity, Windsor; Capitol, London, Metropolis, Winnipeg; Capitol, Regina; Capitol, Edmonton; Capitol, Calgary; Capitol, Vancouver; and Capitol, Victoria. In Montreal, Ottawa and Windsor it played two theatres simultaneously. Present expectations are that "Atlantic Patrol" will play about 500 theatres in Canada.

BEST SELLERS AND RENTERS

The Richard Llewellyn novel, "How Green Was My Valley", leads the listing of both borrows and the best renters, according to the May issue of The Retail Bookseller, house organ of The Baker & Taylor Company, New York.

Ten Best Sellers

(Based upon a count of sales from March 11th to April 11th)

2. Native Son, by Richard Wright.
5. Their Own Country, by Alice T. Hobart.
6. This Side of Glory, by Gwen Bristow.
7. Mr. Skelfington, by Elizabeth.
8. The Morning Is Near Us, by Susan Glaspell.

Ten Best Renters

(Based on nationwide reports)

2. Kitty Foyle, by Christopher Morley.
3. Native Son, by Richard Wright.
5. The Grapes of Wrath, by John Steinbeck.
6. A Smattering of Ignorance, by Oscar Levant.
10. The Great Tradition, by Frances Parkinson Keyes.

series sold for its theatres while Nat Taylor's independents, the Allen circuit and others also are booking heavily on the series.

From Australia word has been received that Fox has taken over distribution rights of the entire series, and arrangements are under way with several large U. S. and British distributors for rights in their respective territories. Distribution in the United States will be settled shortly, it is believed.

The films are turned out by the Canadian Government Motion Picture Bureau under the direction of Captain Frank C. Badgley, working in cooperation with the new National Film Board, which coordinates production and distribution.

Premiere for Ottawa

Canada's capital, Ottawa, soon will have one of its first world premiers when RKO's "Tom Brown's School Days" opens there for its first showing.

Selection of Ottawa for the premiere is in tribute to Hughie Green, who plays "Tom Brown." Hughie's father, Hugh A. Green, member of the Canadian Wartime Fishery Ad-

visory Board, is stationed in the capital. Normally Montreal is the Greens' home town.

Hughie Green is making his American film debut. "Tom Brown's School Days." Previously he did English film and stage work.

Montreal film circles too are evining interest in the possibility that another younger from the Canadian metropolis may break into the Hollywood ranks. A west-coast studio is said to be contemplating a contract for Mary Lith, a Canadian Airways stewardess. Miss Dawson was selected as the Canadian's most beautiful hostess for an airways pageant.

Grierson Returning

John Grierson, who heads the National Film Board which he designed for the Canadian Government, is due in Australia shortly. Secrecy of ship movements because of the war makes the date uncertain. Mr. Grierson has been in Australia and New Zealand last few months, on invitation of those governments, looking over the film making and distribution setup, as he did for Canada a year and a half ago.

Branching out in an entirely new policy for neighborhood theatres in Montreal, United Artists Corporation Ltd., has changed one of its suburban houses to a "newspaper" preferred run. The theatre, the Snowdon, formerly ran twice a week shows, taking them from, following all the other United Amusements houses.

The policy of the Snowdon will not be exclusive English pictures, although many will be used. Of the English films all will be first run. Of the American films first booking goes to one of five downtown houses, four owned by Consolidated Theatres, Ltd., and second choice to the Imperial, another central theatre. Once away from the main stem, however, the Snowdon will have priority on U. S. films instead of 16th run.

E. A. Cousins, president of United Amusements, reports a slight increase in revenue from paid theatre attendance for the first quarter of 1940 over the corresponding period in 1939. All directors recently were reelected.

1,291 Cuts Ordered

A total of 1,291 cuts were made in 129 out of the 654 features examined by the Ontario censor board in the year ending March 31st. No features were rejected. Seventeen deletions were made in 376 trailers, and 128 cues in 10 of 284 newsreels. Only one of 199 short subjects was revised. There were 85 revisions in 565 miscellaneous films.

Out of 2,278 films submitted to the board during the year, 1,291 were rejected by the United States; 54 were from the United Kingdom; five were made in Canada and 304 were foreign in origin. Of the latter, 276 were imports from Canada, five from Italy, 13 were Jewish, and the remaining few from Poland, Czechoslovakia and Russia. Films from the Continent, with the exception of French, have been under a total ban since the outbreak of war.

Films for Soldiers

N. L. Nathanson has accepted the chairmanship of a national committee to provide films for Canadian soldiers' camps and garrisons in theatre areas. Members of the committee are the Canadian Legion, YMCA, Salvation Army and Knights of Columbus.

Vancouver and Gasoline

Theatres in British Columbia are feeling the pinch of a gasoline "war" between the Provincial government and major refiners and distributors. Attendance is down materially as private auto owners are unable to secure supplementary ration coupons.

Vancouver first runs are finding a noticeable falling off in business. The largest downtown house, Famous Players' Orpheum, was down 15 per cent, Ivan Ackerly, manager, reported.
Columbia

BLONDIE ON A BUDGET: Penny Singleton, Arthur Lake, Larry Simms—They get a kick out of the "Blandie" plays because they know that "Baby Dumpling" is the hero of the show. This series continues to improve. I hope it can keep it up. I played it with "The Light That Failed" to average business. Running time, 73 minutes. Played May 4—W. Varick filming, Ill. Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

GOOD GIRLS GO TO PARIS: Joan Blondell, Melvyn Douglas, Ben Lyon, James Cagney—Another slick comedy. We did business for us. We had a top hat on this one so that it was above our head. Played May 6 in Rankin, Plaza Theatre, Tillbury, Ontario, Canada. General patronage.

U-BOAT 21: Conrad Veidt, Sebastian Shaw, Valerie Hobson—My guess is that this one was made three or four years ago and that it has been kept on ice since then. Also that it would have been a good idea to have let it run in the cooler. It is not entertaining and the story is such that it is very difficult to understand. Running time, 79 minutes. Played April 20-21. —Dr. George Ehrlich, Van Bradford, Valley Theatre, Manhattan, Coto. Farming community patronage.

First National

CASTLE ON THE HUDSON: John Garfield, Pat O'Brien, Ann Sheridan, Burgess Meredith—As each series progresses, the quality of the pictures and the people in them diminishes, until you come to a point where you know what is the answer I will give you, no business and it went for "Castle on the Hudson." It just happened to be one of the times that even the screenwriter couldn't control it. Developed for the screen at the Studio, Columbia City, Ind. General patronage.


DR. EHRLICH'S MAGIC BULLET: Edward G. Robinson picture my patrons expected more action. This picture was an attempt to do with the same type of material that the others did. Ed G. Robinson picture my patrons expected more action. This picture was an attempt to do with the same type of material that the others did. Running time, 92 minutes. Played April 4-10. —Mike Klyershon, Vinery Theatre, Vevrgeville, Alberta, Canada. General patronage.


WE ARE NOT ALONE: Paul Muni, Jane Bryan, Frank Rossoll, Una O'Connor—Praise to no end was the reaction to this one. Muni proved to us again his complete mastery of portraying character with distinction and elation. This picture is not too heavy for small audiences. Sharply rehearse anywhere. Excellent. Running time, 112 minutes. Played May 10-11—Simon Galinski, Good Theke, Topka, Kansas. General patronage.

Metro-Goldwyn-Mayer


BALALAIKA: Nelson Eddy, Iona Massey, Charles Ruggles, Frank Morgan—A title which people can not spell nor pronounce and which would not mean anything to them if they could, can't do a picture any above normal. Our patrons were most enthusiastic in their reactions, even to those things which were not in the fact of that certain sequences are gruesome. The presentation is far superior to any other films that we have seen. Running time, 126 minutes. Played March 31-April 2—M. E. Harrington, Avalon, Calif. Small town and rural patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—Just the type of picture the people want. Very beautiful, very well photographed and presented. Just another reason Spencer Tracy was an academy award winner. Give him more such pictures. Running time, 119 minutes. Played April 28-29—John Kane, The Studio Theatre, Sardina, Ohio. Small town and rural patronage.

SAN FRANCISCO (reissue): Clark Gable, Jeanette MacDonald, Spencer Tracy—Spelled out that picture that did good business on a Friday night. Many came who had seen it before. These stars are popular here. Running time, 115 minutes.—Mrs. John Lee Woods, Crosett Theatre, Crosett, Ark. Small town and rural patronage.

SECRET OF DR. KILDARE: Lew Ayres, Lionel Barrymore, Myrna Loy—This series is evidently enjoyed by my patrons. Many glowing reports on this production as well as the stars. Very nicely done, highly good and will draw extra business. Running time, 96 minutes. Played May 4—A. L. Dave, Bemingham Theatre, Bemingham, Standard, Cambridge, Ohio. Rural and small town patronage.

SHOPTHROUGH THE CORNER: James Stewart, Margaret Sullivan, Frank Morgan—Very nice picture; if you can get them in they will enjoy it. Did just average business, probably due to first warm spring days. Played May 4—W. R. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

STANGE CARGO: Clark Gable, Joan Crawford,EEDED injections. The patrons have come to believe in our patrons. Business better than usual. Comments varied and the picture proved profitable to many. Too bad the advertising on this featuring stresses the old sex angle. In my opinion the picture itself, with the exception of a few scenes and lines of dialogue, is developed along much different lines. Ian Hunter is outstanding, with Gable and Crawford turning in stellar performances. Running time, 112 minutes. Played April 26—Leroy Review, Aveon, Calif. Large and small town patronage.


20 MULE TEAM: Wallace Beery, Leo Carrillo, John Miljan, Ray Milland—Swell picture made to order for the small town. Everyone pleased. Wallace Beery is at his best in this one. Book "20 Mule Team" as soon as you can get it. Played May 7-9—Melville Danner, Kansas Theatre, Kansas City, Ohio. General patronage.


Monogram


GENTLEMAN FROM ARIZONA: J. Farrell MacDonald, Claire Trevor, Scottie Bevan—Another picture that accounted for itself at the box office with grosses
MOTION PICTURE HERALD
May 25, 1940

MOTION
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NIGHT OF NIGHTS: Pat O’Brien, Ompa Braude, Roland Young—Terrible. This picture didn’t have anything. Plenty of walkouts. These actors might be alright in the right picture. However, O’Brien isn’t what he used to be. Running time, 86 minutes. Played April 20-27—Mrs. John Lee Woods, Crossett Theatre, Crossett, Ark. Small town and rural patronage.


ROAD TO SINGAPORE: Bing Crosby, Bob Hope, Dorothy Lamour—Scenario is no great shakes but has the laughs and plenty of them and it has a couple of star attractions. Crosby and Hope climb into the theatre with a smile on their faces, there is no novelty needed. You know that they have enjoyed themselves just from their presence alone. Played May 1-7—A. E. Hancock, Columbia Theatre, Columbus (By, Intra, HI). Small town and rural patronage.

RULES OF THE SEA: Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe—This is a well done adventure picture. Played May 21-27—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town pat- teronage.

SEVENTEEN: Jackie Cooper, Betty Field—I ran this one on a double feature and would do it again as my top grosser of the week. Played May 7—W. Varick Nevin, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.


COVERED TRAILER, THE: James, Lucile and Russell Gleason—The best of this family series by far. Our patrons got a lot of laughs and coupled with “Barbecue,” this one more than made up for what was so sadly lacking in the other feature. Played May 1-7—Bob Ellisio, Palace Theatre, Torrington, Conn. General patronage.

COVERED WAGON DAYS: Three Mesquites (Robert Livingston, Raymond Hatton, Duncan Renaldo)—Well made and enjoyed by our patrons, and this one pleased them in the usual many ways. Played May 1-7—Bob Ellisio, Palace Theatre, Torrington, Conn. General patronage.

DARK COMMAND: Walter Pidgeon, Claire Trevor, John Wayne—Probably the best picture Republic ever had. Played Monday and Tuesday of double bill. However, it failed to draw as good as I expected but thought it was a good picture. Running time, 75 minutes. Played May 8-9—E. M. Freiburger, Paramount Theatre, Dewey, Okh. Small town and rural patronage.

HI-YO SILVER: Lew Powell, Silver Chief, Chief Thunderbird—One of the best pictures of the year. Played in a big way but the adults passed it up. It is a con- densation of the famous dime novel, a far cry from the time when men read dime novels. Played May 10-17—E. M. Freiburger, Paramount Theatre, Dewey, Okh. Small town and rural patronage.


RKO Radio


FIXER DUGAN: L Roy Tracy, Virginia Weidler—An enterprising little picture which the patrons top told in an interesting manner. We used this as a double feature with “The girl next door.” It was in the double bill class. Running time, 66 minutes, Played April 30-30—Simon Galinski, Coed Theatre, Topka, Kansas. General patronage.


BARRICADE: Alice Faye, Warner Baxter—This picture lacked something. Don't like Alice Faye in this type of picture. Old fair business because our patronage

like Faye, but she let them down in this one. Running time 73 minutes—Mrs. John Lee Woods, Crossett Theatre, Crossett, Ark. Small town and rural patronage.

BLUE BIRD: Shirley Temple, Spring Byington, Eddie Collins—About all that can be said, "It was beautiful,

so much I love children's films.

Running time, 58 minutes. Played May 5-6—Floyd J. Jacob, New Theatre, Sardina, Ohio. Small town and rural patronage.

CISCO KID AND THE LADY, THE: Cesar Romero, Virginia Field, Marjorie Weaver—This one is for

because it's corny. If it was a Western

class, it would still be no bargain. The people who didn't appreciate this feature sort of go a long

way from the theatre on my second night run.

Running time, 74 minutes. Mike Krylyk, Viny Theatre, Vegreville, Alberta, Canada. General patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Errol May-Abbott—This picture has

everything that one can hope to expect from a current film. This story will be gratefully received regardless

of where it is shown. It became a picture of much

favorable comment here. Running time, 108 minutes.

Played April 28-30—Simon Galinski, Good Theatre, Topeka, Kansas. General patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—Although this is

not Sonja's best, it still has a very amusing and

twilling story, beautiful snow scenery and excellent ice

skating. I doubted it with "Brother Rat and a Baby"

with good box office results. Running time, 77 minutes.

Played April 20—W. Varick Nevins, Ill, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and

rural patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—This is a fair

picture, would pass even on a weekend date. I would

state, however, that Sonja is my favorite actress and I

might be stretching it just a little. Running time, 77 minutes.

Played April 22-23—Mike Krylyk, Vimy Theatre, 

Vegreville, Alberta, Canada. General patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—Pleased all,

I think, because of these two journalists always attempt-

ing to get at each other. Sonja again revealed her

exceptional ability on ice. People seem to be tired of

her skating a bit, not because it is not good, rather

because so many of her other pictures have been like

this one. Running time, 77 minutes. Played May 10-

11—Simon Galinski, Coed Theatre, Topeka, Kansas.

General patronage.

GRAPEFRUIT WRATH, THE: Henry Fonda, Jane Darwell, Dorris Bowdon, John Carradine, Charley Grapewin—This picture was very depressing. Business

good. Running time, 110 minutes. Played May 5-6—

M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

IN OLD CHICAGO: Alice Faye, Don Ameche, Tyrone Power, Alice Brady—Played this box for a family

night. Any exhibitor who has not shown this

should make a place for it. It is one of the greatest

films of its kind ever made. Excellent production.

Running time, 110 minutes. Played May 8-9—Simon

Galinski, Coed Theatre, Topeka, Kansas. General

patronage.

LITTLE OLD NEW YORK: Alice Faye, Fred Mac

Murray, Richard Greene, Brenda Joyce, Andy Devine—

Good picture, although it could have done double the

business with a little smarter direction. I'm satisfied

with the production but why did they have to make

Alice Faye look so sloppy (that's the word for it),

when a brighter, proper role would have done so much

for the box office. I believe the supporting cast were

better than the featured stars. Andy Devine and the

 negro were both very good; their performances

helped the picture a lot. Running time, 101 minutes.

Played May 6-8—Everett Clapp, American Theatre, 

Sodell, Ill. Rural and small town patronage.

MAN WHO WOULDN'T TALK, THE: Lloyd Na-

ker, John Roquemore—This picture had its flaws but

this proved a good contrast to that feature. Credits

state that this film was from the famous "Operation

Valiant." It's a good thing they told us; we'd never

have guessed it. Even so, it's passable film fare that,

played office, would mean nothing at the box office.

Running time, 72 minutes. Played April 12-13—M. R

Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SHOOTING HIGH: Gene Autry, Jane Withers, Marjorie Weaver—This proved a box office winning

attraction. A typical Autry vehicle with Jane doing

her stuff as the patrons expect. Certainly not a big

picture but it pleased. Running time, 56 minutes.

Played April 12-13—M. R. Harrington, Avalon Thea-

tre, Clatskanie, Ore. Small town and rural patronage.

SWANEE RIVER: Don Ameche, Al Jolson, Andrea Leeds—If there is such a thing as a perfect picture for a

small town, it's "Swanee River." I don't be-

lieve anyone could play this picture, properly exploited,

and not do better than average business. Grand acting,

beautiful color, romance, action, wonderful music. You

probably either by this time that I am sold on the

picture. Пleased my patrons better than any picture I

ever ran. Running time, 86 minutes. Played April 7-

8—Everett Clapp, American Theatre, Sodell, Ill. Rural

and small town patronage.

VIVA CISCO KID: Cesar Romero, Chris-Pin Martin,

Jean Rogers—The second in this series featuring

Romero as the "Cisco Kid." These click nicely in this

situation, because their treatment lifts them out of

the class of the usual cut and dried westerns. If Fox

keeps up to the standard of the first two, future re-

leases should build nicely. Running time, 63 minutes.

Played April 19-20—M. R. Harrington, Avalon The-

atre, Clatskanie, Ore. Small town and rural patronage.

United Artists

RAFFLES: David Niven, Olivia de Havilland—OK.

Did average Sunday business on our first warm Sun-

day. Nothing big, but entertaining. Played April

20-21—C. W. Rittemour, Milford Theatre, Milford, Ill.

Rural patronage.

SLIGHTLY HONORABLE: Pat O'Brien, Ruth Ter-

ry, Edward Arnold, Broderick Crawford—Another one

of those O'Brien pictures that just don't click. How-

ever, this one was a little better than the last one

we played because there was a little more plot, not

because O'Brien was better. Ruth Terry O.K. for her

part. Running time, 51 minutes—Mrs. John Lee

Woods, Crossett Theatre, Crossett, Ark. Small town

and rural patronage.

Universal

HOUSE OF SEVEN GABLES, THE: George Sand-

ers, Margaret Lindsay, Vincent Price—Not a bad

picture. If properly sold and get them past the box

office they will like it. Running time, 97 minutes.

Played May 1-4—Bob Ellion, Palace Theatre, Tor-

rington, Conn. General patronage.

IF I HAD MY WAY: Bing Crosby, Gloria Jean, Char-

lie WInnower, El Brendel, Claire Dodd, Allen

Joshy—Bing Crosby is already a star and Gloria Jean

can be one if she wants to. She plays her part very

cleverly and sings like a nightingale. The support is

(Continued on following page)
SIX EXHIBITORS JOIN DEPARTMENT

Contributions from six theatre operators new to the business depict this department appear this week.

**FLOYD J. JACOBS, New Theatre, Sar-

**Dina, O.**

M. KIERYL, Vimy Theatre,

Vegreville, Alberta, Can.

M. W. RITENOUR, Milford Theatre,

Milford, Ill.

W. D. SMITH, Lee Roy Theatre,

Champlin, Neb.

**DON C. WARE, Joy Theatre, Belzoni,

Miss.**

**JOHN LEE WOODS, Crossett Theatre,

Crossett, Ark.**

Read the reports of these and other exhibitors in these columns.

A gloomy, long faced audience. Running time, 16 min-


**HECKER, THE:** Charley Chase—This nearly

brought the house down. It certainly has plenty of

laughs in it. If you are interested in observing the

evolve future of the cartoon, I highly recommend

this. —Mr. W. Varick Nevin, Ill, Alfred Co-Op

Theatre, Alfred, N. Y. Small college town and rural

patronage.

**OH, YOU NASTY SPY:** Three Stooges—A

satisfactory comedy that was quite a knockout. The best

Stooge comedy made to date. Running time, 19 min-


**OH, YOU NASTY SPY:** Three Stooges—Here is

a very clever satire on dictators which would be good

to watch. Add to that the Three Stooges and you have

plenty of slapstick and action. It went over very well.

I still get a point I didn't get before, every once in a

while I start thinking about it. Running time, 20 min-

utes. —W. Varick Nevin, Ill, Alfred Co-Op Th-

eatre, Alfred, N. Y. Small college town and rural

patronage.

**ONLY TO BED, ONLY TO RISE:** Three Stoo-

ges—A riot. Play it. You'll enjoy it. Columbia knows how

to make a comedy and this was a good one. —Ted

Thurber, Golden Dutch Film Factory, Paramount

Theatre, Dutchess, Okla. Small town patronage.

**U. S. TREASURY** (Washington Parade, No. 2)!

—Starring Bill Sr., and Bill, Jr.—Interesting and educa-
tional —Watch and enjoy it. Running time, 10 minutes.

—W. W. Varick Nevin, Ill, Alfred Co-Op The-

teatre, Alfred, N. Y. Small college town and rural

patronage.

**Metro-Goldwyn-Mayer**


**BIG PREMIERE, THE:** Our Gang—Kids liked it.

Running time, 6 minutes. —W. W. Varick Nevin, Mill-

ford Theatre, Milford, Ill. Rural patronage.

**BOOKWORM, THE:** MGM Cartoons—Very
clever color cartoons and a very good story. Direction

and animation is good. —Very funny. Running time,

eight minutes. —Alex Slendak, St. Clair Theatre, St.


**CAPTAIN SPANKY'S SHOWBOAT:** Our Gang—

Good comedies certainly are not what they used to be.

This one is a fine old star performance. —Alex Slenda-

k, St. Clair Theatre, St. Chie, Mich. General patronage.

**DAY OF REST, THE:** Robert Benchley—You

will rest better if you pass it. Running time, nine min-

MARCH OF TIME, NO. 9: America's Youth-1940- Entitled "Youth of Today," this is one of the finest releases of the entire series. Too bad every parent as well as young folks at high school and college age cannot see it. There's a message of real hope for the future economic welfare of the U. S. in this one. Running time, 30 minutes.—M. R. Harrington, Avalon Theatre, Chatskanie, Ore. Small town and rural patronage.

MARCH OF TIME, NO. 9: America's Youth-1940- This is the issue on the "Youth of Today" and went over very well with the college here. The students took it quite seriously. As usual, March of Time is always good. If you are near a college, be sure to let them know about it. Running time, 30 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

RIVETER, THE: Walt Disney Cartoons—Disney is back in the running and, as far as I am concerned, he still has the edge on all the others. This is one of his very funniest cartoons and he certainly hasn't lost any of his originality during the long interruption since the last one. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SIEGE: Realism—Here is an outstanding short that merits exploitation. The subject—the fall of Warsaw—is a pictorial class and a stirring indictment of modern war. Not pleasant to look upon but the camera records the horrible truth. Running time, 12 minutes.—M. R. Harrington, Avalon Theatre, Chatskanie, Ore. Small town and rural patronage.

TRUTH ACHES: Leon Errol Comedies—The number of RKO shorts I have played lately is the result of a booking drive. Aren't those things a nuisance?

Continued on following page
MOTION PICTURE HERALD

May 25, 1940

To the Editor:

If your folks like Leon Errol, they'll like this. Running time, 30 minutes.—W. Varick Nevins, Ill, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TUGBOAT MICKEY: Walt Disney Cartoons.—Although not quite up to other Disney in cleverness, this one certainly has fast action. It is certainly, a good cartoon, but other Disneys are better. Running time, eight minutes.—W. Varick Nevins, Ill, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TWINCULETS: Stroud Twins.—The Stroud Twins were good on the radio but I ran a movie. This one really hurt. The only thing you could say for it was that you could almost try yourself to tell which was which. That opinion was unanimous from the audience, too, so I stayed away from it. Running time, 20 minutes.—W. Varick Nevins, Ill, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Universal

GOING PLACES: No. 68—Birds of America and it is excellent. Very interesting short. This series has been very well received. Running time, nine minutes.—A. J. Luke, Crystal Theatre, Ligonier, Ind. Small town patronage.


Vitaphone

BUSY BAKERS: Merrie Melodies—This color cartoon can be easily skipped. Schlesinger keeps up a good pace but he has to miss once in a while. He always has the surprise element. The surprise in this one was its poor quality. Running time, eight minutes.—W. Varick Nevins, Ill, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

CROSSCOUNTRY DETOURS: Merrie Melodies—Here is a nice full reel of real fun in the Schlesinger manner. It is similar to "Demurring America" if you can remember that one. This should be given your best spot because it will be a long time before you get another one from any producer. Guys by thick and fast. The third high point, a long place, is a well done strip tease as he discards his skin. You'll agree when you see it. Summer is coming and so is the red ink, ho-hum. How would you like it if two-thirds of your population do not like it? Summer is coming and so is the red ink, ho-hum. How would you like it if two-thirds of your population do not like it? This is a good cartoon. Running time, 10 minutes.—W. Varick Nevins, Ill, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.


Your ALTEC service man

Al. Tec says:

Scientists are constantly finding new improvements in sound, and are putting those improvements on the sound tracks, at the studios. Do you know these improvements are made? Are you getting these improvements off the sound track in your own theatre? Are your patrons getting the benefit? There is one sure way for you to find out. The Altec inspector in your locality tells you.

AL. TEC

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

The Service Organization of the Motion Picture Industry

250 West 57th Street, New York City

Famous Players Canadian Sets Two Regional Meetings

Arrangements have been made by Famous Players Canadian Corporation for two conventions this year, in place of the one national conference, which was held last July in Ontario. The first of the regional conventions will be held at Jasper in Western Canada from July 26 to 30, the organizers of which will be the western district managers, L. I. Bear and E. A. Zorn.

The conference of eastern managers will be held in the Toronto district for three days, starting, tentatively, August 12th. Home office officials, headed by N. L. Nathanson, president, and J. J. Fitzgibbons, vice-president, will address both conferences. Eastern district managers who will supervise arrangements include Jack Arthur and M. Stein of Toronto and R. S. Roddick and L. Graburn for the Maritimes.

Women Raise $52,000 in Jewish Campaign

The Amusement Group of the Women's Division in the Canadian Jewish Appeal has raised a total of $52,000 for the 1940 Campaign. Mrs. Leo Spitz and Mrs. Hal Horne are co-chairmen of the group, which comprises women prominent in the motion picture and theatrical field.

The funds will be used to extend aid to refugee and resettlement programs of the Joint Distribution Committee, United Palestine Appeal and National Refugee Service.

Delegate to AFL Convention

J. O. Morgan, business representative of Local 507 (Macon, Ga.) of the International Alliance of Theatrical Stagehands, Employees, has been elected a delegate to the Georgia Federation of Labor to the American Federation convention June 3rd at New Orleans. This is the first time a member of Local 507 has been so honored. Mr. Morgan has been business representative of the local more than 20 years and president of the Macon Federation of Trades.

Green Honored

A testimonial dinner to William Green, president of the American Federation of Labor, will be held at the Hotel Commodore in New York on Saturday. The proceeds will be turned over to the Leon Bloom ground project in Palestine.
National Decency Legion
Classifies 12 Pictures

Of 12 pictures reviewed and classified by the National Legion of Decency in its listing for the current week three were listed as unobjectionable for general patronage, six were found unobjectionable for adults and three were cited as objectionable in part. The films and their classification follow:


Jewish Appeal
Luncheon Held

The Annual luncheon of the Amusement Division of United Jewish Appeal was held Thursday at the Hotel Astor in New York with more than 500 persons in attendance. Rabbi Abba Hillel Silver, national chairman of the United Jewish Appeal, was guest of honor and principal speaker.

David Bernstein and Major Albert Warner are co-chairmen of the Amusement Division of the drive. In charge of the luncheon were the following committees: Vice-chairmen: Barney Balaban, Nate J. Blumberg, Jack Cohn, Joseph M. Schenck, Nicholas M. Schenck, Lee Shubert and Murray Silverstone.


Publications: Sam Shain, Maurice Kamm, Sid Silverman, Louis Sobol.


Loew's, Inc., has donated $10,000 in the 1940 appeal for the Greater New York Fund.

Ed. Silverman's View

Edwin Silverman, president of the independent Essaness Theatre Corporation in Chicago, believes that only legislation can control double features, he wrote this week from Chicago, in clarifying his position which, in misunderstanding, was said in the May 11th issue to be that only federal control would eliminate multiple feature shows.

Whiteman Out of Cast

National Pictures Corporation, headed by Boris Morros and Paul Whiteman, have dissolved their contract, by mutual consent. Whiteman and his orchestra were to appear in "Second Chorus." Artie Shaw and his band will substitute for the Whiteman band which has been signed by Metro-Goldwyn-Mayer for "Strike Up the Band," starring Mickey Rooney and Judy Garland.

Awards Euphor in Argentine Capital
by NATALIO BRUSKI
in Buenos Aires

The awards recently given for the best Argentine-made pictures for 1939 by the municipality of Buenos Aires have created a controversy in local film circles, not over the films themselves but in the division of the prize money totaling $20,000 pesos (approximately $4,600). The current rate of exchange of the peso is 25 cents), which is divided as follows: owner of the film, 7,500 pesos; author, 3,000; director, 3,000; composer, 1,500; technician, 1,500; photographer, 1,500, and the two best performers in the film, 1,000 each.

Owner's Share Protested

It is contested by those who oppose this distribution that the legal owner of the film stands to make more money because the value of the film is enhanced by being singled out as the best of the year and that it seems hardly reasonable that he should also get the lion's share of the award.

In support of their contention they point to the additional bookings in all parts of Argentina for the two pictures selected as the best of the year, "Asi es la Vida" (Such Is Life), which was first, and "Prisioneros de Calgary" (Prisoners of the Soil), while the author, director and other award winners "don't get a cent because they are the original award." It has been suggested by Cine Frenesia, Buenos Aires film trade journal, that the awards be made as they are in the United States, by the Academy of Motion Picture Arts and Sciences.

The members of this year's judging committee said they had acted strictly in accordance with the municipal regulations but they recommended that the regulations be changed in the future.

Lawsuits On Increase

Lawsuits brought about by local musicians, lyric writers, etc., against North American companies are becoming a fact in Argentina and two of them are very much in the limelight.

Last year John Calabry brought a suit against the Fox Film de la Argentina seeking $25,000 pesos. He claimed his composition, "Senorita," a tumbita, had been changed into a fox-trot, "Good Night, My Love," sung by Shirley Temple in "Stowaway.

The case received much publicity because the judge held court one day in one of the main cinemas of Buenos Aires, with the representatives of the plaintiff and defendants taking turns at proving their case with the music, a couple of pianos having been placed on the stage for this purpose. Among the judges was Erich Kleiber, noted conductor of the Buenos Aires Opera House. The company lost the case and was ordered to pay $8,000 pesos to Mr. Calabry. The case has been appealed.

Luis Roldan is now suing Universal Pictures for $30,000 pesos. He charges that Deanna Durbin sang the lyrics he had written for "Ama plora" in "First Love." He claims to have registered the lyrics with the National Library in 1921. Mr. Roldan also seeks an injunction to prevent the showing of "First Love" in Argentina.

The best hits of the month of April in Buenos Aires were Warners' "The Old Maid," which ran for two weeks in the Opera theatre, breaking all records of the house; Warners' "The Fighting 69th," and Metro-Goldwyn-Mayer's "Ivy." Shelleck," which ran three weeks at the fashionable Ideal theatre. "La Charrette Fantome," a French production with Pierre Fresnay and Marie Bell, distributed by Columbia Pictures, remained at the Suipacha for 11 days with considerable success.

TELEGRAMS

are feature length stories in short subject form

WESTERN UNION

THE BEST TRAVEL BARGAIN OF ALL IS A WESTERN UNION TOURATELEGRAPH.

TOURATELEGRAMS COST ONLY 35¢ FOR THE FIRST FIFTEEN WORDS TO ANY WESTERN UNION POINT IN THE UNITED STATES.ERN
Censorship aggregations continue: Pennsylvania this week raised its print fees, and a curtailment of prints is expected to follow, with exhibitors playing day-and-date probably suffering from the shortage. In Maryland, the state censors are proposing a levy increase.

Milwaukee Censor Proposed

In Milwaukee, Mayor Carl F. Zeilder has announced he will request the common council to pass an ordinance providing for the establishment of a city motion picture commission with power to censor undesirable films. The announcement followed the present commission's refusal to label objectionable the film, "Trippe's Path." The present nine-member commission is merely an advisory board and has no enforcement power, which rests with the mayor, according to a ruling by an assistant city attorney. Mayor Zeilder said he believed the public should have more protection from indecent films, but that he did not want to have the power of censorship vested in the mayor's office.

The Pennsylvania State Board of Motion Picture Censors has notified all the distributors that the issuance of emergency seals, commonly called "X" seals, has been discontinued, effective immediately, and instead of the previous rate of 25 cents per print the full fee of $2 per reel for each print used will be paid. On the new basis, as prescribed by law, will increase the censorship costs for each major distributor from $10,000 annually to a figure in excess of double that amount.

Until now, distributors paid $2 a reel on original prints with five to 12 prints on each subject, the board allowing "X" seals at the 25-cent rate good for five years; whereas additional prints were needed. One "X" seal was available for every four original prints. However, a ruling last week from the Auditor General's office in Harrisburg pointed out that the "X" seal was not legal, though it has been in common practice since censorship first started in Pennsylvania 16 years ago. There are additional fees for the normal censuring.

It is expected that the distributors will not spend the extra money for prints, nor will prints be borrowed from exchanges excepting for big accounts, with the result that it will work a hardship on theatres in the Pennsylvania, Delaware and New Jersey area, especially on day-and-date bookings.

Consider Maryland Increase

Increases in the fees for the examination of motion picture film in Maryland have been asked by the Board of Motion Picture Censors. The subject has been placed before the Legislative Council, composed of members of the General Assembly, and is holding sessions to receive requests and suggestions from state agencies with the view of giving them study in advance of the January session of the Assembly.

George W. Mitchell, chairman of the censor board, has asked the Council to recommend that the present fee of $2 per 1,000 feet of film examined be increased to $3 and that the charge for duplicate film be increased from $1 to $2 per 1,000 feet.

Further recommendations made by Mr. Mitchell were that film be licensed by the board and that the law be amended to give the board supervision over film shown by means of coin machines.

Julian Named RKO Manager in Japan

Charles Julian has been appointed RKO managing director for Japan with headquarters in Tokyo, Japan. A graduate of Columbia University in 1934, Mr. Julian has been transferred to India to become managing director with headquarters at Calcutta. Mr. Spierman replaces Norman Durant, resident manager in India.

A. McIver, formerly with RCA Photophone in the Orient, has been placed in charge of RKO's Singapore office, which was recently opened.

Form Beneal Company

The Beneal Publishing Company has been organized in Syracuse, N. Y. The president is Earl T. Freeland, for 23 years associate counsel of the American Society of Authors, Composers and Publishers in Syracuse. Milt Davidson, song writer whose professional name is Jay Milton, is general manager. The company will be active in the music field. Others associated are Benjamina Kline, vice-president; Richard Aronson, treasurer, and Nathan I. Share, secretary.

Additional Salaries Listed

Darryl F. Zanuck, vice-president in charge of production for Twentieth Century-Fox, received a salary of $255,000 in 1939, according to a report of the company filed with the Securities and Exchange Commission and made public at the New York Stock Exchange. Sonja Henie, actress, received $249,166 from the company, while John Ford, director, received $285,000.
MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor

THEY SELL "THEATRE"

The ticket-selling values of coupling the high quality of screen programs with excellence of theatre equipment is indicated in recent combination newspaper layouts turned out by W-Clyde Smith, Malco city manager, in Hot Springs, Ark. Topping the picture copy with sizeable space spotlighting the functioning of the ventilating system, one of the eye-catching headlines reads:


* * *

Institutional advertising attains further importance in the reception accorded a "do-you-know" folder gotten out by George Laby and praised here in these pages some issues back. Laby tells it this way:

"Right on the heels of your editorial, came a slew of requests which I have endeavored to satisfy. Unfortunately, additional requests arrived which I cannot fill. Had I known the folder would have proved so popular, I would have arranged for several hundred extra."

* * *

That the public is very interested in what makes it "tick" is illustrated in the numerous lectures on sound projection at churches and clubs of Trail, British Columbia, by Round Tabler Will Harper. Starting modestly before the high school science class, Harper soon found he had a steady job on his hands in responding to the widespread demand of organizations in that sector. In addition to the pleasure he finds in spreading the word, Will also reports a lot of new personal contacts and accompanying newspaper publicity that is making the theatre more favorably known over a wider area.

* * *

Striking in three different directions, the instances set down here show somewhat of the wide diversity of boxoffice targets available to the theatreman in calling attention to extra "selling merchandise". They are to be listed among the "reasons-why" that brings the customers to one ticket-window and not to another.

Two opposition theatres in one community, of equal status and offering comparable programs, may show a definite difference in grosses over a period of time. Where that difference exists, it is safe to say that it will be in favor of the house that consistently sells "theatre" as an important part of the entertainment.

How much should age count in determining a showman's effectiveness? Should an able manager in his 50's who has spent a lifetime in exhibition be penalized because of his years?

Decidedly, no.

An outstanding Round Tabler, who resigned a long-time connection only because of his health, upon recovery sought a job in a more equable climate. Despite his fine personality, his known abilities and experience, plus a glowing letter of endorsement by his previous employers, the applicant was turned down. The reason reported: "They are not taking on men over 50."

The cry now heard over the land is for more hard-hitting boxoffice showmanship. The industry has come to the inevitable conclusion that the final answer rests heavily upon the resources of the talented showman. If any such conclusion is to be supported, then the man who has spent his years in learning a sure way through the complexities of theatre management should be more in demand than ever before.

SHORTS SELL IN TEXAS

The policy of Interstate Theatres allows extensive exploitation of shorts. There are other factors bearing upon the success of these subjects in attracting trade, for instance, the unflagging vigilance of Baja Short and her department in smoking out their possibilities at the boxoffice.

They have long learned a distinctive short well exploited is strong enough to carry a campaign on its own. Experience has also taught the Texans that a concrete job of work behind a short with a punch can be expected to bring in business even when the feature attraction lacks draw.

▽ ▽ ▽

From George Shafer, who does publicity for Pete Egan, at the FPC Palace, Calgary, Alberta, the following:

"For quite a while I have been wanting to write and express my appreciation for the encouragement the Round Table gives a young man in the theatre business."

A-Mike Vogel
J. R. Wheeler (center), manager of the Roxy, in LaPorte, Ind., is presented with his Quigley Silver Plaque for the first quarter of 1940 by Congressman Robert A. Grant (right). Looking on is John Burhorn, 1938 Silver Grand Awards winner and field supervisor for the Indiana-Illinois Theatres.

Effective was the lobby display use to which Manager W. C. Ricord, Jr., put a 24-sheet on "Road to Singapore" for date at Grauman’s Egyptian in Hollywood. Picture title, Lamour’s sandals, guitar, etc., were fittered. Promoted were the tropical props featured in the foreground.

Sure-fire attractor was the street stunt prepared by District Manager Gus Lample and Manager Harry Unterfort in form of venetian blind easel set up for date on "Johnny Apollo" at Keith’s Syracuse. Pedestrians were invited to pull cord which changed picture copy to photo of Tyrone Power.

An adaptation of the morning room at Manderley was recreated by local studios for lobby display on "Rebecca" arranged by Saul Renick at the Michigan, in Detroit. Planted two weeks ahead, display attracted attention of home page editors who devoted much space to the stunt.

Natives of Nagpur, India, were greeted one morning recently by the sight of camels, elephants, oxen, etc., parading through the city as part of N. J. Najido’s ballyhoo for "Tarzan Finds a Son" at the Regent Cinema. Heading the assemblage were Indians in costume beating tom-toms to attract.
Recipe Tiein Runs for 12-year Period

Pride of the average housewife in her ability to cook is being capitalized upon successfully by Manager Harry M. Palmer, Majestic, Seymour, Ind., with a weekly recipe contest tied to the paper and leading grocers. Each week a different type of recipe is selected and entrants invited to send along their favorite formula for that dish. Top prize is a generous market basket filled with grocery items, promoted from the stores. Consolation prizes are five kitchen gadgets and to the next 10 passes to the theatre.

Names are removed from the entries and numbers substituted before submitted to the judges who are local women known for their culinary qualifications. Palmer uses a different grocery each week and reports a long waiting list willing to cooperate. Stores receive mention in the regular newspaper stories on the weekly winners and the following contest. All this publicity is carried in the woman's page and includes theatre copy. Newspaper gives Palmer great general column, devoted entirely to the coming attraction with cooperating store also plugged.

Palmer has been conducting this contest for the past 12 years. Five who have been associated during that period. He deems it a definite goodwill and business builder where it is given conscientious and intelligent direction.

**LET'S HEAR FROM YOU**

Ties Cute Baby Contest To "Forty Mothers" Campaign

That contest-minded Ev Callow gave Philadelphia babies a break in his recent tie-in with the Record to discover the town's cutest tots as a buildup for "Forty Little Mothers" at Warners Earle. Ten day tie-in brought over 2,000 photos to the paper of children between six months and one year. With photos, parents were asked to give children's height, weight, color of eyes and hair, age, place of birth, names and addresses of babies and parents. Publicity was profuse, running up to almost an entire page layout of the enter entries.

Five well-known bachelors acted as judges to select, first, the 10 cutest and the final, awarded an inscribed cup donated by Eddie Cantor. The judging was held at a high-ball luncheon at the Ritz-Carlton and sufficient prizes were promised by Callow to award the other nine finalists.

**LET'S HEAR FROM YOU**

Barcroft's Crosby Night

Musical angle was stressed heavily for "If I Had My Way" by Johnny Barcroft, for that date at the RKÖ Palace, in Columbus, Ohio, with bandleaders supplied with orchestrations of all the hit tunes well in advance, and leaders plugging a "Bing Crosby Night" over the p. a. systems. Stories about the special were run in daily and cards with stills from the picture telling of the night were planted in lobbies of downtown hotels and supper clubs. Teaser cards were distributed, one side of which read "If I Had My Way" and reverse carrying copy "I'd see Bing Crosby in," etc., etc.

Original Costumes Borrowed For Staff on "Command" Date

The Northwest Texas premiere of "Dark Command" at the Wichita, Wichita, Texas, was deemed sufficiently important to rate a front-page story, a "first-time" for theatre publicity, according to Manager A. D. Deason. By staff break had to do with invitations to the opening extended to the mayors of six biggest towns in the area. Other outstanding publicity included the pressbook full page feature story. Another break was secured with photo of Deas-son, Lew Bray, city manager, and Governor O'Donnell, at the state capitol, where the theatremen had gone to invite the chief executive to the opening. Fulsome reviews and mentions in popular columns were other items.

Lapel ribbons were worn by the personnel in all the circuit's local houses, by soda clerks in leading drug stores. At the theatre, original costumes from the picture, promoted from Republic, were worn by the cashiers and doormen. Papers carried this in a four column layout. Through arrangements with county superintendent of schools, top students in history classes were brought to town as guests of the theatre in a banned bus carrying theatre copy. For street attention, a 24-sheet mounted on rolling trailer made the business section and neighborhoods.

**LET'S HEAR FROM YOU**

High School Students Learn Pressagentry on "Lincoln"

Impressive publicity for "Abe Lincoln" at Keith's, Providence, R. I., was obtained by Manager George French and Bill Morton, publicist, on a high school tie-in which allowed seven selected students to act as press agents for the date. After listening to a lecture on exploitation by Morton, the students were given complete advertising kit on picture to try their wings. Stunt rated a two-column story in the local papers and top publicity included a full-page Sunday fashion layout on Ruth Gordon, visiting in town and interviewed by fashion editor.

Chain telephone calls to all members were made by Federation of Women's Clubs and theatremen promoted showing of stills from picture in exhibit of Lincolnians at Brown University. All locals named Lincoln were invited to the show and playdate herald with Lincoln penny posted in center was mailed to radio stations, Junior League, newspapers and hotels.

Pressbook "Edison" Idea Sells Lots of Apple Pies

In the pressbook story that Tom Edison's favorite eating was apple pie and milk, Duke Prince found inspiration for a tieup with local restaurant to feature this in the daily menus and in all co-op advertising for the date at the Ohio and Strand, Marietta, Ohio. According to Duke, the restaurant sold much more pie than usual in addition to the benefits received by the theatre. Other novelties from the pressbook used by Prince and his assistant, Lew Friend, included the Morse code telegram blanks.

For street attention, the theatreman dug up and banded an old bicycle over 80 years old. Window displays were topped with an exhibit in local store to tie in the tie-in with an important centennial celebration. Featured was a public recording of numbers played by a Mexican orchestra engaged for the date, including a special platter of the hit song for Gene Autry, the record containing an invitation for the star to attend the centennial.

After the premiere, Irwin had patrons record their comments on the picture, microphone of which was concealed so they could not be more freely. Record was played out front for the rest of the date and then forwarded to the Republic studios.

**LET'S HEAR FROM YOU**

Public Recording Features "Rancho Grande" Premiere

Since it was the first showing in Kansas, the date on "Rancho Grande" at the Star, Lyons, was turned into a state premiere by Manager Ted Irwin, making it more important by tying in with an important commer- cial celebration. Featured was a public recording of numbers played by a Mexican orchestra engaged for the date, including a special platter of the hit song for Gene Autry, the record containing an invitation for the star to attend the centennial.

After the premiere, Irwin had patrons record their comments on the picture, microphone of which was concealed so they could not be more freely. Record was played out front for the rest of the date and then forwarded to the Republic studios.

**LET'S HEAR FROM YOU**

Mott's "Singapore" Co-op

Coasting along on the "Confucius Say" craze, Manager Ed Mott of Schine's Wooster, Wooster, Ohio, for his date on "Road to Singapore" promoted a full co-op ad page, each store's ad carrying one of the Chinese sayings tied directly to their merchandise. Guest tickets were sent to those submitting list containing what they considered the best sayings on the page, together with merchant's name and an original Confucius gag from entrant.
Bell Lands 64 Breaks
On Stage Attractions

For the date on Ed Sullivan's "Stardust Cavalette" at Loew's Capitol, Washington, Ray Bell sends along a campaign of some 64 newspaper breaks, headed by a full-page department store ad showing members of the cast viewing some sale merchandise. Bell arranged for Sullivan to present a valuable player award at the Washington ball park, to have Marjorie Weaver indued into one of the sororities at local university. In company with Kentucky's Senator Chandler, the star also appeared on the radio the night before, singing a duet with the State's ex-governor.

Breaks on the sport pages were included, Ray fixing it to have members of the cast posing with golfers, boxers, etc. Since Sullivan was a former sports writer, Bell promoted sports columnist to devote full column to the star's progress as as writer and actor. This was followed by a guest column written by the headline; and built up further with a contest inviting students who wished to meet the cast to write a column imitating Sullivan's style. Winner was photographed with the stars.

For Horace Heidt and band, Bell concen trated on radio, promoting a popular morning program of recordings to devote two hours to the Heidt records. He also had the bandsman in guest interviews over four leading stations. Having a dance patented was another idea dug up by the Round Tablers for Vilma and Buddy Ebsen. Dancers performing before group of government officials and newspaper folk, were awarded honorary pat ent, which was carried on the wires and over all local stations.

"LET'S HEAR FROM YOU"

Georgians Count Diamonds
for "Adventure" Prizes

Leading Athens, Ga., bank and city's largest jewelry store were tied in by Moon Corker, for a campaign on "Adventure in Diamonds," at the L. & J. Palace, the store coming in on a diamond guessing contest wherein the public was invited to guess the number of mounted and loose stones displayed in a window. Winner was awarded a diamond ring, presented from the stage by the university football coach who was duly pictured in the local press. Co-op ads, news stores, radio plugs and counter displays in the store were used extensively to encourage competition.

At the bank, a tray of expensive diamonds was on display guarded by special police detail. The showing here was featured by an animation on a revolving belt showing figures of bride and groom entering marriage license bureau and then leaving church as man and wife followed by showers of rice. Extra insurance on the diamonds was stressed in the publicity.

"LET'S HEAR FROM YOU"

Wally's "Edison" Kid Party

Preview of "Edison" at Loew's Valentine, Toledo, for 1,500 of the local Boys Club was arranged by Wally Caldwell on Saturday ahead, the house purchased outright by local business men for the benefit of the juveniles. Word-of-mouth was splendid, writes Caldwell.
THREE MORE TO GO

Little letup in the competitive pace for the next Quarter honors is apparent in the current Fortnight selections as 47 entrants bow in for the 46 appointments. Who they are and from where as usual are accordingly set down.

H. M. ADDISON Gayety, Chicago, Ill.
STAN ANDREWS Indiana, Washington, Ind.
JOHN BARCROFT Loew's, Columbus, Ohio
RAY BELL Loew's, Washington, D. C.
M. R. BLAIR Regent, Cedar Falls, Iowa
CHRIS CHAMALES Roxy, Delphi, Ind.
MOON CORKER Palace, Athens, Ga.
GENE CURTIS Paramount, Syracuse, N. Y.
A. D. DEASON Wichita, Wichita Falls, Tex.
FRANCIS DEERING Loew's, Houston, Tex.
ED FITZPATRICK Loew's, Poli, Waterbury, Conn.
GEORGE FRENCH Loew's, Boston, Mass.
BILL MORTON RKO Albee, Providence, R. I.
LEO HANEY Bucklen, Elkhart, Ind.
TED IRWIN Star, Lyons, Tex.
DON JOHNSON Gayety, Chicago, Ill.
A. J. KALBERER Indiana, Washington, Ind.
GEORGE LAMY Victory, Holyoke, Mass.
HAROLD LEAND Loewe, Revere, Revere, Mass.
MILTON LEVY Commercial, Chicago, Ill.
P. E. MCCOY Georgia, Athens, Ga.
J. R. MACCACHRON Paramount, Jackson, Tenn.
JACK LYKES Loew's Stillman, Cleveland
JO MARQUIS Egyptian, Brighton, Mass.
DAN NEAGLEY Stanley, Bridgeton, N. J.
GLENN NELSON Harris, Findlay, Ohio
RAY NILES Chateau, Rochester, Minn.
FRED NOLAN Schine's, Athens, Ohio
PAT NOTARO Columbia, Sharon, Pa.
HARRY PALMER Majestic, Seymour, Ind.

In addition to the current period, two Fortnights remain before the next Quarter-Master judging. It is again stressed that entrants represented most often in the Fortnight periods will be given greater consideration in the judging.

COACH PRESENTS BOXING GLOVES ON "DEMPSEY-WILLARD" PICTURE

On the Dempsey-Willard fight picture, H. L. Friedman at the Harris, in Aetna, Pa., enlisted the support of boxing coach of local boys club in connection with the giveaway of a pair of boxing gloves on a lucky number arrangement. Coach presented the prize from stage and told of his past experiences in the ring. Lobby stunt which created plenty of comment for two weeks ahead was the use of life-size cutout of Jack Dempsey with hand extended in greeting. Patrons, young and old alike, stopped to shake hands with the champion.

While for "Four Wives," Friedman arranged a parade of new cars through cooperation of local agency. Autos appropriately bannered carried four girls dressed in bridal attire to the theatre opening night where they attracted considerable attention en route.

BARNES PERDUE
Ritz, Chillicothe, Mo.
LES PRESTON Capitol, St. Thomas, Ont., Can.
JIMMY REDMOND
Bonham, Fairbury, Conn.
MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.
HAROLD SACHSE
Kiva, Slater, Mo.
JOHN R. SCHULTZ Liberty, Sharon, Pa.
CHUCK SHANNON
Boulevard, Pittsburgh, Pa.
CLYDE SMITH
Paramount, Hot Springs, Ark.
TOM SORIRO
United Artists, Los Angeles, Cal.
LOUIS STEIN
Roosevelt, Newark, N. J.
ARNOLD STOLTZ
Avon, Utica, N. Y.
GEORGE SULLIVAN
Clifton, Huntington, Pa.
JIM UNGER
Arcadia, Temple, Tex.
MILTON WAINSTOCK
Plaza, Northampton, Mass.
J. R. WHEELER
Rezey, LaPorte, Ind.

Senior High School Class Handles "Edison" Opening

Much was made locally over the school tiein arranged by E. L. Carter at the Playhouse, Statesville, N. C., for "Tom Edison" with the local senior high school class taking over and arranging for advance advertising, publicity, etc. Through votes taken in class, associate manager, cashier, doormen, ushers, etc., were selected and trained for duty by the theatremen.

Poster committee was formed, with students in the art department preparing displays and handling all outdoor advertising. Publicity committee made up newspaper copy for readers in three local papers, editors gladly taking the stories in view of the local enthusiasm and interest over the stunt. Senior class was guested at the theatre opening night and business was sprightly throughout run, since friends and parents of the youngsters were on hand to pay tribute.

Window Contest Arranged By Pollock for "My Son"

Contest angle was arranged by Les Pollock at Loew's, Rochester, in advance of "My Son, My Son" by playing a 40 by 50 in prominent store window on which were mounted 63 photos of mothers' heads. Much smaller and scattered among the mothers' photos were 27 heads of sons. Copy read: "These mothers are searching for their sons. How many sons do you find in this display?" To the first 25 persons guessing the correct answer, guest tickets were awarded.

Song record was used over WHEC and WSAY in advance, and orchestrations were played with local bands. Numerous book stores devoted window space to the book with appropriate tie-in copy and baby carriage shop turned window over to display of paraphernalia with copy: "When I get a baby carriage 'My Son,' of course I will get it at," etc., etc.

LET'S HEAR FROM YOU
Round Tablers Tie Civic Projects to Theatre Activities

Institutional and other campaigns directed at other points than the screen entertainment are reported by members on tie-ins that take in social, civic and commercial projects. In most every instance, the Round Tablers lent their personal efforts to the success of the event, serving in various executive capacities.

In Athens, Ga., for instance, Moon Corker at the Palace assumed the post of publicity director for the annual “Follies” staged at the theatre and sponsored by the local Junior Assembly. On the campaign, Corker started his newspaper publicity a month ahead, made radio tie-ins, followed through on a year book, sponsored by merchants. Winbox and counter cards were promoted, banners hung across the main street. On opening day, Moon staged a parade for the members with city officials, fire and police department trucks, local bands, etc.

Legion Cooperates with Wheeler

Americanism programs for the city’s high and grade schools sponsored by J. R. Wheeler, Roxy, Laporte, Ind., in conjunction with various groups brought the theatre a lot of valued publicity and the praises of the community as represented by the American Legion, schools administration body, lunch clubs and the civic organization which cooperated.

Free Tie-In Shows were given before the regular opening, the program being of special patriotic short subjects contributed by the film exchanges. Show ran about an hour and a quarter, preceded by singing of national anthem, pledge of allegiance, short addresses by local prominent. The papers carried photos and stories of the showings, with extra attention called to the event by parades of students to the theatre, preceded by the 75-piece high school band.

Arranged with one of the dailies and local dealers in electric cooking ranges, was the exhibition of new models in the lobby of Warners, Erie, Pa. For a two-week period ahead, Manager Ken Grimes received over 150 inches of free display advertising, the paper also cooperating with multi-column stories and in the theatre and attraction were credited. The merchants cooperating were also given in advertising in advertising and windows with proper spotlighting for the house and screen program. In addition, reports Grimes, his generous cooperation has placed the house in a good spot with paper and merchants.

Pappas Holds School Benefit

Another benefit tie-in, a cooperation with the junior class of his high school, proved successful for Manager George Pappas, at the Point, Powellton Point, Ohio. Operation of the theatre was turned over to the students for one day, the boys and girls also aiding in the promotion for the picture. Students were allowed a percentage of all the sales, the theatre being away from the theatre, the event helped along by the wide word-of-mouth and the extra newspaper and school publicity.

HOMES SQUARE DANCE TO "ABE LINCOLN"

Exhibition of square dancing popular in the days of the picture was planted at local Polk balloon by Ed Fitzpatrick for "Abe Lincoln" at Loew’s Poli, Waterbury, Conn. Local dancers who knew the old-time steps were secured through cooperation of leading dance studios. Posters and scene stills with theatre credits were posted around the balloon. Record crowd attended the exhibition publicized over park’s p.a. system and in papers 10 days ahead.

April Fool Midnite Show Clicks for Campbell

The highly enjoyable April Fool midnight show, conducted by Manager Leslie V. Campbell, at the Empress, Kentowna, B. C., was indicated in the advance campaign, featuring a colored herald with a large cut of Boris Karloff, in character. Copy read, "April Fool! Cindy got away there, but Charlie McCarthy is in," etc. Front displays plugged the show with Mortimer Snider and Charlie selling the event in balloon copy.

Campbell advertised that free cocktails would be on the house, and as patrons entered they were given large feathers. In support of the feature, an old Audioscopie reel and Keystone comedy were run and found ideal for that kind of a show, Campbell writes.

"LET’S HEAR FROM YOU"

"Front Page" Special Edition Plug’s Shaw’s "Friday" Date

Since "His Girl Friday" was taken from the stage play, "The Front Page," R. C. Shaw, newly arrived in Wallace, Idaho, in charge of the Grand and Liberty theatres, put out a special four-page plug to plug the picture, naming the sheet under the title "of the paper, the whole area and surrounding territory was accomplished, with enough outside advertising to pay the printing costs. To insure thorough reading, Shaw used the number gag in the merchants’ ads to good results.

"Cost of the advertising to the theatre would have been prohibitive in our regular newspaper, and the novelty of the opus was worth as much as the display space," writes the Round Tabler, in crediting the idea as an effective business getter.

"LET’S HEAR FROM YOU"

Sharp’s "Geronimo" Tie-in

Reported by Eddie Sharp, manager of the Rialto, in Missoula, Mont., was the "Geronimo" campaign, in which the entire staff had a hand. Tying in with the local Chamber of Commerce Easter unveiling, Indian Chief with his maidens were sent to the ceremonies to distribute handbills among the assembled throngs. Rigging up a tent in a commanding spot in the downtown area, Sharp and Miss Lilly went out front beating a drum to attract. Tent itself was decorated with sign cloth carrying appropriate tie-in copy.

"LET’S HEAR FROM YOU"

Classified Ideas Bring Extra Space For Picture Dates

The virtues of hooking motion picture art to classified ad promotion are evidenced by the cooperation between papers and theatres around the country, particularly in Cleveland, where much along this line is being done. Reported by Manny Peitlstein, Warner’s Classified Advertising Director of these tie-ins put across with David Bachner.

Procedure follows selection of some outstanding scene still with heading, the copy tying in with the head and the picture. On "Grapes of Wrath," at the Hipp, Cleveland, the paper ran a three column, 10-inch layout, headed "Grim Determination" and illustrated by an appropriate scene cut from the attraction. The copy stressed the determination of the age fighting for their homes and the fact that Clevelanders were not confronted with the problem in their choice of residences. Theatre and title were included, with the same general procedure followed on other dates, the Warner men obtaining in exchange layouts as large as six columns, 15 inches on "Blue Bird." Similar tie-ups are reported by Milt Harris, for the Loew Cleveland houses, recently on "Rebecca" at the State.

Cooperate for Ad Week

During National Want Ad Week, especial efforts were made by papers for outside tie-ins, such as effected with Bob Fulton, for the Paramount, in Waterloo, Iowa. Local paper was tied in to furnish six gratis ads in advance of "Dr. Cyclops," running to a total approximating $200. In exchange, the theatreman contributed passes to be given as prizes to readers using the paper’s classified service during the week.

Similar tie-in was made by Morris Roesenthal, for the classified Week on the Week, with one of the Bridgeport papers during the same period. Newspaper ads, running to a full page plugging the event, also plugged the attraction at Loew’s Poli, the theatre and attraction being spotlighted through the entire campaign.

Paper Runs Jaffee Plug

In Kansas City, a letter from Barney Jaffee, at the Tower, was used by the Star to emphasize the paper’s classified effectiveness. Jaffee had advertised for a couple to be married on the stage and in a communica- tion to the paper, had the novel idea of finding the boy-and-girl. The daily reproduced the ad with Jaffee’s letter, tying the two to copy in keeping.

Chamaleo Theatre Plugs

Distributed at regular intervals to the rural-trade in the drawing area by Manager Chris Chamaleo, Roxy, Delphi, Ind., are small cards containing institutional information on the theatre’s highlights. No pictures are mentioned, the copy devoted to the consistently high standard of entertainment, comforts and furnishings, low admission prices, etc.
### Kid Ideas Plugged to Aid Campaigns For “Pinocchio”

Numerous exploitation angles found profitable by Gary ancient city manager E. E. Crabtree and publicist Don Knapp for “Pinocchio” at the Fischer, in Danville, Ill., include arrangements with leading daily to invite underprivileged children to the show.

In addition to posters with stencils on the picture in addition to picture of the kids meeting theatre “Pinocchio.” Parade of children marching to theatre was featured, plus tieup with chain drugstore whereby all attending the show were later taken to the store for sundaes served in “Pinocchio” glasses which the children were permitted to keep.

On opening day everyone entering the downtown area was greeted by sidewalk stencils of the character pointing at the theatre with copy that he was appearing there. Principal of each school in the neighborhood was contacted by letter in an effort to arrange special theatre parties. Two weeks ahead, hit tunes from the picture were featured on non-sync equipment during intermission and hotel dining rooms offered a “Pinocchio” dinner, menus spotted with figures of the various characters in the picture.

### Contests and Street Stunts Click

In Erie, Penna., Round Tabler Ken Grimes at the Erie, promoted merchants for a full campaign to have copies of the picture guest tickets were awarded eight persons identifying their names taken from telephone directory which were scattered throughout ads. Second contest directed at children ran for a couple of days and offered tickets to those best coloring scene stills run in paper. Numerous window displays were promoted, fountains featured special drinks and stickers were used profusely.

Street stunts could also be used to good effect with which guests tickets were awarded eight persons identifying their names taken from telephone directory which were scattered throughout ads. Second contest directed at children ran for a couple of days and offered tickets to those best coloring scene stills run in paper. Numerous window displays were promoted, fountains featured special drinks and stickers were used profusely.

### Radio Station Plugs Fitz’s War Newsreels

Tying his newsreel news shots to bulletins over Station WATR, Round Tabler Ed Fitzpatrick at Love’s Poli, in Waterbury, Conn., has arranged for the station after each news broadcast daily, to plug the fact that the present war scenes are being shown at his theatre.

For the benefit of others who want to keep informed of the latest war developments, Fitzpatrick has a bulletin board out front pasted with newspaper headlines, pictures, reading matter, etc., right from the front pages of local dailies with the caption that his newsreel contains picturization of the conflict. Permission has also been granted from editors of newspapers to have copies of the dailies that are two or three days old, imprinted with theatre plug and theatre attendants circulate among crowds distributing them.

### Niles Uses Radio Flashes

Ticket with Station KROC, in Rochester, Minn., has been arranged by Ray Niles for war news at the Chateau, whereby the theatre receipts are sent to station from the station immediately after they are read over the air. The tape is pasted on a large board out front which attracts quick attention, according to Niles, and stirs up plenty of attention, as the tapes are changed constantly through the day.

### Members Report On Mother’s Day

Running for a week in cooperating newspaper was Round Tabler Francis Deering’s Mother’s Day contest at Love’s, in Houston, Texas. The mother of the person who, in the opinion of the judges, wrote the best letter on "What my mother means to me," was invited to take her whole family out to dinner on Mother’s Day at a cooperating restaurant and then attend a theatre party in their honor at Love’s.

While Walter Davis, at the Randolph, in Randolph, N. Y., introduced a “Mother’s Day Gift Ticket” with envelope to match. Sales of these were plugged and tickets were honored at any time.

Dominick Lucente at the Alhambra, Philadelphia, had author of a poem dedicated to Mothers, stationed in lobby autographing copies of it for patrons. Expense was met by cooperating newspaper.

### COMMERCE CHAMBER FOR “OUR TOWN”

Unusual eye-catcher to engage the attention of motion picture editors in Love’s Theatres situations, on behalf of “Our Town”, is a membership certificate issued by the “Chamber of Commerce of Our Town”, with the editor’s name inscribed and the appointment signed by Oscar A. Doole, "Mayor Pro Tem".

Appointed as “Special Members of the Editorial Board” “Boosters”, the newsreel editor is expected to “encourage, excite, intrigue and otherwise induce as many of its citizens, as possible” to see the picture.

### Tri-States Find Added Profits In “Benefit” Sales

Among the more definite methods of underwriting grosses on worthy attractions that need building up, recommended in “Broadcast,” Tri-States’ circuit organ, and found profitable by various of its managers, is a tieup with a livewire organization for benefit ticket sales on a percentage arrangement for all tickets they actually sell.

Recently, Jimmy Schlieter, Capitol, Sioux City, conducted a successful ticket drive with the Junior Hdadassah. In Davenport, Iowa, Dale McFarland, at the Capitol, and in Cedar Rapids, Hal Sheridan, at the Paramount, put on drives for “Young Tom Edison” McFarland working with the YMCA Mothers Club to sell tickets two weeks ahead for 25 percent of all sales made by the organization. The tieup allowed the manager to place window cards in all classrooms and to distribute heralds in the schools. Tieup also made the possible that each boy selling a certain number of tickets wins a trip to the summer camp conducted by the organization.

### Other Tri-State Theatres

Other of the Tri-States theatres are reported as putting on successful drives with YMCA members. The plan is such that each boy selling a certain number of tickets wins a trip to the summer camp conducted by the organization.

### Sportsmen Praise Preview

Shown to a selected list of local amateur and professional trainers of hunting dogs, a recent preview of “Biscuit Eater” is announced by “Broadcast” as having produced a lot of boxoffice enthusiasm in this direction. Through the aid of popular newspaper and fishing editor, new boosters for the attraction were found which will be capitalized upon for future attractions at the local Tri-States houses in any feature, short or newsworthy insert where hunting dogs are conspicuous.

### Secure High School Cooperation

To get across the grown-up quality of “It’s a Date” and the absence of any juvenile note previously established in other Deanna Durbin roles, the Tri-States contacted the teacher-advisors of five local high-school publications asking them to attend an advance preview accompanied by one boy and one girl from the editorial staff of each paper. The idea then was to have the representatives of the schools write straight critical reviews for their publications, published simultaneously with the picture’s opening.

The purpose of the promotion was carried out, thusly, to dismiss any resentment among patrons of high school age against the so-called “juvenile pictures.” In the Tri-States’ advertising, the adult slant was sold generally with the line “She’s Grown Up Now.”
EXPLOITATION BRIEFS FROM A-FIELD

Before leaving the Mission Theatre, in Mission, Texas, for a post as city manager in Raymonville, Texas, J. S. Thomason for "Destry Rides Again" converted entire front of his theatre into western scene. Entire staff was dressed in cowboy attire with ten gallon hats, etc. Saddles, chaps, lariats, cedar logs and other paraphernalia were planted out front.

Reported as going along successfully is W. A. Popham's "Lone Ranger" club at the Roxy theatre, in Saskatoon, Saskatchewan. Each week the management posts 10 numbers on a card in front of boxoffice and to those kids holding membership cards with corresponding numbers, free admissions were given. In addition promoted soft drinks are given to the kids each week.

Riding along on the publicity given to the annual selection of "Miss Jackson" and her maids, Manager J. B. MacEachron of the Paramount Theatre in Jackson, Tenn., arranged for the finals to be held at his theatre. Much is made over this beauty contest each year, since the winner is selected to represent the city in the various West Tennessee events held during the year, including the Cotton Carnival, Strawberry Festival, etc.

Since Gene Autry is very popular with his patrons, Sidney Hecht, at the Palace, in Pascoa, N. J., for a lobby stunt on "South of the Border" planted a large cowboy doll next to giant record which concealed portable victrola. As machine played hit tunes from the picture, doll's mouth was made to move as though the music was issuing from him.

Reported by Gay Hower at the State and Grand Theatres, in Worthington, Minn., was the popularity contest held recently for "Seventeen." Coupons for 50 votes each were run in daily and to be deposited in ballot boxes provided in both theatres. Co-operating merchants came through with prizes which were awarded on stage by local prominent, night winner was declared.

Next tiptop was arranged with local jeweler on "Adventure in Diamonds" by Bill Burke at the Brant Theatre in Brantford, Ont. Store took 16 spot announcements in advance and during run, plugging the picture, theatre and playdates plus running a four column ad in newspaper using special mat furnished by Burke. Jeweler also furnished special six-sheet window display in store adjacent to theatre. Tiptop which was entirely costless brought excellent advance advertising.

Local branch of the Western Union co-operated with Francis Gillon, manager of the Garden Theatre, in Davenport, la., by permitting the placing of bicycle banners on all vehicles used by their boys, to sell opening of "Call a Messenger." These were used a week in advance, boys being admitted to see the picture on the cuff in exchange for courtesy.

BUT SHE DID LEAVE HER CALLING CARD

For a giggle on "Road to Singapore," Marlowe Conner planted a peep-hole box in the lobby of Warner Avalon, Chicago. Copy read: "Look here and see gorgeous Dorothy Lamour in person." Inside box on back wall, Conner tacked a bit of cloth, labeled Dorothy's Sarong, and copy: "Well, darn it, she was here but got away. But you can see her," etc., etc.

As an advance teaser for "Brother Rat and a Baby," Henry Sutton of the Regent, in Pittsburgh sent one of his stuff out on streets pushing a perambulator which was appropriately bannered with title, cast and playdates. While, for "The Light That Failed," Sutton had large candles burning in various parts of his lobby, guest tickets going to those guessing correctly time candle would extinguish itself.

Effective was the trailer street bally devised by Tom Thompson of the Martin and Thompson Theatres in Hawkinsville, Georgia for advance on "Child Is Born." Circulating throughout towns where the circuit has units, truck was appropriately bannered on sides with cutouts of the stars. Mounted atop the bally was a compo board stuck.

To acquaint "foreigners" and natives alike that the Chinese New Year's holiday fare at the Nanking Theatre, in Shanghai, China would be "Hunchback of Notre Dame," Jacob Vidumsky planted on side of theatre a 15 foot cutout of the grotesque figure holding a girl. Electric title letters below illuminated the display at night.

Perambulating book bally proved effective for Seymour Morris' date on "Grapes of Wrath" at Schine's Palace, in Lockport, N. Y. For his lobby 12 foot display outlined the trek of the Joa family across country, special mailing list was circulated, bookmarks were distributed in school libraries and book stores featured window displays of the novel. Blowup of critics' review was used in empty store window, as was display of the Joa family.

THREAT AD USED FOR PROMOTION

For "Dr. Cyclops," at Loew's Stillion, Cleveland, Jack Lykes ran a classified ad seeking a five-foot girl, from 18 to 22, to be reduced to 14 inches in size. Title was mentioned. Paper blew it up for a house ad, running it in a two-column spread headed by "What Next?"—with follow-up copy calling attention to the daily's classified page effectiveness.

Since Dr. Parker, authority on Indian lore and director of the Rochester Museum of Arts and Science, figured in the research work necessary for "Northwest Passage," Les Pollock at Loew's, Rochester, when playing that picture, secured the cooperation of the director, who loaned material which was featured in a lobby display ahead and during run.

Merchants in Springfield, Ohio, cooperated with George Suemaster at the Majestic Theatre on his "Child Is Born" date, by taking a full co-op ad page and offering merchandise gifts to the first baby born after opening. Streaker across top and bottom of page plugged the stunt. In addition each store got behind the contest, devoting window and counter displays to the tie-in.

Entirely costless was the full page of co-op ads promoted by Don Johnson at the Gayety in Chicago for date on "Raffles." Contest angle was brought in through offer of guest tickets to those submitting correct list of misspelled words appearing in merchant ad.

In a thickly populated Polish neighborhood, abundant publicity was garnered by Don Johnson at the Gayety, in Chicago, through the personal appearance at his house of Jadwiga Smorsarska, noted Polish film actress and star of his current attraction. Stories and art were run in all Polish papers, theatremen further appearing at leading civic functions with the star.

Circulating his patrons, Dale White at the Morin Theatre, in Brookville, Ind., posted cards recommending "Road to Singapore." Window cards were planted all over the county and through tieup with local grocery, truck was bannered with title, playdates and cast as it covered surrounding area.

Much was made locally over the parade to theatre of the Junior Legion drum corps carrying banners heralding opening of Nat Silver's date on "Fighting 69th" at the M&P Strand in Lowell, Mass. Additional publicity was received through the publishing in paper of laudatory letters received from patrons who had seen the film. Local veterans organizations with guests were invited to opening which also rated mention in papers.

Gaining permission from local police to park a wrecked car on street in front of his house, Douglas Mellott of the Blair Theatre, in Holleydaysburg, Pa., bannered it appropriately with "Drunk Driving." Car was also shown throughout surrounding territory where it created plenty of attention.

Another shownman to go into for giant cutouts is W. O. James, manager of the Paramount Theatre, in Fremont, Ohio, who for his date on "Gulliver's Travels" planted a 19 foot Gulliver plywood cutout in front of his house, ahead and during run.
**THE RELEASE CHART**

### INDEX

**A**
- Abe Lurie in Illinois, 995, Mel., ... [4060, UA]
- Marling in Modern Women, 60, Fox, ... [3875, RKO]
- Adventure in Diamonds, 3928, Mel., ... [20th-Fox]
- Adventures of Sherlock Holmes, The, The, 7013, ... [Allan D. Roches, Com. — Univ.]
- Affiglione Upstairs, RKO, ... [3063, MGM]
- All at Sea, Com., ... [3063, MGM]
- All Quiet on the Western Front, 1915, ... [All This and Heaven Too, M. — Univ.]
- All Women Hated, 502, Mel., ... [All Women Hated, 502, Mel., ... [3063, MGM]
- Amazing Mr. Williams, Com., ... [Com-Mel. — Col.]
- American Gang Busters, Mel., ... [20th-Fox]
- Andy Hardy Meets Debutantes, Com., ... [Andy Hardy Meets Debutantes, Com., ... [3063, MGM]
- Angel from Baa, Baa, Mel., ... [Angel from Baa, Baa, Mel., ... [3063, MGM]
- Anne of Windy Poplar, 933, Mel., ... [Anne of Windy Poplar, 933, Mel., ... [3063, MGM]
- Another Thin Man, 13, Com., ... [RKO]
- Arizona, Mel. 478, Mel., ... [Arizona, Mel. 478, Mel., ... [WB]
- Arizona Kid, The, 951, West., ... [Arizona Kid, The, 951, West., ... [Rep.]

**B**
- Babes in Arms, 9, Mus.-Com. ... [RKO]
- Babies for Sale, Mel., ... [Col.]
- Bad Day Before Christmas, 493, Mel., ... [Bad Day Before Christmas, 493, Mel., ... [Col.]
- Bad Man from Red Butte, West., ... [Bad Man from Red Butte, West., ... [Univ.]
- Baker's Wife, The, Com., ... [Foreign]
- Balsalaksia, 17, Mel., ... [Mel.]
- Band Wagon, Mel., ... [Foreign]
- Barretta, 465, Mel., ... [Rep.]
- Beau Geste, 932, Mel., ... [Para]
- Beware Spousal Crime, Com., ... [Beware Spousal Crime, Com., ... [Para]
- Big Guy, The, 4016, Mel., ... [Univ.]
- Bill of Divorcement, 325, Mel., ... [Rep.]
- Biscuit Exile, The, 932, Mel., ... [Rep.]
- Black Eyed Girl, Mel., ... [Foreign]
- Black Friday, 4018, Mel., ... [Univ.]
- Blackmail, 3, Mel., ... [3063, MGM]
- Blazing Six Shooters, West., ... [Col.]
- Blondie Brings Up Baby, Com., ... [Blondie Brings Up Baby, Com., ... [MGM]
- Blonde Has Servant Trouble, Com., ... [Blonde Has Servant Trouble, Com., ... [MGM]
- Blonde in a Budget, Com., ... [Blonde in a Budget, Com., ... [Col.]
- Blonde Takes a Vacation, Com., ... [Blonde Takes a Vacation, Com., ... [Para.]
- Blue Bird, The, 993, C., ... [Com. (C.) — 30th-Fox]
- Boys from Syracuse, Mus.-Com. ... [Univ.]
- Bowery, The, 3026, Mel., ... [Rep.]
- Briggs Family, The, Mel., ... [Foreign]
- Bright Young People, Com., ... [British Intelligence, 146, Mel., ... [WB]
- Broadway Melody of 1940, 21, Mel. ... [Univ.]
- Brownie, The, 3026, Mel., ... [Rep.]
- Brink's Girl, Mel., ... [Operating on a Wreck, 301, Mel., ... [Rep.]
- Brunette and Baby, 406, Com., ... [Rep.]
- Broken Orchid, Mel., ... [Rep.]
- Buck Benny Rides Again, 3932, Com., ... [Rep.]
- Bullet Code, 602, West., ... [Rep.]
- Bullets for Rustlers, West., ... [Mel. — Col.]
- Buried Alive, Mel., ... [Parody]
- Russian Honeycomb, Mel., ... [RKO]

**C**
- Cafe Hostess, Mel., ... [Col.]
- Call a Messenger, 4029, Mel., ... [Univ.]
- Calling All Marines, 915, Mel., ... [Rep.]
- Calling Phila Valentine, 667, Mel., ... [Rep.]
- Captain Cazillion, Mel., ... [Col.]
- Circus City Kid, West., ... [Col.]
- Captain is a Lady, Com., ... [MGM]
- Captain Midnight, Mel., ... [Foreign]
- Charley Chase on the Hudson, 995, Com.-Mel., ... [Col.]
- Cat and the Canary, The, 3909, Mel. ... [Para.]
- Charlie Chan in London, 4075, Mel., ... [20th-Fox]
- Charlie Chan’s Murder Cruise, 018, Mel. ... [20th-Fox]
- Charles Bistro, 250, Mel., ... [Rep.]
- Charlie McCarthy, Detective, 4041, Com. ... [Univ.]
### The Chart

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

**NOTE:** The totals for running time are the official figures announced by the Motion Picture Producers and Distributors of America. When a picture is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; reviews to the film may be another reason.

### Columbia

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
<th>Rel. Date</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amazing Mr. Williams, Tha</td>
<td>Jean Blondell-Mylou Douglas</td>
<td>Dec. 22,469</td>
<td>824</td>
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<tr>
<td>Beware Spooks</td>
<td>Joe E. Brown-Mary Carlisle</td>
<td>Nov. 23,490</td>
<td>326</td>
<td>232</td>
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<tr>
<td>Nails for Nails</td>
<td>Glenn Ford-Ruthless Women</td>
<td>Apr. 15,407</td>
<td>36</td>
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<tr>
<td>Bring Six Shooter</td>
<td>Charles Starrett-Iris Meredith&lt;br&gt;Christine&lt;br&gt;Charles&lt;br&gt;</td>
<td>Apr. 4,407</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>Blondie Brings Up Baby</td>
<td>P. Singleton-L. Lake-Sims&lt;br&gt;</td>
<td>Nov. 9,499</td>
<td>36</td>
<td></td>
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<tr>
<td>Blondie B. Budget</td>
<td>P. Singleton-L. Lake-Sims&lt;br&gt;</td>
<td>Feb. 29,497</td>
<td>36</td>
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<tr>
<td>Five Little Papers House</td>
<td>Edith Fellows-Dorothy Petson&lt;br&gt;</td>
<td>8,499</td>
<td>32</td>
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<tr>
<td>Fugitives at Large</td>
<td>Peter Lorre-Ruthless Women&lt;br&gt;</td>
<td>Dec. 7,499</td>
<td>69</td>
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<tr>
<td>Golden Boy</td>
<td>Wm. Holden-Barbara Stanwyck&lt;br&gt;</td>
<td>Sept. 5,499</td>
<td>122,499</td>
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<tr>
<td>(Exploitation: Oct 21,499,</td>
<td>62</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hostage Power</td>
<td>Jack Holt-Gertrude Michael&lt;br&gt;</td>
<td>Sept. 7,499</td>
<td>60</td>
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<tr>
<td>His Girl Friday</td>
<td>C. Grant-Russell B. Kelley&lt;br&gt;</td>
<td>Jan. 12,499</td>
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<tr>
<td>Island Of Damsel</td>
<td>Peter Lorre-Ruthless Women&lt;br&gt;</td>
<td>Dec. 25,499</td>
<td>32</td>
<td></td>
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<tr>
<td>Lone Wolf Strike</td>
<td>Wm. Holden-Edward Groom&lt;br&gt;</td>
<td>Oct. 12,499</td>
<td>78</td>
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<tr>
<td>Man With Nine Lives</td>
<td>Anna Russell-J. Ann Buryer&lt;br&gt;</td>
<td>Apr. 12,499</td>
<td>43</td>
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<tr>
<td>Music In My Heart</td>
<td>Tony Martin-Rita Hayworth&lt;br&gt;</td>
<td>Dec. 25,499</td>
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<tr>
<td>My Son Is Guilty</td>
<td>Jacques Wells-Emma Thomas&lt;br&gt;</td>
<td>Sept. 12,499</td>
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<td>Outside the Three Miles</td>
<td>Charles Starrett-Iris Meredith&lt;br&gt;</td>
<td>Sept. 14,499</td>
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<tr>
<td>Primal Sherif</td>
<td>O. Kruger - O. Munson &lt;br&gt;</td>
<td>Feb. 14,499</td>
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<tr>
<td>Stranger From Texas</td>
<td>Charles Starrett-Laura Grey&lt;br&gt;</td>
<td>Sept. 12,499</td>
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<tr>
<td>Taming Of The West</td>
<td>Bill Elliott-Iris Meredith&lt;br&gt;</td>
<td>July 7,499</td>
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</table>

### Metro-Goldwyn-Mayer

<table>
<thead>
<tr>
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</tr>
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<tbody>
<tr>
<td>Nice Bowl Beautiful</td>
<td>Jean Muir-Laraine Day-Robert</td>
<td>Dec. 30,499</td>
<td>70</td>
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<tr>
<td>Another Thin Man</td>
<td>Myra Loy - William Powell</td>
<td>Mar. 10,499</td>
<td>60</td>
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<tr>
<td>Bad Little Angel</td>
<td>Virginia Weidler-Raymond&lt;br&gt;</td>
<td>Jan. 10,499</td>
<td>70</td>
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<tr>
<td>Dancing Co-Ed</td>
<td>Glenn Ford-John Ford&lt;br&gt;</td>
<td>Jan. 10,499</td>
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<tr>
<td>Fast And Furbulous</td>
<td>Anna Sohmer-Frank Miller&lt;br&gt;</td>
<td>Mar. 6,499</td>
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<tr>
<td>Frisco Kid</td>
<td>Robert Young-Helen Gilbert&lt;br&gt;</td>
<td>Mar. 30,499</td>
<td>53</td>
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<tr>
<td>Ghost Comes Home</td>
<td>Frank Morgan-Billy Bats&lt;br&gt;</td>
<td>Apr. 20,499</td>
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### Warner Brothers

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<tr>
<td>Arizona</td>
<td>Jean Arthur-Wm. Holden&lt;br&gt;</td>
<td>Nov. 30,499</td>
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<tr>
<td>Blondie Has Servants</td>
<td>P. Singleton-L. Lake-L. Sims&lt;br&gt;</td>
<td>May 12,499</td>
<td>95</td>
<td></td>
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<tr>
<td>Durango Kid</td>
<td>Charles Starrett-Laura Grey&lt;br&gt;</td>
<td>Jan. 4,499</td>
<td>62</td>
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<tr>
<td>The U.S. Agent</td>
<td>C. Vald-S. Shaw-V. Helen&lt;br&gt;</td>
<td>July 7,499</td>
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### Coming Attractions

- **Arizona**
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- **Blondie Has Servants**
  - P. Singleton-L. Lake-L. Sims
- **Durango Kid**
  - Charles Starrett-Laura Grey

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(Reviewed under the title, "Spy In Black")

**FIRST NATIONAL**

(See Warner Brothers)

### Metro-Goldwyn-Mayer

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<td>July 7,499</td>
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</table>

(Reviewed under the title, "Spy In Black")
THE RELEASE CART-CON'D

PRODUCERS DISTRIBUTING CORP.

Title | Star | Running Time | Ret. Date | Minutes Reviewed
--- | --- | --- | --- | ---
BURIED ALIVE | Beverly Roberts-Robert Wilkes | 6,395 | 62 | 62
GLASS STEP (G) | Roland Stew-Dusa | 26,591 | 64 | 25,591
(G) (Reviewed under the title, "Beasts of Berlin.")
INVINCIBLE MISSION | Grey-Holland-Rol-Deane | 14,395 | 61 | 24,60
MERRY PLANE | James-Dunes-Grimes | 4,991 | 58
TEXAS REMNANT | Tim McCoy | 21,499 | 61
TORTURE SHIP | Lyle Talbot-Jacqueline Walls | 22,591 | 64
(See in the "Cutting Room," Sept. 12, 1913)
SABRAPHUS FAMILY TRAILS WEST | The Bobby Clark-Earl Hodges | Jan. 1, 1940

REPUBLIC

Title | Star | Running Time | Ret. Date | Minutes Reviewed
--- | --- | --- | --- | ---
ARKANS KID (G) | Roy Rogers-Jean Hale | 9,385 | 9 | 14,901
(Exploitation: Rel. 24,123, April 23, 1940)
ATTIC ANGELS (G) | R. Henry-M Watkins | 31,690 | 6,27 | 29,591
COWBOY (G) | R. Howard-Don Sheese | 32,299 | 45 | 31,901
CROSS FEEDER (G) | E. L. Harris | 20,590 | 60 | 20,590
DEAD MEN TELL NO TALES (G) | Allie Whitt | May 10, 1940 | 66 | 11,910

Ex-Delay of Ind

Title | Star | Running Time | Ret. Date | Minutes Reviewed
--- | --- | --- | --- | ---
DAYS OF JESSE JAMES (G) | Roy Rogers-Gene Autry | 20,491 | 63 | 20,491
(Exploitation: Rel. 24,299, April 23, 1940)
GANGS OF CHICAGO (G) | R. L. Dix-Morris-B. Davis | 19,491 | 66 | 19,491
GAUZE SERENADE (G) | G. A. Studio-R. J. Stone | May 10, 1940 | 65 | 18,191
GREAT TEXAS RIVALS (G) | R. H. T. KAN-G. S. T. | Sept. 21, 1939 | 75 | 11,910
GRANDPA GEESE TO TOWN (G) | R. James, L. Russell, G. Autry | Apr. 19, 1940 | 66 | 24,491
HIS YER SILVER (G) | R. L. Dix | June 19, 1940 | 66 | 24,491
I MEET THE DEVIL (G) | R. H. T. Kan-G. S. T. | Sept. 21, 1939 | 75 | 11,910
JIMMY JAM (G) | R. L. Dix | May 26, 1940 | 65 | 18,191
JACK RYAN (G) | R. L. Dix | July 30, 1940 | 66 | 24,491
KID IN THE WICKER (G) | R. H. T. Kan-G. S. T. | Sept. 21, 1939 | 75 | 11,910
LUKE (G) | R. L. Dix | May 10, 1940 | 66 | 24,491
MADONNA OF THE OXEN (G) | R. H. T. Kan-G. S. T. | Sept. 21, 1939 | 75 | 11,910
MADAME BUTTERFLY (G) | R. H. T. Kan-G. S. T. | Sept. 21, 1939 | 75 | 11,910
MATILDA (G) | R. L. Dix | June 19, 1940 | 66 | 24,491
MEET THE DEVIL (G) | R. H. T. Kan-G. S. T. | Sept. 21, 1939 | 75 | 11,910
NEVER SEE A MITE (G) | R. L. Dix | May 10, 1940 | 66 | 24,491
OLIVE DIXON (G) | R. L. Dix | June 19, 1940 | 66 | 24,491
### Title
**The Release Chart-cont.**

**FASHIONS (In Color)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
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<tbody>
<tr>
<td>Fashion Forecast, No. 5</td>
<td>Sept. 15, 1940</td>
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<tr>
<td>Fashion Forecast, No. 6</td>
<td>Dec. 27, 1940</td>
<td></td>
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<tr>
<td>Fashion Forecast, No. 7</td>
<td>May 29, 1941</td>
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<tr>
<td>Fashion Forecast, No. 8</td>
<td>June 21, 1941</td>
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**ASHLEEN PIMELAROS**

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<tr>
<th>Title</th>
<th>Rel. Date</th>
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<tbody>
<tr>
<td>Births of Interest</td>
<td>Apr. 7-9, 1941</td>
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<tr>
<td>Clashing the Ghost’s Home</td>
<td>May 4-6, 1941</td>
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<tr>
<td>Valley of 10,000 Smokes</td>
<td>Feb. 16, 1940</td>
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**LEW LEHR**

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<th>Title</th>
<th>Rel. Date</th>
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<tr>
<td>Chee Chee’s Own 8401</td>
<td>July 5, 1941</td>
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<tr>
<td>Laker Savers (3-30-40)</td>
<td>Apr. 15, 1941</td>
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<tr>
<td>People (3-39-40)</td>
<td>Sept. 21, 1940</td>
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<tr>
<td>MAGIC CARPET SERIES</td>
<td>Jan. 6-7, 1941</td>
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<tr>
<td>Evergreen Empire, The</td>
<td>Oct. 19, 1941</td>
<td></td>
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<tr>
<td>Flying Over the East, The</td>
<td>May 24, 1941</td>
<td></td>
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<tr>
<td>The Four RKO-Pathé Films (12-9-40)</td>
<td>Feb. 1, 1941</td>
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<tr>
<td>Cool Your Heels</td>
<td>May 14, 1941</td>
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<tr>
<td>Golden West The (12-26-39)</td>
<td>Aug. 28, 1939</td>
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<tr>
<td>Mars and the Medusa 03, 401</td>
<td>Feb. 29, 1940</td>
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<tr>
<td>Harvest Time (7-17-40)</td>
<td>Feb. 9, 1940</td>
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<tr>
<td>It Must Be Love 05, 401</td>
<td>Apr. 5, 1940</td>
<td></td>
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<tr>
<td>The Woman of the West (11-18-39)</td>
<td>June 27, 1939</td>
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<tr>
<td>Just a Little Ball 05, 401</td>
<td>Apr. 15, 1940</td>
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<tr>
<td>Love in a Cottage 05, 401</td>
<td>July 26, 1940</td>
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<tr>
<td>Murder in a Million (3-30-40)</td>
<td>Mar. 27, 1940</td>
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</tbody>
</table>

**PUBLISHERS WEEKLY**

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Mkt.</th>
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<tbody>
<tr>
<td>Book of the Month, May</td>
<td>May 29, 1941</td>
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<tr>
<td>Run for the Roses (3-30-40)</td>
<td>Mar. 29, 1940</td>
<td></td>
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<tr>
<td>We Can’t Have Peace, We Must Have War (12-23-39)</td>
<td>Nov. 19, 1939</td>
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**20TH CENTURY-FOX**

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Mkt.</th>
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<tbody>
<tr>
<td>20TH CENTURY-FOX VENTURES OF THE NEWSREEL CAMERAMAN</td>
<td>May 22, 1940</td>
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<tr>
<th>Title</th>
<th>Rel. Date</th>
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<tbody>
<tr>
<td>Cigarettes for the Colorado (5-23-39)</td>
<td>Oct. 27, 1939</td>
<td></td>
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<tr>
<td>Flying the Fleet (5-23-39)</td>
<td>Oct. 27, 1939</td>
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**UNITED ARTISTS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Rel. Date</th>
<th>Mkt.</th>
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<tbody>
<tr>
<td>Atomic Bazaar (12-31-39)</td>
<td>Sept. 19, 1940</td>
<td></td>
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<tr>
<td>Eternal Flame, The</td>
<td>Sept. 21, 1940</td>
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</table>
Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

THEATRES

THE SOUTH. FACTORIES, CHEAP POWER. The greatest opportunities in the motion picture business are here. Let us promote a theatre for you in this glorious land. FRANK DOWLER COMPANY, Chattanooga, Tenn.

FOR SALES OR LEASE, MODERN NEIGHBORHOOD THEATRE, CENTRAL NEW YORK. Real opportunity for small investment. BOX 1276, MOTION PICTURE HERALD.

WANTED, ESTABLISHED MOTION PICTURE THEATRE. Write FRANCIS Y. LILY, Pa.


NEW GENERAL EQUIPMENT

DID YOU GET YOUR 2940-41 AIR CONDITIONING CATALOG? All steel blowers; complete air conditioning systems; cooling chambers to add to your present blowers; directional grids; powerful exhaust fans; automatic shutters; spray nozzles; recirculating pumps. Special 20% discount on most items too! Terms up to three years. S. O. S. CINEMA SUPPLY CORP., New York.

NEW BLOWERS, WASHERS, VARIABLE speed pulleys, wholesale. SOUTHERN AIR, 145 Walton, Atlanta, Ga.

NEW MODEL ZEPHYR CURTAIN CONTROL, complete with motor and switch $99.50. For further information write, KMAUS MANUFACTURING CO., 638 Sinclair Ave., N. E., Grand Rapids, Mich.

BARGAINS IN NEW AIR CIRCULATORS, powerful, high quality circulating fans, 22' propeller, high or low speed. Well known manufacturer choosing at prices representing over 50% discount. 124 available for quick disposal. BOX 1280, MOTION PICTURE HERALD.

SEE OUR ADVERTISING IN BETTER THEATRES on air conditioning at unheard of prices! Payments up to three years. S. O. S. CINEMA SUPPLY CORP., New York.

POSITIONS WANTED

THEATRE MANAGER, REAL SHOWMAN, PUBLICIST and community builder. Can increase business anywhere. All offers considered. Write, wire, phone now. HARRY LEE MOLLER, Salisbury, Maryland.

AT LIBERTY, PROJECTIONIST, SIGN ARTIST. AL GREEN, 809 Ross, Abilene, Tex.

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HELP WANTED

OPERATORS AND MANAGERS, MOVIE CIRCuits. No. 519 State Theatre, Pittsburgh, Pa. or F. O. B. 5001, Memphis, Tenn.

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BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAx Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PREP BY C. J. QUIGLEY, INC.
NEW YORK, U. S. A.
THEY TAKE THEM ALL IN THEIR STRIDE

DIFFICULT, unusual, routine—no matter what the shot requires, one of the three Eastman negative films will more than fill the bill. Special ability backed by unvarying uniformity has made them the main-stay of modern cameramen. Eastman Kodak Co., Rochester, N. Y.

J. E. BRULATOUR, INC., Distributors
Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
for all difficult shots

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS
Keep their feet moving your way!

- Window-shopping is adventure today! ... A pleasant diversion for millions of people.
- That's why window-dressing is a fine art!
- Make your theatre the principal show-window of your town ... goal of all window-shoppers ... the one place where they can be sure to get the thrill of seeing something new ... alive ... interesting!
- Dazzle their eyes with color ... art! Quicken the pulse with dramatic catch-lines. Make them come to look and stay to buy.

**Sell them with TRAILERS ... LOBBY DISPLAYS ... POSTERS.**

- Keep their feet moving your way with the Best Sellers in the Business...

NATIONAL Screen SERVICE • NATIONAL Screen ACCESSORIES
ADVERTISING ACCESSORIES, inc.
SHOWMEN’S REVIEWS:
"Four Sons"
"Brother Orchid"
"Manhattan Heartbeat"
"Way of All Flesh"
"21 Days Together"
"Lucky Cisco Kid"
"Phantom Raiders"
"You’re Not So Tough"
"Torpedo Raider"
"Phantom Wagon"

—in

BetterTheatres

INTERIOR
Decoration and Acoustic Design

PRODUCT

War or no War, Hollywood Product Promises for 1940-41 Stay the Same, at 500

First Eight Programs List 396 Features, 367 Short Subjects, Serials and Newsreels

RKO Radio Announces 53 Features for 1940-41, Republic Pictures Lists 58

1939-40 Deliveries Running on Schedule, Studios Completing 87% at Third Quarter

Columbia and Warners Are the Last to Hold 1940 Sales Conventions

Short Subjects Planned for the New Season Increase by 45, 12 Serials Continue

Distributors Setting Release Dates to Wind-up This Season

Where Distributors Stand on Product Commitments for the Old Season and New
Are you ALL STEAMED UP ABOUT NEXT YEAR?

What about right now? What about the hot months coming? M-G-M thought about that long ago and planned for your protection now—and in the weeks ahead!

SEE PAGE 19
“The adapting of my book has been a revelation to me of what sympathetic handling of a story can be. My grateful thanks to all who made it possible.” Rachel Field
AND

DAVIS

and

BOYER

TOO

BETTE DAVIS and CHARLES BOYER

'ALL THIS, AND HEAVEN TOO'

By RACHEL FIELD with Jeffrey Lynn • Barbara O'Neil
Virginia Weidler • Henry Daniell • Walter Hampden • George Coulouris
An ANATOLE LITVAK Production
Screen Play by Casey Robinson • Music by Max Steiner
A Warner Bros.-First National Picture

Warner Bros.

WILL RELEASE THIS PRODUCTION FOR SPECIAL ENGAGEMENTS ONLY
LET'S LOOK AT THE "LILLIAN RUSSELL" RECORDS!

<table>
<thead>
<tr>
<th>City</th>
<th>Note</th>
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<tbody>
<tr>
<td>New York</td>
<td>Third smash week at Roxy Theatre!</td>
</tr>
<tr>
<td>Bridgeport</td>
<td>Beats &quot;Alexander's Ragtime Band&quot;!</td>
</tr>
<tr>
<td>Buffalo</td>
<td>Greater than &quot;Grapes of Wrath&quot;!</td>
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<tr>
<td>New Haven</td>
<td></td>
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<tr>
<td>Boston</td>
<td>Bigger than &quot;In Old Chicago&quot;!</td>
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<tr>
<td>Dallas</td>
<td>Far ahead of &quot;Drums Along the Mohawk&quot;!</td>
</tr>
<tr>
<td>Indianapolis</td>
<td>Outgrossing &quot;Stanley and Livingstone&quot;!</td>
</tr>
<tr>
<td>Louisville</td>
<td></td>
</tr>
<tr>
<td>Detroit</td>
<td>Tops &quot;The Rains Came&quot;!</td>
</tr>
<tr>
<td>Miami</td>
<td>Doubles the business of &quot;Alexander's&quot;!</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>Twice &quot;James&quot;</td>
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<tr>
<td>Clinton</td>
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<td>San Diego</td>
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<td>Pittsburgh</td>
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and so it goes from coast to coast!
ORGY SELLING

MUCH has been recorded of cycles in motion picture production, but nothing of cycles in the closely related matter of promotion. The fashions and faddies and passions have been many, beginning somewhere about the time that the late Lewis J. Selznick staged an ornate function for some screen opus of "The Mad Monk Illidor" at the Crystal room of the Ritz Carlton in New York.

The current but now possibly waning fancy is for the expediatory hometown preview, sometimes ungratefully spoken of by persons of a travel worn lay press, off the record, as the "junket preview."

That fashion will be abandoned as soon as some one invents another device with new allure to the real customer for the hurrah, that same being Hollywood.

The junket preview took its inspiration and origin from the super-ornate openings of Hollywood, and represents the process of applying the technique to the quaint lands of Elsewhere, with naturally some evolutionary modifications. When Production decided to call the tune, leaving Distribution and Exhibition only the statistical chore of collecting to pay the fiddler, the press agents got called to Hollywood and showmanship with a big "S" took to the road in a Big Way.

THE first time out, complete with special trains, stars, extras, supernumeraries and a full guest attendance of press associations, picture critics, trade and lay, reporters and Influential Persons, the device had impact. It perhaps may have been considered to have paid off its cost with increased bookings and rentals, although as to ultimate box office admissions the evidence is not so clear.

The rage was started. Agents provocateur forthwith began to search scripts and study maps. All manner of Uprisings of an enthusiastic populace were superinduced in remote places and parts, to the joy of community patriots, flattered into delirium under the limelight of blinding Hollywood attention. Any place would do, star's hometown or the locale of the big scene in the third reel.

The principal national consequence was that a considerable number of picture column writers for the daily press, including some who had previously never been farther out of town than the Woodmen's picnic, began to enjoy trans-continental travel deluxes with bar cars and service unlimited. Some found they could render "expense accounts" to the hosts, and now and then a selected few had "cash for incidentals" pressed into their moist hands. They wrote some pieces for the paper which were very nice, even if the lineage cost was higher than could have been arranged at the business office.

"The press" was supposed to be full of Scotch and Goodwill. It was full of Scotch, and Alka Seltzer. They had, to paraphrase our blithe contemporary, Time, "a nose for whiskey and a stomach for movies." Anyway they never bit the hand that passed the bottle.

A not-so-pretty sequel to all this approach to the press, with no indictment of the press involved, was a project offered in Hollywood, by a local trade paper, for an ornate special number at ornate prices, 60 per cent of which were to be devoted to the financing of a national convention of picture editors and reviewers from the newspapers. Hollywood turned it down. All of "the why" does not appear, but it can be noted that some of the refusals were on principle, enough to decide the issue. It would be a pessimist who guessed that there were doubts about delivery. Meanwhile, decided, in the circumstances, to their everlasting credit, the New York Critics decided to go it alone, without "national" affiliations.

OUR news pages this week present a study of the judgments of the critics of the lay press of New York City. Judiciously examining reviews and box office figures, Mr. James D. Ivers finds that the critics like the pictures in general better than the customers do. There might be several reasons. One of them might be that a much more competent job of selling the critic is done than for the exhibitor who retains the product. Production is "critic conscious." The loudest that the exhibitor hears is "terms." The critics never hear that. They have no problems of clearance and zoning, no issues of availability and playdate. It is their natural assumption that a picture is as good as it looks. That is rather far from the facts. For the exhibitor the picture is as good as it looks "when and as," that being circumscribed by a great many facts for him that do not and cannot appear in the reviews. When and how he gets it is quite as important as what it is—oftentimes more important.

The fact is, with the usual margin for error, the pictures are probably as good as they look to the critics, or maybe better, but what happens between preview and exhibition to the customers, through their retailers, may have a deprecative influence. Certainly something happens.

Pictures should be as good as they look. None are ever any better. Many, by the cash register vote, are not as good. The selling does not get to the end of the line.

SO, the other day when a hard-headed friend from Hollywood, with a deal to do with disbursements, came in to pay his periodic disrespect to the editor, the junket technique became a topic.

"It is necessary to continue those parties," he argued, "because we have producers whose pride would be humbled in the face of their friends and rivals if their picture, too, failed of a public pyrotechnics. The appearance of a spasm of appreciation must be had, and by what artifact does not matter. The glory is their's, the cost is not."

"Further," he continued, "they are smart. Their payroll and budgetary positions require the support of 'setting,' and there can be, you understand, a perfect consistency even in disproportion. A cock-eyed position has to have cock-eyed support."

There was a long pause.

"And do you know there's a certain famous director out there who is the strangest fellow in Hollywood. He lives in the same little house he built now nearly twenty years ago, and he has saved five million dollars. Every year he has been sure it wouldn't last."

—Terry Ramsey
This Week in the News

Cooperative, New Style

TERMS of the Warner settlement, two weeks ago, of the Landis theatre trust suit revealed this week disclosed an adjustment of a local controversy between an independent and circuit operator that is rare, if not unprecedented in exhibition: The circuit and the independent agreed to work together in their competitive situations, "on a mutual basis," sharing product and profits.

Judge William H. Kirkpatrick, in United States District Court in Philadelphia, dismissed the bill of complaint, Tuesday, in the anti-trust litigation filed, June 12, 1939, against Warner theatres in Philadelphia and 13 major distributors by the community-owned Landis theatre.

The settlement provides for operation of the Landis and the two Warner theatres in Vineland, the Globe and the Grand, on a co-operative basis. Warner will do the buying of pictures for the Landis as well as its own houses, splitting the product as it meets the needs of the respective houses regardless of affiliation, and with Warner sharing in the Landis profits on a 50-50 basis at the end of each fiscal year.

In the litigation, the Landis charged that it was placed at a disadvantage through the policy of the distributors of giving the two Warner theatres in Vineland preference of first run features.

War Meeting

SOMETIMES next week there's to be a gathering of New York motion picture executives for conference on what's to be done to aid the national defense program and the movement for recruiting the U. S. Army to its peacetime quota of 280,000 men. The function is being organized under the direction of Sidney Kent.

This is in sequel to a slightly secret session—with lunch sent in—held at the Paramount Studio offices last Tuesday, when Major Richard Schlosberg, U. S. Signal Corps, and Major Mason Wright, Jr., adjutant general's staff, consulted some fifteen Hollywood executives on screen cooperation for the national defense.

The Hollywood session resulted in the suggestion that the newsreels—which headquarter in New York—would be the best screen medium.

This is reminiscent of the fact that in 1936 the newsreels were under heavy fire from the Left on the charge that they were militaristic and leading to war by the showing of soldiers and battleships. The pressure was so heavy that one reel changed its name, at the instance of the distributor.

Hollywood, with a practical eye, asked if it could expect cooperative availability of army equipment, etc., to which the answer was that Regulation No. 600-700 providing such cooperation was unchanged.

Attending the Hollywood meeting were: Walter Weinger, president of the Academy of Motion Picture Arts and Sciences; Sidney R. Kent, Twentieth Century-Fox president; Frank Capra, president of the Screen Directors Guild and former president of the Academy; Harry Warner and Major Nathan Levinson of Warners; Fred Beets, executive vice-president of the Association of Motion Picture Producers; Cliff Work, vice-president and production head of Universal; Harry Warner and Major Nathan Levinson of Warners; Fred Beets, executive vice-president of the Association of Motion Picture Producers; Cliff Work, vice-president and production head of Universal; Harry Warner and Major Nathan Levinson of Warners.

Darryl F. Zanuck, Chairman of the Academy Research Council, called a conference, Wednesday, in Hollywood, of 50 leading studio technicians to consider numerous new problems arising within the industry as a result of the war situation.

Mr. Zanuck said that, "because of current conditions throughout the world, the industry more than ever is faced with the necessity for every possible economy and that the Academy Research Council, recognizing this necessity, is immediately taking steps to do its part to assist the industry in this crisis."

Duplicating in a general way the attitude displayed at the outbreak of World War II, last September, Hollywood studio executives this week were studying ways and means of effecting operating economies, "without sacrificing quality." Word of minor curtailments trickled through the film community. Again, first definite evidence of personnel reduction became visible in publicity departments.

Only nine per cent of the film markets in Europe are active, with "more than 90 per cent either frozen, eliminated or threatened," Herman Weinger, head of Twenty Century-Fox declared this week in New York in a message to the home office and field sales forces.

New "Nazi Spy"

WARNER Brothers on Wednesday screened to the press in Hollywood a revision of its revival of "Confessions of a Nazi Spy." Thursday, the company placed the picture in the Warner Hollywood and Downtown theatres, Los Angeles.

In the refabrication of "Nazi Spy" there were inserted midway in the picture sequences showing the Nazi occupation of Austria, Czechoslovakia, and toward the end, headlines and clips are included depicting invasions of Finland, Denmark, Norway, Holland and Belgium while the voice of Henry O'Neill, portraying the prosecuting attorney in the picture, denounces Nazism.

Bank Night, Again

A "SPONSORED" version of Bank Night, to bring national advertisers before motion picture theatre audiences is now under promotion in New York by Mitchell May, Jr., insurance broker with many motion picture accounts, and George Fecke, variously associated with pictures and distribution in New England.

Conversations this week were addressed at seeking a tryout in a big Massachusetts circuit, and another in Pennsylvania.

The scheme contemplates that a national advertiser shall furnish the cash prizes and pay exhibitors a per seat royalty for commanding attention to his wares from the theatre audience.

One circuit operator described the plan as "screen advertising without the screen."

ASCAP Accuses

ASCAP Wednesday charged the National Association of Broadcasters with "prompting" the government's investigation of the Composers' Society.

Judge Henry W. Goddard, presiding in New York federal court, heard arguments for an application by Louis Frohlich, ASCAP attorney, to quash a federal grand jury subpoena served on ASCAP by the Government to investigate its records.

Mr. Frohlich said the Department of Justice was "using a threatened criminal action for alleged violation of the anti-trust laws to compel the signing of a consent decree by ASCAP" in the Government's civil suit which was dropped five years ago.

Judge Goddard after eliminating dozens of requests for certain records ordered ASCAP to produce the balance for Government inspection within 30 days, his decision specifically providing that the records be kept confidential by the Government.
More Taxes

A TEN PER CENT increase in theatre admission taxes may be one of the steps taken by the Administration to finance its multi-billion-dollar national defense program.

The imposition of an “over all” increase of 10 per cent on all existing taxes and the raising of the permissible national debt limit from $15,000,000,000 to $24,000,000,000 was suggested this week by President Roosevelt and is under consideration by Congress.

If the plan is adopted it is calculated that something over $2,000,000 a year additional would come from theatre admission taxes, or on the basis of collections for the first 10 months of the current fiscal year of more than $18,000,000.

The House Ways and Means Committee has recommended reduction of the present admission tax exemption from 40 cents tickets to 30 cents.

Besides the numerous local and state levies on movie tickets, the Federal Government now pays box office ten per cent on admissions of 40 cents and over.

The Hays organization estimates the industry now pays the Federal Government $100,000,000 a year in taxes and state and local governments, $250,000,000 a year.

Louisiana Wins

REFUSING to review a decision of the Louisiana Supreme Court, the United States Supreme Court on May 27th in effect affirmed the validity of the Louisiana “use tax” as applied to motion picture rentals. As a result, exhibitors are liable to new taxes approximating $25,000 annually.

Holding that no substantial Federal question had been presented, the U. S. Court rejected a petition of the Saenger (Circuit) Realty Corporation for review of the Louisiana decision that the one per cent levy on the “rental of tangible personal property” was applicable to motion pictures.

The Saenger company, assessed under the state law, brought a test case to determine whether the copyright phase of motion picture distribution was sufficient to exempt films from the levy. The Louisiana district court agreed that the exhibitor leased the right to show a copyrighted work rather than the physical film itself, but the higher court reversed the decision on the ground that the right to exhibit was not of greater value than the use of the film.

As a result of the refusal of the Washington tribunal to take jurisdiction, distributors would be liable to a tax of one per cent on all amounts received from the rental of films in Louisiana, which tax, in turn would be passed on to the exhibitor.

HOLLYWOOD promises 502 features for the 1941-42 season; deliveries are on schedule, nearly 75 per cent of total as fourth quarter opens; product commitments compared

THEATRE in London, war news in a pictorial study

LEGAL costs to date in key anti-trust case estimated at $2,500,000 including fees and expenses

NELLY committee turns its fire on industry witnesses, attacks blind selling methods

FCC postpones commercial licenses for television until industry can agree on uniform standards

RKO schedules 53 features, 190 short subjects at New York Convention

NEWSPAPER reviewers 69 per cent wrong on evaluation of films

AIR RAID fear brings sizeable drop in eastern Canadian grosses

REPUBLIC announces 58 features, increase of eight over this year

PARAMOUNT concludes Los Angeles sales convention

IN BETTER THEATRES:

ACOUSTIC structural form: A series of plates by C. C. Potwin graphically describing auditorium shaping for acoustical efficiency.

WHAT the theatre men need to know about "black light."

DEPARTMENTS

Asides and Interludes

In the Courts

Editorial

Hollywood Scene

Managers’ Round Table

Newsreels

Obituaries

Productions in Work

Release Chart

Reviews

This Week in Pictures

What the Picture Did For Me

Edison Studio

THE OLD Edison studios at 2826 Decatur Avenue in the Bronx of New York, opened in 1905, have been taken over for operation on rental to producers by the Eveleth Operating Company, according to announcement by Jacob Levy of Levy Brothers, real estate, 1440 Broadway.

The plant is to be equipped for short subject production. The Edison studios were built at the dawn of the nickelodeon era, after the Edison picture, “The Great Train Robbery,” had pioneered the separate career of the films which had been until then an adjunct of vaudeville.

Edwin S. Porter, who made that first story picture, was first in charge of the studio, later operated for Edison by Horace Plympton, who took over when Mr. Porter became an independent. It was at that studio, in 1907, that D. W. Griffith, then Lawrence Griffith, played his first screen part in “The Eagles Nest.”

The studio has in subsequent years passed through many hands and promotion.

LLD. for Quigley

THE PRESIDENT and trustees of Niagara University, at Niagara Falls, N. Y., have announced that an honorary degree of doctor of laws will be conferred on Martin Quigley at the commencement day exercises on June 10.

The commencement address to the graduates will be delivered by Mr. Quigley.

Honorary degrees of doctor of laws also will be awarded to John S. McCarren, vice-president and general manager of the Cleveland Plain Dealer and president of the American Newspaper Publishers Association, and Bernard E. Finucane, civic and business leader of Rochester, N. Y.

Italian Deal Cold

EVEN if Italy does not enter World War II, it is unlikely that the American distributors would resume operations in the near future in that country. F. W. Alport, European representative of the Motion Picture Producers and Distributors of America, has been conferring in Rome with Vezio Orazi, head of the Italian film monopoly and other Government officials, and, despite many proposals and counter proposals the fundamental difference still remains.

The larger American companies require as an absolute minimum, it was said in New York Wednesday the right to operate their own offices in Italy, but the Fascists want to keep control of distribution. The American companies are said to realize that little foreign exchange is available and would make a compromise money agreement.
THIS WEEK IN PICTURES

THE WEEK'S crop of on-the-spot premieres brought one from Paramount, one from United Artists, both having garnered much lay press publicity. The round dozen pretty maidens all in a row above were gathered as college queens by Paramount's indefatigable publicity staff and brought to Galesburg, Ill., for the premiere of "Those Were the Days."

GOVERNORS featured the opening of Sol Lesser's "Our Town," staged by UA's Lynn Farnol and his expert staff in Boston, left. Governor Francis P. Murphy of New Hampshire (in opera cape) is shown with Fay Bainter at the premiere. Governor Leverett Saltonstall of Massachusetts proclaimed an "Our Town" day.

PARAMOUNT convened in Los Angeles last week end to hear production executives, on their home grounds, outline plans for 44 to 50 features for next season and the sales executives expound policies and requirements. Above, Y. Frank Freeman, vice-president in charge of studio operations, welcomes Barney Balaban, president. At right, the opening session in the Fiesta Room of the Ambassador hotel. Story on page 38.

NATALIE M. KALMUS, below, Technicolor director, discusses the European situation with Robert Hakim, French-Egyptian producer, at a cocktail party in Hollywood.

THE DISTAFF SIDE. The general women’s committee for the annual national Allied States convention to be held at the Morrison hotel, Chicago, June 19, 20 and 21. Standing, left to right, are: Mrs. Herbert Ettelson, Mrs. Harry Solomon, Mrs. L. Sevin, Mrs. Sol Best, Mrs. M. Kaplan, Mrs. Joseph J. Weiss, Mrs. Al Goldson, Mrs. Nate Joseph, Mrs. Ludwig Sussman, Mrs. M. B. Lang, Mrs. John Semadelas, Mrs. M. Waldman and Mrs. M. Zimmerman. Seated, left to right: Mrs. Benjamin Lasker, Mrs. Jack Rubin, Mrs. Sam Trinz, Mrs. Abe Feder, Mrs. Jack Rose, Mrs. Elmer Benesich, Mrs. Nate Wolf, Mrs. Harry Goldson, Miss Sydelle Katz, Mrs. Oscar Brotman and Mrs. Seymour Skidell.

CHARITY appeals to an audience of 500 screen, radio and stage stars and executives at the United Jewish Appeal luncheon last week in New York. On the dais are David Bernstein, Rabbi Abba Hillel Silver, Major Albert Warner, Maurice Silverstone, B. S. Moss, Louis Nizer and Judge Charles Solomon. In the foreground are Nate Spingold, A. Montague, Max Seligman, Leo Jaffe and Lou Weinberg.

INDIANS in Brooklyn, unregenerated holdouts no doubt in the sale of Manhattan, are discovered by Paramount exploitation men. Among reporters and photographers and chiefs are Tom Waller and Herb Berg, the intrepid explorers, urged on by the imminence of DeMille’s “Northwest Mounted Police.”

BOB DUNEGAN of the Rio, Blythe, Cal., and F. A. McKinney, publisher of the Brewery Gulch Gazette of Bisbee, Ariz., are guests, above, of Bob Burns on the set of “Comin’ Round the Mountain.”

RED HARKINS, above, State theatre, Tempe, Ariz., meets Jean Cagney, presently featured in “Rhythm on the River.”

W. B. McDONALD, right, of the Avalon, Olympia, Wash., with George Brent on the set of “The Sentence” at Warners.
STUDIOS PROMISE 502, DELIVERIES ON SCHEDULE

Product Schedules from Eight of Ten Companies Indicate Only Slight Reduction in spite of War Conditions

War or no war, Hollywood product promised for the new season of 1940-41 in volume or number of productions will be almost the same as that of the 1939-40 season, now nearing a close.

Exhibitors now have in hand the product commitments of eight of the ten large distributors for the year starting September 1st, for a total of 396 features, only ten less than this year's 406 promised by the eight. Columbia's and Warners' product announcements still are to be announced.

Deliveries Near Quota

On actual deliveries, Hollywood, on Monday, June 1st, goes into the final quarter of 1939-40 with releases checked off for 369 features (72 per cent), of the 512 features promised, and 74 of the 143 films (52 per cent) of the balance due on pre-season commitments are finished and "in the can" in Hollywood.

The 1940-41 short subject supply will be greater than this year's schedule, promises of the eight for next year running to 367, 45 more than this year's 322.

There will be no change in the number of serials, Columbia, Republic and Universal again promising four each.

Assuming that there will be no great change in Columbia's commitment of 58 for this season, or in Warners' present year total of 48, the grand total from Hollywood for 1940-41 would approximate 502, against the maximum 512 which the ten companies set down at this sales season period a year ago for 1939-40.

And this in spite of all of the talk of the great effects the spreading World War II would have on the source of supply in Hollywood. While some of the companies are going in for marked numerical curtailment—Paramount, for one, cutting from 58 to 44-50—others are acting quickly to take up the slack, notably Republic, increasing its schedule by eight, to 58; Monogram, up four, to 56. Metro will stay at about the same, 52, likewise Twentieth Century-Fox, at 52. Universal raising its total by one, to 59, RKO will go down five, to 53, and United Artists, six, to 22.

The large distributors are making new season product commitments for a virtual retention of the status quo, numerically, even in the face of swift moving developments in Europe, with its thinning markets—all announcements coming within the period of Adolph Hitler's "britzkriegs"—although all schedules, of course, are subject to change.

No Reduction Seen

The disclosure that Hollywood's grand totals of product promised for the new year differ so slightly from the passing year, out of which twelvemonth came economic reactions on foreign revenue greater than at any time since the World War I of 20-odd years ago, is especially interesting in view of the recent many-sided warnings of production and distribution chiefs that the lost revenues demanded attention in product formulation. Except for Paramount, RKO and United Artists, it would seem from the promises made on paper in the past six weeks by five of the ten large companies, that there is no intention at this time to reduce by numbers.

Turning to the source of short subject supply, exhibitors in 1940-41 might expect an increase of 16 from Metro-Goldwyn, over its 62 promised in 1939-40; about the same number—83 or 86—from Paramount; 16 more from RKO, raising to 86; 52, again, from Twentieth Century-Fox and 14 more from Universal, which will have 57, against 43. United Artists had a few shorts this season, will have none next, but the slack here will be taken up by Monogram, which, for the first time, will have "featurettes," streamlined word for shorts, listing eight for 1940-41. Columbia and Warners still are to be heard from, the former, this year, listing 96 serials and 26 two-reelers, and Warners listing 68 single reels and 18 twos.

British Imports Down

Apparent in overlooked in open trade discussion of the potential effects of World War II on Hollywood's product supply is the cutoff of imports from Europe, particularly England, which, it would seem, is having its influence on the decision of several companies in keeping new Hollywood producing totals on the same levels as the old—bearing in mind that, until Hitler's Norway-Holland-Belgium-France expeditions, some companies definitely announced production in England, for quota purposes or otherwise. Most of these are changing their minds with the daily changes of war fronts.

Virtually all of the foreign-language and "art" theatres in the new season will probably be turning away from foreign-language talkers, to domestic product.

The new 1940-41 Hollywood feature

Distributors' Product Commitments, This Season and Next

<table>
<thead>
<tr>
<th>COMPANY ANNOUNCEMENTS MADE TO DATE (EXC. COLUMBIA, WARNERS)</th>
<th>FEATURES ANNOUNCED (INC. WESTERNS)</th>
<th>SHORTS ANNOUNCED (EXC. NEWSREELS)</th>
<th>SERIALS ANNOUNCED</th>
</tr>
</thead>
<tbody>
<tr>
<td>MGM</td>
<td>44 to 52</td>
<td>62</td>
<td>8</td>
</tr>
<tr>
<td>MONOGRAM</td>
<td>46 to 50</td>
<td>85</td>
<td>4</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>58 to 50</td>
<td>70</td>
<td>4</td>
</tr>
<tr>
<td>RKO</td>
<td>58</td>
<td>86</td>
<td>8</td>
</tr>
<tr>
<td>REPUBLIC</td>
<td>50</td>
<td>52</td>
<td>8</td>
</tr>
<tr>
<td>20TH CENTURY-FOX</td>
<td>52</td>
<td>52</td>
<td>8</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>28 to 32</td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>58</td>
<td>43</td>
<td>4</td>
</tr>
<tr>
<td>TOTALS ANNOUNCED TO DATE</td>
<td>394 to 406</td>
<td>322</td>
<td>8</td>
</tr>
</tbody>
</table>

WESTERNs for 1940-41: Monogram, 1939-40, 16; 1940-41, Paramount, 1939-40, 6; 1940-41, 6; RKO, 1939-40, 6; 1940-41, 6; Republic, 1939-40, 24; 1940-41, 30; Universal, 1939-40, 14; 1940-41, 14.

PRODUCT ANNOUNCEMENTS STILL TO BE MADE:
Columbia, Due June 4th [For this season, Columbia announced 42 "regular" features, 16 westerns, four serials, 122 shorts].
Warners, Due June 10th [For this season, Warners announced 48 features, 86 shorts].

12 MOTION PICTURE HERALD June 1, 1940
promises of approximately $500,000 compare with the 512 of 1939-40 and the 480 promised for 1938-39.

Exhibitors to date have in hand the product promises for 1940-41 of eighty per cent of the new season’s programs and the Columbia and Warners announcements will be made June 4th and June 10th, respectively. Production programs promised for the new season by the other eight were published in Motion Picture Herald, including titles, sources of material, talent assignments, as follows:

**Twentieth Century-Fox, April 13th, page 27, Fox having held the first sales convention.**

Monogram Pictures, April 20th, page 29.

Universal, May 18th, page 35.

United Artists, May 18th, page 37.


Paramount, May 25th, page 35.

RKO Radio, this issue, page 28.

Republic, this issue, page 37.

Related to the buying positions and buying intentions of exhibitors who now are being approached by film salesmen arriving from sales conventions in the hotel-halls of New York, Chicago, Los Angeles, Atlantic City, San Francisco, Pittsburgh, and wherever else the 1940 product policies and procedure were set down by distribution chiefs, is the status of distributors on actual deliveries to date of present season’s commitments. Bookings on old product have a relation to new season’s buying.

On deliveries of this year’s programs, the ten distributors are running but three percent behind schedule, as of June 1st, with 369 of the 512 features promised for 1939-40 actually delivered—and another 74 features completed and “in the can,” ready for delivery. Only 13 percent of the commitments made last year for 1939-40 are to be accounted for, as to completion, and most Hollywood studios today are moving rapidly toward a windup.

**Scarcity of Budget Figures**

Noteworthy this year at product announcement time is the scarcity of formal announcement of actual new-budget figures. To date, only two of the eight companies making product announcements have accompanied them with budgets-on-paper: United Artists, on a $30,000,000 basis, and Paramount with $25,000,000, plus a $2,000,000 advertising-promotion expenditure—both were “releases” to the trade press.

**Metro-Goldwyn-Mayer** said it had in mind some $2,750,000 for advertising-promotion of its 1940-41 productions. Monogram hopes for a $9,225,000 sales quota, no expenditures disclosed.

Some typical budget estimations of last year: Warners, $30,000,000; Twentieth Century-Fox, $28,000,000 to $30,000,000; Metro-Goldwyn-Mayer, $42,500,000—all “paper budgets” before production, at sales convention time.

The year before, Hollywood budget estimates, made in advance of actual production, estimated Columbia’s at $9,000,000, Metro’s at $42,500,000, Paramount’s at $26,000,000, Republic at $18,000,000, RKO’s at $16,000,000, Twentieth Century’s at $24,000,000, Warners’ at $27,000,000.

Pre-selling sales conventions this year were a full month later getting started, due to anticipated changes in new sales policy.

(Continued on following page)

**THEATRE IN LONDON**

O n the bitter morning that the radio was pouring its bulletins of catastrophe in Flanders, trans-Atlantic Clipper planes were delivering pictorial documentation of debacle.

In the flow of camera reports was this picture of theatre and war and refugee children seeking rest and respite. Only a little while ago these opera chairs were filled with people and there was a make-believe life and world before them on stage and screen. There is grim drama, but no make-believe, there now.

There are ten million theatre seats in the United States of America—that far we are prepared for war.
369 OF 512 FEATURES DELIVERED

(Continued from preceding page)

NEBRASKA - IOWA OWNERS CONDEMN

Opposition to the transcription of 35 mm. pictures into 16 mm. "or any other size"; to motion picture producers in the "so-called 'nickel-in-the-slot movie' industry; and to further expansion by Advertising Accessories, Inc., was recorded in three resolutions adopted by the board of directors of the Allied-Independent Theatre Owners of Iowa-Nebraska, Inc., president of which is Leo F. Wolcott.

"All producers and distributors are strongly urged to give serious consideration to the above resolutions, for the good of the motion picture industry," the directors added.

May 17-19, Chicago.

Universal
1940—Regions: May 11-13, Atlantic City; May 18-20, Chicago.
1939—Regions: April 15 to 19.

WALTER BARTHER
1940—Regions: June 10-12, Pittsburgh; June 17-19, Chicago.

Some Remaining 1939-40 Releases


Columbia's advance, among others, include the Warren William-Jean Muir "Lone Wolf Meets a Lady," May 30; the "Peppers" story of "Out West with the Peppers," Edith Fellows, June 30.

Going beyond June 1st, Warners have pegged release dates for "Brother Orchid," with Ann Sothern, Humphrey Bogart and Ralph Bellamy, June 8; the Betty Grable-Charles Boyer "All This and Heaven Too," June 29.


From Republic: dates were being set this week on several to release beyond June 1st.

At Paramount, listed were the Cagney-Dennings Golden Gloves," August 2; Joan Blondell and Dick Powell, in "I Want a Divorce," August 9; Bellamy-Cagney-Blanche Yurka, in "Queen of the Mob," June 28; Madeline Carroll and Douglas Fairbanks, Jr., in "Safari," June 14, and others.

Where Distributors Stand on This Season's Deliveries

<table>
<thead>
<tr>
<th>DISTRIBUTOR</th>
<th>TOTAL 1939-40 FEATURES PROMISED</th>
<th>&quot;REGULAR&quot; FEATURES PROMISED</th>
<th>WESTERN FEATURES PROMISED</th>
<th>FEATURES ACTUALLY DELIVERED TO JUNE 1st (INC. WESTERNs)</th>
<th>BALANCE DUE ON COMMITMENTS</th>
<th>FEATURES COMPLETED FOR RELEASE AFTER JUNE 1, INC. WESTERNs</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLUMBIA</td>
<td>58</td>
<td>42</td>
<td>16</td>
<td>36</td>
<td>7</td>
<td>22</td>
</tr>
<tr>
<td>MGM</td>
<td>44 to 52</td>
<td>44 to 52</td>
<td>16</td>
<td>36</td>
<td>7</td>
<td>22</td>
</tr>
<tr>
<td>MONOGRAM</td>
<td>46</td>
<td>30</td>
<td>16 (a)</td>
<td>37</td>
<td>7</td>
<td>15</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>58</td>
<td>52</td>
<td>6</td>
<td>41</td>
<td>17</td>
<td>12</td>
</tr>
<tr>
<td>RKO</td>
<td>58</td>
<td>52</td>
<td>6</td>
<td>34</td>
<td>24</td>
<td>14</td>
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<tr>
<td>REPUBLIC</td>
<td>50</td>
<td>26</td>
<td>24</td>
<td>32</td>
<td>18</td>
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<tr>
<td>20TH CENTURY-FOX</td>
<td>52</td>
<td>52</td>
<td>6</td>
<td>47</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>28 to 32</td>
<td>28 to 32</td>
<td>22</td>
<td>6</td>
<td>10</td>
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<td>UNIVERSAL</td>
<td>58</td>
<td>44</td>
<td>14</td>
<td>43</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>WARNERS</td>
<td>48</td>
<td>48</td>
<td>8</td>
<td>38</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td>TOTALS</td>
<td>500 to 512</td>
<td>418 to 430</td>
<td>82</td>
<td>369 (72%)</td>
<td>131 to 143 (28%)</td>
<td>74</td>
</tr>
</tbody>
</table>

(a) Plus 16 Western Reissues.
ANTI-TRUST DEFENSE COSTS UP TO $2,500,000 AT TRIAL DATE

Fees for Thirty-four Lawyers so far Estimated at a Million with Expenses of $2,000,000 a Year in Court Anticipated

by WALTER SELDEN

"One million."

That, in the opinion of industry leaders, based on actual salaries and fees paid out, has been the cost to date in legal fees alone of "No. 87-273," the anti-trust suit in equity filed by the U. S. Government against the eight major motion picture companies.

Added to the signal of little direct and indirect, has been another $1,500,000 of expense borne by the majors during the 23 months from filing of the suit in U. S. District Court, New York, in July, 1938, to start of trial scheduled for Monday, June 3rd.

Included in this latter category are costs stemming from the executive time consumed by the Department of Commerce meetings, held while in pesos; by pre-trial examinations, by accounting and financial analysis necessary to the answer of Government interrogatories and preparation of the majors' own questionnaires, by deposition of the majors' own witnesses, and by examination of witnesses.

The "key" New York anti-trust suit, of course, is but one of more than 50 brought by the Government or individuals and now pending against the eight majors and various of their affiliates.

Distinguished Legal Array

Preparing the case for the majors for trial in the New York suit have been 34 attorneys, both within and without the legal staffs or the regular counsel for the companies, and including two former solicitor generals of the U. S. and past presidents of the American Bar Association, one of whom, additionally, was a former Ambassador to Great Britain and Democratic presidential candidate in 1936 and a former Republican candidate for Governor of New York.

The largest share of the direct costs resulting from attorneys' fees has been taken by Metro-Goldwyn-Mayer and Loew's. Like Warner Brothers, Paramount and RKO Radio, MGM has hired counsel for the case to supplement its own home office legal staff. Representing the company have been John W. Davis and Edward McLean, of Davis, Polk, Wardwell, Gardiner and Reed, as well as J. Robert Rubin, Loew-MGM vice-president and general counsel, and Tyree Dillard, of the Loew's legal staff.

Mr. Rubin, in 1937, was the second highest salaried man in America, receiving compensation of $754,254 for his services. As the result of a "technical" settlement, that of Loew, Universal and RKO executives were not disclosed by the Treasury Department.

Was Solicitor General

Mr. Davis, who has received the degree of Doctor of Laws from nine universities, resigned from the U.S. Treasury Department as Solicitor General of the United States, 1913 to 1918, at which time President Wilson appointed him Ambassador to Great Britain, where he remained until 1921. In 1924, he was Democratic presidential candidate, and from May 1931 to May 1933, president of the Association of the Bar of the City of New York, as well as president of the American Bar Association in 1932. One of the early directors of the Liberty League in 1934, Mr. Davis has received compensation of approximately $70,000 for his work to date in the suit.

The total payments made by Loew-MGM for legal work in the case, including the salary paid Mr. Rubin proportionate to time spent on the suit, and the money spent on other legal aid, is estimated at over $1,500,000.

For RKO Radio, legal services have been rendered by Colonel William Joseph Donovan, John Holloway and E. H. Landham, Jr., of Donovan, Leisure, Newton and Lombard; and William Mallard, RKO vice-president, Gordon Youngman, William Zimmerman and O. C. Doering, Jr., all of the company's own legal staff. Mr. Mallard, in 1935, received $19,999 salary, according to Government figures reported in Motion Picture Herald of January 23, 1937.

$70,000 to Donovan

Colonel Donovan, whose World War I record won him the Congressional Medal of Honor, the Distinguished Service Medal, the Distinguished Service Cross, the Legion of Honor award, the Croix de Guerre, the French Croci di Guerra (Italy), as well as the 1935 New York War veterans' recent "Fighting 69th," has received some $70,000 for his services to RKO in the New York case.

Donovan, Leisure, Newton and Lombard has also represented the Irving Trust Company and Pathe News in the case, the total legal bill for the group of three defendants amounting to approximately $100,000. This is exclusive of the work done by Monroe Goldwater of Goldwater and his partner for Keith-Albee-Orpheum, also a defendant.

Twentieth Century-Fox and its affiliated defendants have been represented by Felix Jenkins, secretary and general counsel for the company, whose 1935 salary, the last reported, was $20,600; E. M. Bull, Frederick Pride, John F. Casady and Ralph Scobey Harris, all of Davies, Harris, Koegel and Caskey.

The Chase National Bank, which owned approximately 2,157,671 shares of preferred of the Chase, 21%, 671,915 shares of preferred of Chase First 671,915 shares of preferred of Chase State Trust Corporation, 51,388 shares of the Chase National Bank, 10,000 shares of the Chase National Bank, and 10,000 shares of the Chase National Bank.

The Anti-trust Fox defense group in the cases of Warner Brothers and Paramount, amounting to some $80,000 in each instance.

Proskauer for Warners

Warners, at the end of March, retained Joseph Proskauer of Proskauer, Rose and Paskus. Until then, work on the case had been in the hands of Robert W. Perkins, general counsel, secretary and board member, and H. Howard Levinson, of the company's house office legal staff. Mr. Perkins received $50,000 for his services in 1937, according to the figures released by the Ways and Means Committee of the House of Representatives and printed in Motion Picture Herald of April 15, 1937. In 1935, he received $31,800, as reported in the Herald of January 23d, 1937. Salaries for 1938 were listed by the Treasury Department only for those receiving more than $75,000.

Paramount's legal representation has come from Thomas Day Thacher and A. C. Bleckford of New York. Thacher has been general counsel, president, vice-president, secretary, general counsel and a member of the company staff, and Louis Phillips, his assistant.

Like Mr. Davis a former solicitor general of the U. S., president of the American Bar Association and the Association of the Bar of the City of New York, Mr. Thacher has also been a special U. S. attorney and a judge in the U. S. District Court for the Southern District of New York.

General Anti-Trust Decision

In the latter capacity, one of the larger cases decided by Judge Thacher dealt with alleged violation of the Sherman anti-trust laws by motion picture companies. He held, in 1930, that while the credit rules adopted by the National Paramount-Famous-Lasky Corporation, M.G.M. Distributing Corporation, Universal and Fox and others did not violate the Sherman Act, the companies were nonetheless guilty of conspiracy to violate the Act. His opinion declared that "it was impossible for any motion picture theatre to secure sufficient movie picture films for regular operation without dealing with the film boards of trade."

The former Judge's services for Paramount in the New York anti-trust suit have been estimated as calling for reimbursement in the neighborhood of at least $75,000. As of this writing, according to testimony given at a meeting of Paramount creditors before Referee Henry K. Davis in 1933, received $700 a week from June 1st to May 1st of this year. His salary was cut to $570 a week, remaining there until the beginning of 1932. At that time his salary was set at $550 a week. By 1935, it had

(Continued on following page)
GOVERNMENT TO CALL
FRANK R. WILSON

Department of Justice officials said the Government would call Frank R. Wilson, assistant director of public relations for the Department of Commerce, as a witness in connection with the anti-trust suit against the eight majors.

Mr. Wilson was formerly in charge of publicity for the NRA through the use of motion pictures. Prior to his work with the NRA, he was vice-president of Principal Distributing Corp. and president of both the Motion Picture Capital Corp., and North American Theatres, Inc.

$1,500,000

The Government's pre-trial examinations alone have accounted for some $50,000 worth of executive time, as based on executive income. While United Artists officials appeared last spring, recent examinations have been virtually every company head, sales manager and theatre department head, including Harry Cohn, Alben Williams, George Schaefer, Barney Balaban, Neil Agnew, Harry Warner, Joseph Berend, Sidney Kent, Spyros Skouras, Nicholas Schenck, William F. Rodgers and Charles Moscowitz.

In no case is the salary of any of these men under $50,000 a year, and typically it is far greater. In all, approximately 6 weeks of executive time was required by the examination and preparation for examination in each instance. Additionally, 34 witnesses have been sub-

posed by the Government to appear on the stand during the course of the trial itself. Again representing the heads of operations, sales, production and theatre departments in the eight defendant companies, the examination of the witnesses appears to be virtually endless. At the end of the trial, it is estimated that compensation for approximately $150,000 to date, a cost split among the defendants.

Allied Protests

Coast Clearance

Allied of Southern California, Arizona and Nevada is protesting the practice of delivering pictures to the Fox Academy theatre, Inglewood, seven days after Los Angeles first run closing at 40 cents. The organization in a letter last Fall to Fox West Coast Theatre Owners' conferences in Los Angeles contended that while the theatre is politically and technically in Inglewood, "it unquestionably is actually and economically within the city of Los Angeles and surrounded by a tremendous Los Angeles city population."

In the letter, signed by Seth Perkins, president of the organization, Fox West Coast was asked to book the Fox Academy 21 days after Los Angeles first run at 40 cents "the same as any other 40-cent house in Los Angeles."

The organization this week said that the letter had been ignored and that another letter had been sent the 25th of April in which the circuit and exchanges were charged with violation of "consent decree."

Pesky with Roach

Edward J. Pesky, former Skouras Theatres and Grand National Pictures executive, has been appointed eastern representative for Hal Roach, United Artists producer. Mr. Pesky succeeds Tom Walker, general representative for Mr. Roach for the last year and a half. Mr. Walker has resigned.

Incidental expenses $1,500,000

The cost of financing and production for the series has been estimated at approximately $1,500,000, which includes the cost of the scripts, shooting, editing, distribution and advertising. The series, which was conceived and written by Samuel Goldwyn, produced by Samuel Goldwyn and directed by John Ford, has been shooting for the past three months in the western states.

The series, which is scheduled for release in late September, will be distributed by United Artists and will consist of six episodes, each of which will be about 40 minutes long. The series will be shown in theatres throughout the country and also will be broadcast on radio and television networks.
Members Appear Less Opposed to Bill as Distribution, Production Heads Testify; Synopsis Clause of Bill Is Stressed

by FRANCIS L. BURT

in Washington

The House Interstate and Foreign Commerce Committee gave indications, in its third week of hearings on the Neely block-booking bill, that it was much less strongly opposed of the organization than had been reported and that, in fact, if the highly indefinite synopsis provision could be put into workable language the measure might get a favorable report.

While observations of committee members during hearings are often window dressing and not indicative of the way they will vote, there has been apparent throughout the hearings a marked skepticism of the impartiality of the distributors to operate under what might be called a "labeling" system whereby the exhibitor would know what he is buying.

The block booking issue appears to have been subordinated to the general selling, the committee apparently having come to the conviction that, no matter what sort of law is enacted, exhibitors will continue to buy in blocks.

Industry Witnesses Testify

Highlights of the third week of the hearings included the examination of Charles C. Pettijohn, general counsel of the MPPDA on the financing of the organization; testimony of industry witnesses, including William F. Rodgers, general sales manager of MGM, who discussed the ill-fated industry code and explained percentage books; Herman Wobber, general sales manager of Twentieth Century-Fox, who said that if the bill were passed distribution costs would be lowered from 22 to 20 per cent, and Harry Brandt, independent exhibitor and head of the Independent Theatre Owners of America, who attacked organizations favoring the bill, called for industry arbitration and denied that any moral issue was involved in the question of block booking.

The final witness last week was Judge Roy L. Walker, president of the Theatre Owners Protective Association, who described the fight of his organization with Allied. When the hearings resumed on Monday the Hollywood section of the industry appeared with Col. Jason S. Joy, Twentieth Century-Fox, illustrating the changes made in a film during production; Don Ameche speaking for the Screen Actors Guild and Arthur E. Sutherland and George Stevens for the Directors Guild. On questioning by committee members, Mr. Ameche appeared to have only slight knowledge of organized protests against the bill.

"Observers" in Audience

Other witnesses included R. H. Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners; Henry Reeve, a Texas exhibitor, and Y. Frank Freeman, an attorney in charge of production, who warned that passage of the Neely bill would mean that less pictures would be made. During the examination of Mr. Freeman members of the committee engaged in a sharp exchange over the activities of the Production Code Administration, headed by Joseph I. Breen.

During the hearings this week it was bristled about that the Department of Justice has had two "observers" sitting in the audience, but they were not identified. More openly, the Temporary National Economic Committee has been keeping in touch with the situation, with Daniel Bertrand attending the meetings daily.

While the committee will not come to a final vote this week, it is known that C. C. Pettijohn, general counsel for the Motion Picture Producers and Distributors of America, through a still course of questioning in which the financing of the association was brought up for study.

Pettijohn Denies "Campaign"

Mr. Pettijohn explained he had no information regarding finances, but that the association was supported by the gross business of each member. The percentage was cut two or three years ago, he said, and the total amount of the organization now is about $450,000 a year. He denied that the MPPDA had undertaken any campaign to defeat the bill and testified that he had spent less than $250 in the past year.

Both sides have adopted the time-worn tactics of previous hearings, the proponents making up for the mistakes of the producers in giving erotic titles to their pictures and the opponents questioning claims that great public good would come from such publicity.

Along this line, Mr. Pettijohn laid before the committee the ill-fated Allied franchise with Tiffany-Stealh Productions in 1929, which he said not only block-booked and blind-sold the exhibitors, but did so for a period of five years, with no member of the organization now is about $450,000 a year. He denied that the MPPDA had undertaken any campaign to defeat the bill and testified that he had spent less than $250 in the past year.

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Rogers Charges "Bad Faith"

Charging the Department of Justice with bad faith in that, at the outset of negotiations on the trade practice code last year, it had refused to say what its attitude would be, only to warn against its adoption months later when, after three drafts of the agreement had been submitted, the distributors announced they would put it into effect, William F. Rodgers, general sales manager for MGM, told the committee that many attempts to reach an amicable agreement on controversies had failed, due largely to the vacillating attitude of Allied. The principal proponents of the bill have little if any investment in this business and have contributed nothing to its development and are seeking merely a trade advantage," he continued.

Questioned about percentage pictures, Mr. Rodgers told members that the rates charged here were average consideration between 10 and 12 per cent which is the rule in England, where single selling is enforced. He admitted that "gone with the Wind," was getting 70 per cent, but explained it would not play more than 5,000 theatres and that distribution is proving more costly than ever experienced before; the company has already spent between $80,000 and $90,000 in checking, he said.

Wobber Sees Chaos

Declaring that he would give up his job if the measure became law, Herman Wobber, general sales manager for Twentieth Century-Fox, testified that under the measure the pictures' inventories would increase 50 to 100 per cent, necessitating the raising of $100,000,000 to $200,000,000 in new capital. Distribution costs would advance 25 per cent.

If the increase in cost was passed along to the public, he told Col. Joy, Pat-

rick (Dem., Ala.), it would mean an increase of 15 to 20 per cent in admission prices.

In a smashing attack against the proponents' claims, Wobber listed the pictures to be shown. Harry Brandt, president of the Independent Theatre Owners Association of New York, told committee members that they would never have a chance at his business.

Block booking, he said, is not a problem, and there has been no compulsory block booking for several years. The cancellation privileges are adequate and in fact, many exhibitors cannot take full advantage of them without endangering their supply of product. He explained that the number of pictures required is far greater than that predicted by advocates witnesses that some houses change programs five times a week and offer double features, which would require $20 pictures a year, and that the average require

Asks " Honest Arbitration"

The whole situation, Mr. Brandt contended, could be cured by "honest arbitration." He said the companies in recent years have been more susceptible to pressure from the organized exhibitors and are evincing a disposition to cooperate in working out all controversies.

Mr. Brandt also tore into the moral issue, de-

nouncing it twisted. He asserted flatly the only reason an exhibitor canceled a picture was that it would not attract trade, and that while he worked closely with PTA and other organizations, he hadn't had a single complaint based on moral grounds for at least three or four years.

The New York independent paid his respects also to double features, which he said were giving the public "movie indigestion." They would be impossible, under the bill, he admitted, because there just wouldn't be enough pictures.

Final witness of the week was Judge Roy L. Walker of the Southern Symphony, the Independent Theatre Owners Protective Association, who spent most of his time relating his fight with Allied over the bill and the support of Texas exhibitors.

The two associations fought bitterly for exhibitor support on the Neely question, he testified, and while Allied claimed to have a majority of the state shownmen, Mr. Walker contended 90 per cent of them were against the

(Continued on following page)
PETTIJOHN ANSWERED BY MYERS AND COLE

Allied States Association of Motion Picture Exhibitors has claimed inaccuracies in the assertion by C. C. Pettijohn of New York Book-keeping bill hearings, that Abram F. Myers and H. A. Cole in 1929 engaged in production and distribution and employed block booking and blind selling. To support his statement, Mr. Pettijohn handed committee members copies of the old Tiffany-Stahl Productions franchise. Mr. Pettijohn said Mr. Myers was referred to in the franchise as "a representative of the distributor." The wording of the franchise was quoted by Allied to show that on the National Appeal Board, mentioned in the franchise, Mr. Myers was a representative of exhibitors and not of distributors.

The Neely bill is said to be unconstitutional and not capable of insuring the advantages claimed for it, in a study by Benjamin Werne, editor of the Annual Survey of Economic Legislation, published by New York University Law School in its series of Contemporary Law Pamphlets.

N E E L Y  S Y N O P S I S  C L A U S E  A T T A C H E D

(Continued from preceding page)

bill. On the other hand, Abram F. Myers, after the hearing, claimed that Mr. Walker was not the incident that was claimed to be but was affiliated to the extent that the Griffith circuit booked all his houses. Testifying to the impossibility of producing pictures on the basis of a synopsis used for selling purposes, Col. Jason S. Joy of Twentieth Century-Fox, laid before the committee on Monday in a dozen books reprints of initial drafts, continuities and final script for the making of "Maryland." At no time until the picture was finally completed did the Neeley synopsis have been provided, he declared.

Ameche Questioned

Making his appearance in a role for which he quite evidently had not studied, Don Ameche, star of screen and radio, demonstrated his ability "as an actor if the members of the committee queried him about the author of a letter opposing the bill" which he signed. Testifying that the Screen Actors Guild was against the synopsis provision, but admitting that he knew little or nothing about other parts of the bill, Mr. Ameche found himself on the receiving end of a barrage of questions, first about the Guild itself and then about Hollywood propaganda.

Under questioning by Representative James P. McGranery (Dem., Pa.), who has been investigating the background of most of the witnesses, it was admitted that he was not an officer of the Guild and that no general meeting of the membership had been called to consider the attitude to be taken by the organization. "I think that when a man wafts over your signature about the bill," Representative Clarence J. Brown (Rep., Ohio) broke in. "Did you use that letter?"

"I can't remember," the actor said.

"Who gave you my name," the Congressman persisted. "I have heard of you, but you never heard of me."

"I still don't know," the witness smiled back. Letters bearing the signature of Mickey Rooney, Jack Benny, and others, also were received, the Congressman continued, asking "How did it happen all these letters came in at the same time?"

"I noticed in these letters a number of you movie stars had exactly the same thought and expressed it many times in exactly the same words," the Congressman observed.

Albert E. Sutherland and George Stevens also presented the opposition of the Screen Directors Guild to the synopsis provision and when questioned by Representative Lytle Boren (Dem., Okla.) were able to testify that the full membership of the organization met to discuss the bill.

Fears "Carpet-Baggers"

Southern members of the committee were waited back to post-Civil War days when R. H. Poole of Los Angeles, executive secretary of the Pacific Coast Committee of Independent Theatre Owners, said the bill would bring a horde of "carpet-baggers" into the industry, explaining that he meant new houses would spring up take advantage of a situation where the distributors were selling pictures one or two at a time, and that "runs," now so important, would be wiped out.

Increasing tension among committee members as a result of the long hearings was manifested Tuesday when Representatives Lytle Boren (Dem., Okla.) and James P. McGranery (Dem., Pa.) engaged in a sharp exchange over the activities of the Breen office.

Represented by Representative Boren, who has frequently slighted Mr. Breen's work, with a remark that the Production Code enforcement did not appear very effective, he took for illustration, "Waterloo Bridge," in which the characters sought to prostitute (the Congressman used a more old-fashioned term), and attacked the Breen office for letting such a thing be shown.

Coming to the defense of Mr. Breen, as he has frequently, Mr. McGranery called attention to the fact that every witness, including those of the public groups, had paid tribute to Mr. Breen's work.

The interchange came while Y. Frank Freeman, Paramount vice-president in charge of production, was undergoing a two-hour interrogation over the possibilities of providing a synopsis after a picture is completed.

Traversing the same ground over and over, members of the committee at times appeared to have lost all sight of the objectives of the bill and during Mr. Freeman's testimony sought more to pin him down as to why a synopsis could not be written than to learn whether the industry could continue to operate.

Cities Star Problem

Seeking painstakingly to show what the producers face in making pictures and why they could not provide synopses, Mr. Freeman explained how in some cases a picture is halted, abandons plans changed because some particular actor cannot be secured.

Paramount, he said, has commitments with artists, producers, directors, cameramen, etc., in excess of $7,000,000 in the form of contracts of employment running from one to three years and an investment of more than $7,000,000 in its plant, where approximately 1,200 persons are employed.

If, under the bill, he would have the responsibility of furnishing a true synopsis of every picture to each exhibitor buying Paramount films, Mr. Freeman said he could not "take the risk of having innumerable scribes" and would be compelled to advise the company to attempt the reduction of its plant investment and the elimination of its contracts with artists so that it might be freed.

Gravely discussing the foreign situation, Mr. Freeman told the committee that "our business tomorrow will be our business today," and asked for the bill and it I very seriously doubt that some of us will come through that crisis."

"Our foreign revenue up to a year ago," he said, "represented on an average approximately 30 per cent of the total revenue of the motion picture industry. We have already lost through currency restrictions and restriction from doing business in certain countries a portion of that 30 per cent and daily we are expecting to lose more."

Under questioning, Mr. Freeman told Representative Martin J. Kennedy (Dem., N.Y.) that no one man could define the moral code of America and that in the making of pictures, no matter under what system, there would also be questions raised as to the moral things. "If we are in a stable or in an unthinking way, we should not be condemned," he contended.

Kuykendall Reads Statement

On Wednesday Edward L. Kuykendall, president of the Motion Picture Owners of America, read a 12,000-word statement which consumed one hour and 25 minutes, blasting out at the bill and the groups supporting it. He charged the public groups with seeking a censure.

Mr. Kuykendall told the committee that the time and wording of the bill were very attractive, and that all exhibitors would like to have the conditions promised, but that in actual operation the effects would be far different.

Conditions in the industry are not particularly desirable, he said, but that the bill would cure some of the evils of which the exhibitors complained and promised that his organization is working, on the theory that the only effective machinery for improvement is a selective form of contract with an adequate cancellation clause.

Jersey Opposed Committee Hearings

Contesting Sidney Samuelson's claims that New Jersey's earlier opposing Allied's stand on the bill, William B. Stein, Hacketts-town, declared the majority of theatre owners in the state do not want the measure.

Mr. Stein also "deflated" the belief of the community organizations supporting the bill that they would have any voice in selection, asserting that the various associations would be unable to agree on what should be shown.

If the bill is passed, he told the committee, "exhibitor pictures could not or would not be made to enable us to conduct our business as we do now." The situation could be taken care of, he said, so far as the "average exhibitor who is not looking for the world's end" is concerned through a minimum 20 per cent cancellation.

Following a new viewpoint before the committee, Miss Alice Kether of the Progressive Education Association, New York, declared the industry's picture code needed for tackling social and human problems.

She explained that her organization, supported by Rockefeller money, is engaged in studies of human relations problems and that the industry has turned over, without charge, the negatives of "socially useful" films, such as "Children of the Sun," "A Tale of Two Cities" and many others, which are digested into shorts and used for study purposes.
HOW TO STAY IN FRONT OF THE 8-BALL!
PREPARE

M-G-M's
SOCKO
SHOWS!

“Nice work
Leo! We
depend on
you to keep
the nation
entertained!”
Here's CHEERFUL news!
Your show-shop is SECURE, Mr. Exhibitor,
Against all Competition
RIGHT NOW
And
ALL SUMMER LONG!
Because M-G-M has HITS! HITS! HITS!
And your public wants AMUSEMENT
More than ever!
That's why we SPENT A FORTUNE For your PREPAREDNESS!

(continue please !)
"Without M-G-M there would be no profits for me this year," says Mr. Exhibitor.

"Millions for preparedness" says Leo!

10 MILLION DOLLARS IN
9 BIG M-G-M SHOWS right now
and all Summer!
NINE LIFE-SAVERS!
(current releases)
SPENCER TRACY
"EDISON, THE MAN"
*
VIVIEN LEIGH
ROBERT TAYLOR
"WATERLOO BRIDGE"
*
(in coming weeks)
JOAN CRAWFORD
FREDRIC MARCH
"SUSAN AND GOD"
*
MARGARET SULLAVAN
JAMES STEWART
Robert Young • Frank Morgan
"THE MORTAL STORM"
*
JEANETTE MACDONALD
NELSON EDDY
"NEW MOON"
*
"ANDY HARDY MEETS DEBUTANTE"
Mickey Rooney • Lewis Stone • Judy Garland
*
GREER GARSON
LAURENCE OLIVIER
"PRIDE AND PREJUDICE"
*
CLARK GABLE
SPENCER TRACY
HEDY LAMARR
CLAUDETTE COLBERT
"BOOM TOWN"
*
NORMA SHEARER
ROBERT TAYLOR
"ESCAPE"
LIFE SAVERS!
Brief Facts About 9 Great M-G-M Pictures!

Spencer Tracy has received the finest critical notices of the year and his box-office stature rises to even greater heights as “Edison, The Man” engagements enthrall the public with this truly magnificent entertainment.

“Waterloo Bridge” one of the year’s best films presents Vivien Leigh in another memorable role and brings to the public a new Robert Taylor. Box-office and public agree that it’s his most appealing job. Three weeks at Capitol, N. Y.

Joan Crawford and Fredric March make a swell box-office combination in “Susan and God.” Joan does a job that will delight all who loved her sensational role in “The Women.” The famed stage comedy hit has been brilliantly produced in the M-G-M manner. A sensation at its Preview!

“The Mortal Storm” is excitement on the screen! M-G-M did such a swell job of the best seller that the author wrote: “I'm delighted.” And what a cast: Margaret Sullavan, James Stewart are the sweethearts. Robert Young, Frank Morgan do great work. It’s terrific!

Of all the operettas in which Jeanette MacDonald and Nelson Eddy have appeared “New Moon” is musically and romantically the best! The public is ready for this type of scintillating attraction and M-G-M has made a great musical show for them. Previewed! And it’s Perfect!
How marvelous that at this time when the public wants to forget troubles, M-G-M delivers the most uproarious of the entire Hardy series. “Andy Hardy Meets Debutante” has, in addition to Lewis Stone and Mickey Rooney, Judy Garland. It’s finished and it’s a sure HIT!

Just previewed before an audience that never stopped laughing in Riverside, Cal. “Pride and Prejudice” is without question a glorious audience attraction. Greer Garson (Mrs. Chips) will be famous all over again. Laurence Olivier co-stars. Fun and romance in a grand movie.

Clark Gable! Spencer Tracy! Hedy Lamarr! Claudette Colbert! Yes, they’re all in one picture “Boom Town” and it’s a powerful yarn of oil millionaires and their lives. Only M-G-M packs such a star-studded box-office wallop, and what a show it is!

Norma Shearer gets the prize role of the year, the fascinating Countess in the best-selling novel “Escape.” Robert Taylor co-stars and the cast is hand-picked to assure that this will be one of the greatest of box-office attractions. Something to watch for!

This exhibitor faces coming months with no assurance of attractions big enough to cope with the competition of the season and the times.

M-G-M exhibitors know from past experience that M-G-M plans its production so that its customers are equipped with big pictures when things are toughest!
WE’RE NOT MAGICIANS!

There is no trick about M-G-M operations, which now assure you preparedness at the box-office. M-G-M is geared to be the leader of this industry by virtue of its experience, its resources and its personnel. Preparedness now and for the difficult Summer period meant careful planning months ago. Plus the willingness to invest 10 million dollars in entertainment to safeguard the theatre investments of our customers. No wonder that year after year exhibitors place their faith in the capable hands of THE FRIENDLY COMPANY.
COLOR TELEVISION PATENTS OBTAINED

A patent on what is said to be a greatly simplified system for the transmission and reception of television images in natural colors using only a single cathode ray tube has been issued to Robert Lorenzen. Most systems demonstrated up to now have used three tubes. In the Lorenzen system the transmitter has a photonic-electric screen which is divided into three sections, sensitive to red, green and blue.

A patent has also been allowed to Mr. Lorenzen for a single cathode ray tube system for use in television which is said to provide for increased intensity of the scanning beam resulting in a more brilliant picture.

George H. Callaghan, who with Mr. Lorenzen is interested in marketing these patents, said the two systems were readily adaptable for use in the present receivers.

Industry Must Wait Until Agreement on Uniform System Is Reached; Theatre Use Seen Forbidden

The prospect of a television "boom" which some in films considered a threat to motion pictures and others in broadcasting a valuable "added attraction" for theatres was put off indefinitely Monday by the Federal Communications Commission which ruled that television was not ready for any kind of commercial operation and said permission for such operation would not be given until the television industry adopted one uniform telemarking system.

The FCC's order restored some order to the situation which had been chaotic following contradictory FCC orders. However, the action of the Government body was not entirely satisfactory to any television group and appeared especially unpleasant news for the Radio Corporation of America and its National Broadcasting System which have paid the principal part of the television laboratory bill to date.

A year of the FCC's television activities:

May 22, 1939—First report of the television subcommittee of the FCC dealing principally with transmission standards for television stations.

Nov. 15, 1939—Second report of the television subcommittee which made recommendations for policies and changes in regulations.

Jan., 1940—Television hearings.

Feb. 29, 1940—FCC order grants limited commercial status to begin September 1st. Refuses to set standards.

Mar. 23, 1940—Recinds order granting limited commercialization.

Apr., 1940—New television hearings and briefs filed.

May 27, 1940—FCC postpones indefinitely commercial operation of television.

At present there are no indications that television will be used in the near future in theatres. Such public showdowns would certainly be considered a form of commercial operation which are forbidden by the Commission. RCA has announced that a 9 by 12 foot television system suitable for theatres will be demonstrated within a few months. Other companies have also been working on television for theatres, precipitated by campaign.

The eagerness of RCA to lead the way in the commercial development of television bounced back on the whole industry when the Commission announced its intention of deferring commercial operation until such time as the industry could agree upon one system as standard.

As a result of RCA's promotional campaign of last March, which consisted chiefly of one advertisement in a few papers, the Commission scrapped entirely its order of February 29th, making provision for semi-commercial operation beginning next September 1st and authorizing the establishment of a special class of stations (Class II) which could handle sponsored programs.

Furthermore, the row between RCA, Allen B. DuMont Laboratories, a Paramount affiliate, and others over flexibility led the Commission to order that no consideration be given the flexible standards of operation until the industry agrees upon a single system.

Charge Freeze Out

At the hearings before the Commission last month, and at a hearing before a Senate committee, Dumont charged RCA with attempting to freeze out competing systems in favor of its own and to have the Commission regulations for receivers that could pick up the programs sent under any of several systems under experimentation.

Discussing the position of the several antagonistic interests, the Commission, in its report, declared:

"It is essential to the program of television that there be not a mere semblance of competition, but that there be a genuine and healthy competition within an unfettered industry.

"Now, if ever, television is at the crossroad of monopoly or a healthy progressive competition. There can be no doubt as to the direction in which the Commission should, within its powers, attempt to guide it."

Hits Promotional Activities

Further, the Commission, "contrary to the experience of other industries which have found that technical improvements were stimulated by large public use, in the television field a major portion of the industry takes the view that successful promotional activities at this time can act only as an anchor on experimental efforts to go forward."

Holding that, in order to assure to the public a television system "which is the product of comparative research on known possibilities," standards of transmission should not be set and that "there should be no commercial broadcasting with its deterring effects upon experimentation until such time as the probabilities of basic research have been fairly explored."

To aid the industry in developing basic standards which will "give definite assurance of satisfactory performance and of continuity of service for this public comparable to the continuity of service enjoyed in the past history of the radio industry" and which will afford within their limits reasonable flexibility for future advances in the science, the Commission is prepared to authorize broader experimental operations by existing stations and by a number of additional stations.

From applications now pending, it was said, a certain number of new stations will be authorized, apportioned among various parts of the country with a view to forestalling any concentration of facilities in particular centers of population and to provide a comparative basis for further experimentation by different systems. Among the cities in which such facilities may be licensed, it was said, are San Francisco, Los Angeles, Chicago, Washington, Albany, Cincinnati and Boston.

To Avoid "Monopoly," "Pre-emption"

However, it was warned, each of these stations must undertake a "substantial job of research," because the channels available are severely limited and must be utilized in the public interest.

"There is no room for squatters and there can be no pre-emption in this field," it was declared. "Monopoly must be avoided. Free competition is to be promoted and preserved. . . . It is obvious that the industry as a whole does not share the RCA view of flooding ahead regardless of the untested possibilities of imminent competition on the horizon." The Commission commented in discussing the controversy over flexibility, "It further appears that the industry was not prepared to accept Mr. Sarnoff's premises of "fear of pre-emption" as a basis for justifying a heavy public investment at current levels of efficiency."

To Probe FCC Procedure

The Attorney General's Committee on Administrative Procedure will hold hearings during June and July at which procedure policies of the FCC are scheduled to be studied. For a year the committee has been studying Government agencies, including the FCC, for the purpose of working out reforms held necessary to curb the growing power exercised by the so-called independent agencies.

In the report on the FCC the committee appointed by the Attorney General commented the Commission's efforts to withstand Congressional lobbying but criticized many of the practices followed in the handling of applications for broadcasting facilities.

Harris Leaves Loew's

Milton Harris, for six years publicity director for Loew's theatres in Cleveland, has resigned. He plans to go to California.

Rodgers a Delegate

Lewis Rodgers of Lexington, Va., this week attended the International Alliance of Theatrical Stage Employees convention in Louisville, Ky., representing Local 572, Stauton, Va.
53 FEATURES FROM RKO IN 1940-41, A. W. SMITH NAMED SALES MANAGER

Nine Unit Producers Will Supplement Studio Program; 300 Attend National Convention in New York

RKO Radio Pictures will present 53 features during the 1940-41 season as compared with 60 for this year, according to the announcement of Ned E. Depinet, vice-president in charge of world distribution, made Monday at the ninth annual sales convention at the Waldorf-Astoria Hotel in New York. Short subjects for the new season total 190, including Walt Disney Productions, RKO Pathe News, March of Time and Information Please.

Individual Producers

Producing responsibility at the RKO Radio Studios where Vice-President J. J. Noller is in charge of operations will be in the hands of Harry E. Edington, and Lee Marcus, executive producer, and the following producers: Howard S. Benedict, Bert Gilroy, David Hempstead, Erich Pommer, Clem Beauchamp, Lou Brock, William Sistrom, Cliff Reid, Robert Sisk and Fredric Ulman, Jr.

Producer-directors are George Abbott, David Butler, Orson Welles and Herbert Wilcoxon. Among the directors scheduled to handle the 1940-41 productions are John Forace, Leslie Goodwins, Jack Hively, Edward Killy, Boris Ingster, Garson Kanin, Ray McCarey, Anatole Litvak, Lewis Milestone, Irving Reis, Robert Stevenson and Frank Woodruff.

Producers making product for release on the RKO Radio program, both on the air and on other studios include: The Play's the Thing Productions, Inc., Gene Towne, president; Graham Baker, vice-president; Stephens-Lang Productions, Inc., William Stephen, president, Howard Lang, vice-president and treasurer; Harold Lloyd Productions, Inc., Harold Lloyd, president; United Producers Corp., William Hawks, president; Voco Productions, Inc.; Jack Votom, president, Sam Coslow, vice-president; Pyramid Pictures, George (Errol T.) Brandt, president, Charles E. Ford, vice-president; Vogue Pictures, Ltd., Lou Ostrow, president and producer; Franklin-Blank Productions, Harold B. Franklin, president; Frank Ross-Norman Krasna Productions, Frank Ross, producer.

14 Top Stars


A short description of feature productions, arranged by type of material on which they are based, follows:

Books

Kitty Foyle, starring Ginger Rogers in the Christopher Morley best-seller, from a screenplay by Donald Ogden Stewart and Dalton Trumbo, produced by David Hempstead.

A. W. SMITH, JR.

ABRAHAM PRETTENDS, directed by Anatole Litvak, first of two productions starring Charles Boyer by Andre Daven and Nat Wachshberger in association with Harry Brandt.

SISTER CARRIE, Theodore Dreiser's story, will be produced by Charles W. Freckles, and Bella Spewack are doing the screenplay.

VALLEY OF THE SUN, Clarence Budington Kelland's current Saturday Evening Post serial, adapted to the screen by Bartlett Cormack, to be produced by Robert Sisk.

ANNE'S HOUSE OF DREAMS, by L. M. Montgomery, to star Anne Shirley and Patric Knowles. Jack Hively will direct; Cliff Reid, produce.

LITTLE MEN, the Louisa May Alcott classic, to be produced by Gene Towne and Graham Baker. Kay Francis, Charles Winninger, Jack Oakie, Jimmy Lydon, Charles E. Ford, and Pamela Caveness are already in the cast to be directed by Norman McLeod.

FIREBALLS, by Gene Stratton-Porter, to be produced by Cliff Reid with Joan Carroll and Jimmy Lydon heading the cast.

LADIES, another Gene Stratton-Porter story, to have Tim Holt and Joan Carroll as leads, direction of Jack Hively and production by Cliff Reid.

Plays

THE OTHER MAN, from a Pulitzer Prize play by Sidney Howard, to co-star Carole Lombard and Charles Laughton, with William Gargan and Harry Carey in support. Robert Ardrey is writing the screenplay. Directed by William Kranin and produced by Erich Pommer.

TWO ON AN ISLAND, starring Ginger Rogers in Aben Kandel's adaptation of the Elmer Rice Broadway success, to be produced by Erich Pommer.

Musicals

TRUE LADIES, George Abbott's own production of his current season's Broadway musical success. The cast, will include Lucille Ball, Ann Miller, Frances Langford, Desi Arnaz (from the original show), Ernest Truex and Marle Wilson. John Twist will direct the George M. Cohan play and the music and lyrics are by Richard Rodgers and Lorenz Hart.

(Continued on opposite page)

Depinet Remains Head of Distribution; Mochrie, Schaefer, Bosberg Promoted in Other Distribution Changes

The appointment of A. W. (Andy) Smith, Jr. as general sales manager of RKO was announced at the company's convention in New York Tuesday by Ned E. Depinet, vice-president in charge of distribution.

Mochrie Eastern Head

Robert E. Mochrie was named eastern sales manager, assuming the post formerly held by Mr. Smith. From the foreign department Gus Schaefer has been drafted to domestic distribution for an important post. Charles Bosberg, branch manager for Buffalo was named eastern central district manager, successor to McGey, resigned, and Elmer Lux, salesman from Buffalo, is to be manager of the Buffalo branch succeeding Mr. Bosberg. Cresson E. Smith continues as western manager.

Andy Smith has been eastern sales manager for RKO Radio since last October, formerly he was general sales manager of United Artists. He entered the film business in 1914. Mr. Mochrie joined RKO as southern district manager and was formerly a salesman for RKO in Buffalo in 1931 and was made branch manager in 1937.

Mr. Schaefer was export manager for Universal and formerly of United Artists in Central and Eastern Europe. A year ago he became Caribbean supervisor for RKO Radio.

Frank Donovan, vice-president of RKO Pathe News, announced at the Convention a number of changes and additions in personnel. George Masterton, former assistant editor, is to be news editor; George Mills, former head of the library department, will become assistant to Walton Ament, editor and general manager and Bert Cunningham, director on Reels and Sports, will head the commercial and library departments.

Louise Rousseau, assistant to Mr. Donovan, will take the charge of the sales office, and direct a series of thirteen shorts to be made in Hollywood.

Don Harsfield, assistant sub-editor, will continue in this capacity but will assume some of the production responsibilities formerly handled by Mr. Donovan. The only present addition to the RKO Pathe Staff will be Thomas Bultel, formerly a newsreel cameraman, who will be reassigned to the southeastern territory.

RKO Pathe News will remain its present three home office sound crews. These are Neil Sullivan, camera, and Al Schuster, sound; Bill Beebe, camera, and George Lahn, sound; Bob Donahoe, camera, and Gus Kramer, sound. Cameraman Howard Winner handles silent stories in the vicinity of the New York office.

RKO Pathe maintains offices in Chicago, Washington and Los Angeles, with Anthony Caputo, George Dorsey, and Mervyn Freeman turning in the footage for stories in those areas. Additional material comes from representatives in other cities: Frank Vail in San Francisco, Ted Schaefer in Cincinnati, Oscar Goodman in Memphis, Joe Gibson in Miami, and Will Hubbard in Seattle.

Ned E. Depinet awarded gold badges to the six RKO salesmen who sold 100 per cent of their possibilities during the current season. The men were L. S. Graehner, Seattle; J. F. Samuels, Los Angeles; S. W. Whitehead, Los Angeles; G. F. Tucker, Albany; E. E. Spier, Milwaukee, and Jack Ellis, New York.
190 SHORT SUBJECTS ON SCHEDULE

(Continued from preceding page, column 2)

Kay Kyser, and his Kollege of Musical Knowledge, will again star in a musical novelty feature produced and directed by David Butler. Cast will include Gunny Simms, Harry Babbitt and Sully Mason.

No, No, NANNETTE, Broadway musical with Vincent Youman's music, to star Anna Neagle, under the production-direction of Herbert Wilcox. Book by Otto Harbach and Frank Mandel, lyrics by Harbach and Irving Caesar.

SUNNY, the Charles Dillingham musical success with a Jerome Kern score, another starring vehicle for Anna Neagle, with Herbert Wilcox producing-director. Lyrics by Otto Harbach and Oscar Hammerstein II.

THEY MET IN ARGENTINA, a South American musical produced by Lou Brock, to have Maureen O'Hara, Gene Raymond, and Alberto Vila head the cast.

Radio Properties

DREAMING OUT LOUD, brings to the screen the radio characters Lam and Abner (Chet Lauch and Norris Goft) in their first feature, with cast including Frances Langford, Frank Craven, Phil Harris and Robert Wilcox. Jack Benny and Sam Coslow are the producers (Voco Productions) with Harold Young directing. Barry Trivers and Robert Andrews, authors of the original story, collaborated with Howard Green on the screenplay. Sam Coslow composed the title song. LIL' ABNER, syndicated comic strip and radio serial by Al Capp, will provide the story for the first feature to be made by Vogue Productions with Lou Ostrout, production executive.

Series

DEAR CHRISTIAN, starring Jean Hersholt as the benevolent physician of River's End, will be continued with three scheduled for production by Stephens-Lang. William Stephens is producing.

SCATTERTOOD BAINES, Clarence Budington Kelland's character in American Magazine serials and on radio will be presented in three features by Jerry Brandt and Charles Ford.

Originals

THE SAINT, starring the Robin Hood detective character created by Leslie Charteris, now in its second series, will be carried on with three pictures. The first is "The Saint's Vacation."

THE DEVIL AND MRS. JONES, original Norman Krasna, story, to star Jean Arthur for Frank Ross-Norman Krasna, Inc., with the former as producer.

MR. AND MRS. SMITH, an original by Norman Krasna, to star Carole Lombard, with a male star to be selected.

TOM, DICK AND HARRY, an original story starring Ginger Rogers, to be directed by Garson Kanin and produced by Robert Sisk.

NOT QUITE A GENTLEMAN, an original by Garret Fort, to star Charles Laughton with Elsa Lanchester and Lucille Ball in featured support. Louis Bromfield will make the screen adaptation and Erich Pommer will produce. Ronald Colman will be starred in a feature for 1940-41 by the newly-formed United Producers Corporation, of which William Hawkins is head.

JOHN CITIZEN, U.S.A., is the title of the first starring vehicle of Orson Welles, who will appear in two productions.

THREE GELS AND A GOB will star Maureen O'Hara in the vehicle which will mark Harold Lloyd's debut as a producer. Grover Jones is writing the original story.

PASSPORT TO LIFE, with a screenplay by Dorothy Parker and Alan Campbell, will present Cary Grant and Robert Sisk will produce; Garson Kanin will direct.

BLOOD WILL TELL, a love story with the $100,000 Santa Anita Handicap as the background, will be filmed entirely in Technicolor with David Butler as producer-director. James Edward Grant and James Kern, who with Butler created the original story, will do the screen-play.

THE RAMPARTS WE WATCH, first full-length feature produced by The March of Time, is based on a story by Major George Fielding Eliot. Produced by Louis de Rochemont and directed by Thomas Orchard.

Novelties

THE VILLAIN STILL PURSUED HER, will be presented by Harold Franklin with a cast including Anita Louise, Alan Mowbray, Buster Keaton, Joyce Compton, Richard Cromwell, Franklin Pangborn and Charles Bodd. Will be directed by Edward Cline.

HOW TO MEET A MAN, novelty-surprise feature, produced by Gene Towne and Graham Baker. The production company is "The Play's the Thing."

Other Features

DEBUTANTES, INC., with Kay Frances and James Ellison and produced by Cliff Reid.

MESS AGAINST THE SKY, with a cast headed by Richard Dix, Kent Taylor, Edmund Lowe and Wendy Barrie in a Howard Benedict production, directed by Leslie Goodwins.

WEAN I GROW UP, with Jimmy Lydon, to be produced by Howard Benedict.

I MARRIED A CHEAT will offer Anne Shirley in a dramatic role under the direction of Boris Ingster. Lee Marcus will produce.

SHOW BUSINESS, an original story of the Main Stem, will team Alan Mowbray and Donald MacBride in the Broadway producer roles they recently created in "Curtain Calls. Producer Howard Benedict promises one additional feature with the Mowbray-MacBride combination.

LORD EPPING ENTERTAINS and LORD EPPING OUT WEST will co-star Leo Errol and Lupe Velez. Cliff Reid will produce and Leslie Goodwins direct.

WAGON TRAIN is announced as the first of six vehicles that will introduce Tim Holt as a Western star. His support will include Ray Whitley and his Cowboy Band as well as the famous horse "Ginger."

Short Subjects

RKO short subjects include twice weekly issues of RKO Radio News, 18 Walt Disney productions with Donald Duck, Mickey Mouse and other pen creations; 13 issues of "Information Please," 13 "Picture People" a Hollywood series showing the stars off the lot; 13 "Sportscope," all one reel films. Two-reel subjects include 13 issues of "The March of Time," six Edgar Kennedy comedies, six Leon Errol comedies and Ray Whitley in four musical Westerns.

As a feature of the annual convention at which the product was announced a luncheon was held Tuesday for all home office employees of RKO Pictures, Theatres, Pathe News and New York exchanges and sales representatives from the field. About 1,200 attended. George J. Schaefer and Ned E. Depinet discussed the new season's product. Guests included Anna Neagle, Orson Welles, Jean Hersholt, Edmond O'Brien, Lee Tracy and Herbert Wilcox.

George J. Schaefer, president, outlined the 1940-41 product at the luncheon to the 1,200 home office employees and members of the field sales forces.

The convention opened Monday morning with the roll call by A. A. Schubart. Ned E. Depinet welcomed the delegates and a resume of the 1939-40 season was given by Creason E. Smith, A. W. Smith, Jr. H. J. Michelson and

(Continued on following page)

The RKO Radio sales force, 300 strong, is in session above in the Waldorf Astoria hotel, New York, where they heard their chiefs outline 33 features for the 1940-41 season. The three-day convention closed Wednesday night.
RKO TO HAVE ITS OWN GALLOP POLL

George J. Scherber, president of RKO, announced Monday that arrangements have been made for the exclusive services in the motion picture field of Audience Research Institute, under the direction of David Oglevy. A scientific study of the motion picture public and tastes, habits and interests of patrons will be made with the purpose of assisting and guiding the studio in its selection of stories, casts and titles. Headquarters for the organization will be at Princeton, N. J.

Audience Research Institute is entirely separate from the American Institute of Public Opinion which conducts the "Gallup Polls" which appear in newspapers that subscribe to the service. The Institute, at the suggestion of Samuel Goldwyn, is currently engaged in preparing a survey on the double feature problem.

Sales Policy Explained

On Tuesday the new sales policy was explained by Ned E. Depinet and H. J. Michelson. Phil Reisman spoke on the foreign distribution problem and "learned to have his address." Effects of the war on the film industry received special attention. In his opening speech Mr. Schaefer had drawn attention to the work of the men in the countries at war, Reginald Armour, European general sales manager and Ralph Hanbury, managing director for the United Kingdom.

Phil Reisman, vice-president in charge of foreign distribution, said, "even in non-belligerent countries the film industry will find it hard going. The expense of rearmament which most of them are undergoing will cut off a great deal of foreign exchange formerly available to the film industry."

The closing of a RKO office in Puerto Rico, with Ned Secker as manager, was also announced. Medal Film Exchange formerly distributed RKO product in that territory.

Special district meetings were held on Wednesday.

The following attended the RKO convention:


Winners Named

At the RKO convention the following winners in the salesmen's division were announced: for outstanding services, William R. Johnson; for the Swift Award, the Walt Disney contest cash prizes based on billings for Disney shorts, the order of their standing: Detroit, J. Sharkey, manager; Chicago, J. Osserman, manager; Pittsburgh, E. L. Hillebrand, manager; Atlanta, H. M. Lyous, manager; Pittsburgh, H. H. Greenblatt, manager; San Francisco, G. W. Wolf, manager. The two Canadian branches which led in this division are St. John and Calgary were the leaders. The five branch managers and fifteen salesmen shared in the cash prizes for the "Information Please" contest, the order of their standings: Atlanta, L. Lorenz; Chicago, E. R. Sherry; Pittsburgh, C. G. Bozarth; Buffalo, F. L. McNamee, Philadelphia; R. J. Follis, Washington; P. M. Baker, New Orleans; Seattle, R. W. S. Fossen, Manager. The fifteen top salesmen are Rosa, Boston; Gerenberg, Chicago; Egan, R. C., Kansas City; Kozol, Cincinnati; S. Lifko, Philadelphia; Kassel, Toronto; Cozzi, Chicago; Cansef, Buffalo; Kahn, Washington; Goldberg, Cleveland; Leffner, Minneapolis; Winters, Minneapois.

In addition to the speakers and the sales representatives, all present were all office executives and assistants of the distributing and theatre subsidiary companies.

SEC Challenges Claims on RKO

A "drastic reduction" in allowances petitioned in the RKO reorganization proceedings, was sought from Federal Judge William Bondy in New York on Tuesday by the National Bankruptcy Court, and Federal Judge S. Chalfon, proceeding under the Chandler Act. The requested reduction in claims would bring the total from $2,025,214, to a maximum of $600,000. The Chandler Act provides for SEC recommendations to the court in all hearings on allowances in reorganizations.

Atlas Stock Not Included

The $600,000 maximum does not include the Atlas Corporation's request for 100,000 shares of RKO common stock, it was said by Marland Gale, attorney for the SEC. The Atlas Corporation, in the reorganization plan's proponent. Judge Bondy will again consider allowances on June 18th when a study by Thomas Finnletter, RKO attorney, of petitions and expense vouchers will be submitted.

In asking the reductions, Mr. Gale stressed RKO's present finances, and said the SEC's study of the petitions and of court and financial records had convinced him the firm could not pay more.

The SEC report was preceded by listing of services rendered by each of 28 petitioners. The Atlas Corporation asked for approximately $600,000 for expenses, a figure which was particularly assailed by Mr. Gale, who said Atlas was not privileged to ask for reimbursement for services performed by the Bank and Railth and Company, because they were made solely to better Atlars' investment in RKO.
"POWERFUL AND ENORMOUSLY MOVING! RANKS HIGH ON LIST OF SUPERIOR ATTRACTIONS! NOTHING SHORT OF A TRIUMPH!"
—Hollywood Reporter

"TIMELY, UP-TO-THE-MINUTE, DEEPLY MOVING! VERY FEW PICTURES IN LAST FEW YEARS HAVE REACHED INTENSITY OF FEELING AND EMOTION ATTAINED!"
—Neil Rau, Los Angeles Examiner

"PLAYED WITH DEEP AND MOVING CONVINCION—A LIVING THING!"
—Hollywood Variety

"SPLENDID HUMANNESS, EXCEPTIONAL FERVOR, REMARKABLE TIMELINESS!"
—Edwin Schallert, Los Angeles Times

"20th CENTURY-FOX HAS PRESENTED A PICTURE THAT WILL SMACK AUDIENCES RIGHT BETWEEN THE EYES!"
—Jimmy Starr, Los Angeles Herald-Express
NEwSPAPER CRITICS 69 PER CENT WRONG ON FILMS, SURVEY SHOWS

Maximum Accuracy of Picture Ratings by Metropolitan Press Put at 31 Per Cent; 61 Productions Evaluated

by JAMES D. IVERS

Critical opinion of motion pictures as expressed in metropolitan newspapers corresponds with the vote of the public as expressed at the box office only 16 per cent of the time; the critics are approximately right another 15 per cent, and they are very wrong an additional 30 per cent of the time. Also, their cumulative errors are on the side of overstatement; their average rating of a picture being 72 per cent while the box office evaluation measured by the same scale is only 51 per cent.

The percentages here are evolved from the accompanying table showing the comparative ratings by the critics and by the public on 61 pictures. It may be parenthetically observed that no matter what rates now show in this table, Hollywood at some time in the history of each production project considered it, and intended it, to be a hundred percent enterainment prospect.

Four "Best" Are Low

The ratings of critics and public coincide exactly in ten instances and in nine others they are close enough to be within a margin of error, but for the remaining 42 the differences range all the way to the extremes of the scale.

When the reviewers were wrong, the chart shows, they were very wrong and when they were right they were only approximately so. Four pictures on which they opened full throttle, using the best-picture-of-this-or-any-year technique, appear among the 12 lowest in the box office ratings. They are "Abe Lincoln in Illinois," "Grapes of Wrath," "Of Mice and Men" and "Pinocchio." These also were four of the nine which received a 100 per cent rating from the critics. Of the remaining five, "Goodbye Mr. Chips" and "Mr. Smith Goes to Washington" were rated at 100 per cent at the box office as well, "Fugitives" and "Wuthering Heights" 95 per cent, and "Dark Victory" 70 per cent.

Also favorites of the critics were "Intermezzo," "The Lion Has Wings," "Rules of the Sea," "Nurse Edith Cavell" and "We Are Not Alone." The other five, "Golden Boy" and "The Rain's Came" require special note.

"Pictures with a Message"

Four of these critics' darlings are among the six pictures classified under Note d in the list as "pictures with a message." They are "Grapes of Wrath," "Of Mice and Men," "The Lion Has Wings" and "Nurse Edith Cavell." The other two, "Golden Boy" and "The Rain's Came" require special note.

"Golden Boy," as written for the stage by Clifford Odets was an expression of that writer's theme of futility and carried much of his philosophy in its lines. When the motion picture version was made it was decided to soften this considerably, chiefly by radically changing the ending. The critics rose in a solid front of protest against what they implied was a desecration of a powerful stage drama. As for instance:

Howard Barnes, Herald-Tribune: "A happy ending which does much to negate the whole theme...."

Eileen Creelman, Sun: "... weakened by the prettified ending."

Frank Nugent, Times: "Interesting ... but scarcely a first rate motion picture."

William Boehnel, Telegram: "The happy
ending takes most of the bitterness and futility out of Mr. Odets' fine drama."

Even Kate Cameron of the Daily News who adheres to a star rating and a repertorial review said, "Accurately transferred to the screen except for the changed ending." Miss Cameron's paper sponsors annually the "Golden Gloves" tournament.

With the changed and happy ending the film received a box office rating of 95 to the 50 accorded it by the critics.

Nugent Objection Cited

In the case of "The Rains Came", Mr. Nugent of the Times objected vigorously to the romantic extract which he said the studio had made of Louis Bromfield's novel of social progress in India, although some literary critics might quarrel with what Mr. Nugent read into the novel. He said, "The film is the merest skeleton of the Bromfield work and that not too well reassembled... It is correct as a romance, not the composite biography-romance-social treatise which became a best seller."

On the positive side the critic's score is slightly better. Of the 12 highest grossing pictures in the list they called the turn on six, "Goodbye Mr. Chips," "Mr. Smith Goes to Washington," "Drums Along the Mohawk," "The Old Maid," "The Real Glory" and "That's Right, You're Wrong." On four, in the words of Mr. Chamberlain, they missed the bus. These were "Babes in Arms," "Golden Boy," "The Great Victor Herbert" and "Hunchback of Notre Dame." The reviewers quarreled with all of them on esoteric grounds which the public entirely failed to discover. On the remaining two, "Fighting 69th" and "His Girl Friday" they were lukewarm but reasonably close.

Review's Influence Shown

In considering the results the not inconsiderable influence of the reviews themselves on theatre attendance, especially in the New York area, must not be ignored. This is especially true in the case of foreign pictures, many of which are hailed enthusiastically in the press. When they are so received they are consistently successful at the box office but, since in the basis of comparison is possible between the receipts of such pictures at the few theaters which play them in New York and the grosses reported by the releases of a major distributor, they were not included in the study.

Recent examples have been "The Baker's Wife," "Harvest," "The Human Beast," and "Port of Shadows." These were mentioned by all the critics as outstanding and by several of them on numerous occasions as among the best of the year, American or foreign. All four subsequently made record runs at independent 'art' theaters in New York and other metropolitan centers.

More remote are "Grand Illusion" and "Mayerling," both of which received high critical acclaim and both of which were booked by major circuits where they made substantial showings.

That the critics are seldom in complete agreement on condemning a picture it is reflected in the chart by the scarcity of low ratings in the reviewers' column. For the most part they are in substantial agreement when their opinions are favorable. When they differ there is a sharp division usually between the writers for the Times and the Herald-Tribune, supported in some cases by the Sun, the World-Telegram, and the reviews appearing in the Daily News and the Journal-American.

Because of the special circumstances of exploitation and selling methods surrounding "Gone With the Wind" it was not included in the study. It was accepted unanimously by the critics as one of Hollywood's greatest and it set new and unusual box office records.

Pettrey Successor Shortly

The appointment of a successor to Tom Pettrey, former press agent for the Association of Motion Picture Producers, Hollywood, is expected to be made when Will H. Hays, president of the Motion Picture Producers and Distributors of America, arrives on the Coast June 13th for his annual summer visit. Mr. Pettrey resigned last week to become Hollywood correspondent for the forthcoming P.M.

Score of the Newspaper Critics And Receipts at the Box Office

(Continued from opposite page)

<table>
<thead>
<tr>
<th>Picture</th>
<th>Release Date</th>
<th>Metropolitan Critics' Combined Rating</th>
<th>Box Office Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lady of the Tropics</td>
<td>Aug. 11</td>
<td>55</td>
<td>35</td>
</tr>
<tr>
<td>Light That Failed, The</td>
<td>Feb. 9</td>
<td>85</td>
<td>60</td>
</tr>
<tr>
<td>Lion Has Wings, The</td>
<td>Jan. 19</td>
<td>90 (See Note d)</td>
<td>25</td>
</tr>
<tr>
<td>Little Old New York</td>
<td>Feb. 9</td>
<td>70</td>
<td>30</td>
</tr>
<tr>
<td>Love Affair</td>
<td>April 7, '39</td>
<td>95 (See Note b)</td>
<td>50</td>
</tr>
<tr>
<td>Marx Brothers at Circus</td>
<td>Oct. 20</td>
<td>55</td>
<td>50</td>
</tr>
<tr>
<td>Mr. Smith Goes to</td>
<td>Oct. 19</td>
<td>100 (See Note b)</td>
<td>100</td>
</tr>
<tr>
<td>Washington</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ninotchka</td>
<td>Nov. 3</td>
<td>90 (See Note b)</td>
<td>50</td>
</tr>
<tr>
<td>Nurse Edith Cavell</td>
<td>Sept. 29</td>
<td>95 (See Note d)</td>
<td>25</td>
</tr>
<tr>
<td>Of Mice and Men</td>
<td>Jan. 12</td>
<td>100 (See Notes a, d)</td>
<td>15</td>
</tr>
<tr>
<td>The Old Maid</td>
<td>Sept. 1</td>
<td>95</td>
<td>95</td>
</tr>
<tr>
<td>Pinocchio</td>
<td>Feb. 23</td>
<td>100 (See Note a)</td>
<td>25</td>
</tr>
<tr>
<td>Pygmalion</td>
<td>Mar. 3</td>
<td>100 (See Note b)</td>
<td>75</td>
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<tr>
<td>Rains Came, The</td>
<td>Sept. 15</td>
<td>65 (See Note a)</td>
<td>85</td>
</tr>
<tr>
<td>Real Glory, The</td>
<td>Sept. 29</td>
<td>90</td>
<td>90</td>
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<tr>
<td>Roaring Twenties, The</td>
<td>Oct. 28</td>
<td>85</td>
<td>85</td>
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<tr>
<td>Rulers of the Seas</td>
<td>Nov. 17</td>
<td>90</td>
<td>90</td>
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<tr>
<td>Stagecoach</td>
<td>Mar. 3</td>
<td>95 (See Note b)</td>
<td>60</td>
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<tr>
<td>Stanley and Livingston</td>
<td>Aug. 18</td>
<td>70</td>
<td>70</td>
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<tr>
<td>Swanee River</td>
<td>Jan. 5</td>
<td>30</td>
<td>25</td>
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<tr>
<td>That's Right, You're Wrong</td>
<td>Nov. 24</td>
<td>90</td>
<td>90</td>
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<tr>
<td>They Shall Have Music</td>
<td>Aug. 18</td>
<td>80</td>
<td>90</td>
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<tr>
<td>Thunder Afloat</td>
<td>Sept. 15</td>
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<td>55</td>
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<tr>
<td>Vigil in the Night</td>
<td>Feb. 9</td>
<td>70</td>
<td>55</td>
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<tr>
<td>We Are Not Alone</td>
<td>Nov. 25</td>
<td>90</td>
<td>15</td>
</tr>
<tr>
<td>Wizard of Oz</td>
<td>Aug. 25</td>
<td>90 (See Note b)</td>
<td>40</td>
</tr>
<tr>
<td>Women, The</td>
<td>Sept. 1</td>
<td>85 (See Note b)</td>
<td>85</td>
</tr>
<tr>
<td>Wuthering Heights</td>
<td>April 7, '39</td>
<td>100 (See Notes b, c)</td>
<td>75</td>
</tr>
</tbody>
</table>

Note a: "Ab Lincoln in Illinois," "Grapes of Wrath," "Of Mice and Men" and "Pinocchio" received critical acclaim far beyond that ordinarily accorded any picture by newspaper reviewers.


Note c: "Wuthering Heights" received the New York Film Critics award as the best picture of 1939.

Note d: "Golden Boy," "Grapes of Wrath," "The Lion Has Wings," "Nurse Edith Cavell," "Of Mice and Men," "The Rains Came" were "pictures with a message" or were adapted from stories written with that end in view. For "Golden Boy" and "The Rains Came" in particular of story.

Compares Appeal of Motion Pictures

Mrs. J. Marion Reece, chairman of the division of motion pictures of the Pennsylvania Federation of Women's Clubs in a talk last week before the Bloomburg, Pa., chapter of the American Association of University Women, said that for every person who reads a book, 100 go to the motion pictures; for every person who goes to a concert, 10,000 go to the motion pictures; and for every person who goes to an art gallery, 100,000 go to the motion pictures.

Max Laemmle Gets Film

Max Laemmle this week signed a contract with Juno Films for the exclusive Coast distribution of "Human Beast," French film.
The gravity of the war situation in Europe has reduced attendance at motion picture theatres in the eastern provinces of Canada where people, realizing their relative proximity and vulnerability to German attack, follow the radio news with intense interest and growing alarm. Serious consideration is being given to air raid insurance for theatres, particularly those in the seaports of St. John, Halifax, Sydney, North Sydney, Peterborough, St. Andrews, Lunenburg, Liverpool, Dartmouth and Digby. Some exhibitors have been cutting off their screen programs to insert radio news as a means of competing with radio in the home.

**Clearance Board Supported**

Also of much import in the week's trade news in Canada was the unanimous support all branches of the Canadian film industry gave to a resolution calling for the establishment of a national film censorship board in the Dominion "for the purpose of establishing a fair deal for all parties in the matter of priority and clearance." The decision was taken at a meeting in Toronto of the Associated Motion Picture Advertisers, New York, in which it was repeatedly assailed Governmental "interference" in the film industry, said that a reorganization of the industry was necessary, and appealed for self-government and conciliation in the industry.

"The industry is not as flexible as it could be, for its own good," he remarked.

**Famous Players Officers Visit Maritime Provinces**

by VICTOR SERVICE

in St. John, N. B.

Three problems were given attention by N. L. Nathanson, president; J. J. Fitzgibbon, vice-president and general manager, and B. Geldsimer, program manager, of Famous Players Canadian Corporation, in their first joint tour of the maritime provinces, and first visit of Mr. Nathanson.

The problems were Bill 92, aimed at drastic control of picture distribution in Nova Scotia, and which has remained on the books despite an exhibitor-distributor campaign for repeal; the fact that Capitol, St. John, and Capitol, Halifax, the biggest houses in the maritime end of the circuit of about 200 theatres have continued to operate at a loss, and expansion of theatre operations by the company on the Atlantic. They also inspected a site for a new theatre in Moncton.

The vital problem is that involved in the legislation, passed at the 1939 session and giving arbitrary powers to the provincial censor board in the distribution of pictures and providing heavy fines for infringements as well as license fees. A compilation board is now functioning, pending enforcement of the law, and all distributors insert a clause in each contract with exhibitors, nullifying the contract if and when the law is enforced.

**Select Location for Canadian Production**

by E. S. ROBERTS

in Vancouver

Michael Powell, producer from Denham studios, England, was a recent visitor to British Columbia, selecting locations for a Canadian production of the film "U-Boat 29," he announced. Pressburger, who wrote the screen stories for "U-Boat 29" and "Contraband," will prepare the scenario for the forthcoming production. Alfred Santell, also in Canada for the purposes of the party, including Roland Gillett, associate producer, returns to England.

Locations will be taken at a number of locations across Canada, using at least 12 English actors and actresses, with shooting scheduled to start in July. Interiors will be made in the English style.

Following close on this visit came that of a Canadian production unit, working on one of the first Canadian productions on contracts for theatrical distribution, produced by the National Film Board. Cameraman Ross Beesley and Director Gordon Sparling of Associated Screen News, Montreal, made a number of British Columbia scenes for "Peoples of Canada," which will be an impressionistic historical record of the province. The pictures now make up the peoples of the Canadian nation.

**Gasoline Strike Settled**

Theatre owners and managers breathed a sigh of relief when the gasoline "strike" in British Columbia was settled. Gasoline distributors and refinery workers agreed to a series of seven days against price regulation orders of the British Columbia government, cutting off all supplies to retail service stations, thus curtailing movement of cars.

The effect of the "strike" was to reduce theatre attendance, particularly for the larger downtown houses, an estimated 10 to 15 percent. An armistice was reached at the end of the seven days, and supplies were immediately made available. The provincial government won the argument, securing a three-cent reduction in retail prices for gas.

The last stand of stock companies and legitimate shows in Vancouver is doomed. The Empress Theatre, one of the oldest theatre properties in the city has been sold to a food market chain and will be razed later in the year to make way for new market premises.

Lew Maren, recently appointed as representative for RKO to the Pacific Northwest, paid his first visit to Vancouver and Victoria last week. He reported generally fair business throughout the Northwest.

**Ontario Theatre Openings**

A report issued by the Provincial Government shows that 21 theatres have been built in Ontario in the 12 months ending May 31st, the net increase being 19 with a total of 1,261 theatres in operation. The totals for preceding years were: 1939, 372; 1938, 354; and 1937, 329.

The number of public halls in which entertainment and transient film shows are presented has shown a steady decline. The licensed halls in 1937 totalled 3,844 but the total has dropped to 2,554, the decrease in the past year being 182. The total of licenses for recent years also has declined, the number now standing at 133 as compared with 234 one year ago and 326 in 1937.

The lid is to be clamped down on gambling in Cornwall, Ont., Saturday, July 1st, according to police authorities, bringing to an end three years of unrestrained games of chance. An average of five public bingo games have been held in Cornwall each week, each drawing crowds up to 2,500.

Empire-Universal Films, Ltd., will hold its annual sales convention in Toronto about June 5th when branch managers and salesmen will hear talks by Universal and Republic executives. A number of regular and one special showing of British releases for the coming season. Preparations are in the hands of Oscar Hanson, president; Paul Nathanson, vice-president, and Clair Hague, who attended the Universal convention in Atlantic city.
On its way to you . . .
THE BOOK
that tells why this TRADEMARK

means
MORE TO YOU
than ever before . . .
REPUBLIC ANNOUNCES 58 FEATURES FOR 1940-41, INCREASE OF EIGHT

Feature Schedule Changed to Include Two Autry Singing Westerns in Top Bracket; Don Barry Has Eight

Republic Pictures Corporation steps into its sixth year with an announced schedule of 58 features and four serials for the 1940-41 season, an increase of eight features over that announced for the season now closing.

James R. Grainger, president, told the company's Pacific Coast sales convention in San Francisco which opened Tuesday.

Other executives attending the two-day meeting were Herbert J. Yates, president of Consolidated Film Industries, and M. J. Siegel, president of Republic Productions.

Franchise holders and branch managers from the West attended.

The current week brought the Republic franchises and exchanges of Herman Gluckman in New York and Philadelphia; Mr. Gluckman will continue in charge of both offices.

"Productions will be generally higher throughout the entire program, with a strong effort to deliver star names in pre-sold attractions," it was announced.

With Republic releasing four "Deluxe," six "Anniversary," three "Family" productions, the "regular" feature line-up will remain the same as in the past season, except for one change, which provides for the inclusion of two Gene Autry musical westerns.

Western Program Changed

However, the western program will be changed to include eight Don (Red) Barry westerns, in addition to six Gene Autry productions, eight Roy Rogers westerns, and eight Three Mesquiteers westerns.

Republic's serial set-up will again feature two "Super" and two "Stream-line" serials.


Two Autry Specials

The two Gene Autry "Special Premiere" productions announced are to be "Melody Ranch," the title from Autry's radio show, and "Down Mexico Way," a story by Jack Moffit, with radio and screen stars.


The eight westerns in the Roy Rogers group, featuring stories of the west, will be "Colorado," "Border Legion," "Young Bill Hickock," "Robin Hood of the Pecos," "Custer's Last Stand," "In Old Cheyenne," "Sheriff of Tombstone," and "Nebraska City.


Barry in Eight


"Three Gaucho of Eldorado," the title of the group, with "Jungle Girl" and the comic strip, "King of the Royal Mounted," in the "Streamline" grouping of 12 episodes each.

Oklahoma Variety Opens; Dallas Budget, $75,000

John H. Harris, chief barker for the Variety clubs, will go to Oklahoma City for the opening of the local club. He will be accompanied by James G. Balmer, national dough guy. R. J. "Bob" O'Donnell, Dallas chief barker, will be the principal speaker.

The Pittsburgh Variety Club's traveling theatre will present film shows to shut-ins in various hospitals and homes during the next five weeks.

The Dallas Variety Club has set up a $7,500 fund to further their charitable efforts.

The last two years the club include the construction of a swimming pool in Sullivan Park for the use of underprivileged children.

Meanwhile in Cincinnati, Ohio, approximately 500 attended the seventh annual dinner-dance of the Cincinnati Variety Club in the Netherlands Plaza hotel, proceeds of which will go to the Club's charity fund.

FILMS HALTED FOR "FIRESIDE CHAT"

A. H. Blank, president of Tri-States and Central States Theatres Corporations, according to word from Des Moines, issued an order to the managers of more than 100 theatres in the circuit in Iowa, and Nebraska to stop the projection machines when President Franklin D. Roosevelt delivered his "Fireside Chat" Sunday night and tune in on the address over the theatres' loud speakers.

Government Files Bill in Nashville; Two Adjournments

The Federal Government this week filed an incomplete bill of particulars in Nashville district court in its anti-trust suit against the Crescent Amusement Company and major distributors in response to motions of the defendants and in accordance with the order of the court entered February 23rd.

"Information Not Available"

The Government bill stated in several instances that it was not possible to state the information requested at this time, and reserved the right to serve upon the defendants such other and further particulars as may subsequently come within its knowledge.

The Government also admitted that it was unable to furnish a complete list of theatre operators whose competition was "restrained, suppressed or eliminated." However, the bill listed 19 exhibitors with 30 theatres in Tenness ey, Kentucky, Alabama and North Carolina who were the subject of the writ.

List is Incomplete

Also, in what was admitted to be an incomplete list, the bill named 12 independent exhibitors in the four states who were said to have received less favorable privileges of selection in booking of films than were recipients of the major companies. The Government admitted a list named several theatres which, it was charged, had been forced out of business as a result of the alleged treatment.

The Crescent case has not yet been placed on the court trial calendar in Nashville since no answers to the Government's bill of complaint have yet been filed by the defendants pending the filing by the Government of its bill of particulars.

Postpone Philadelphia Case

The Admiral theatre, Philadelphia, anti-trust suit against Warner Theatres there and major distributors scheduled for trial in federal court there starting this Tuesday has been postponed indefinitely.

It is rumored that an out-of-court settlement will be made, although both Morris Wolf, attorney for Warner's, and Irving A. Wisegrad, attorney for Rabin Shapiro and Harah Amusement Corporation, operating the Admiral, denied such a move was intended. They said the reason for delay is that many who have been subpoenaed as witnesses, have been called to New York in the Government anti-trust trial which starts Monday.

The Admiral charges monopolistic practices in cutting off the theatre's product which it tried to cut admissions to compete with circuit theatres.

Grant Time in Missouri

The federal court at St. Joseph, Mo., has granted major distributors and the DuBinsky Brothers circuit, the defendants in the suit of Frank Cassil of the Rialto there for damages of $450,000 to June 11th in which to file their answer.
PARAMOUNT LOOKS TO PERCENTAGE SALES TO BALANCE FOREIGN LOSSES

Los Angeles Convention Hears Plans for 44 to 50; New Exploitation, Selling Effort Urged to Boost Revenue

Clipping its 1940-41 commitment from last year's 52 features to 44 to 50, all "A's," Paramount's management, last weekend, declared its own policy of "sales to—and for—exhibitors." Paramount's feature and short subjects programs were detailed in Motion Picture Herald last week on pages 35-36, prior to announcement at the company's annual sales convention in Hollywood.

Revenue Increase Sought

Elimination of "B" pictures in anticipation of a production cut to that bill, concentration of foreign revenues and necessity of expanding domestic receipts were basic factors in formulation of a two-edged selling effort expected to result in an increase of percentage deals for exhibition of the company's product and the number of potential ticket-buyers to make them profitable.

So ensnared California lounges littered the Fiesta Room of Los Angeles' Ambassador Hotel where 125 division, district and branch managers attended the first day portion of the convention. A full house of Paramount exhibitors, and no side trips to Catalina or "Frisco's" Fair relieved the tense meeting, which carried steadily through the three days of the war-conscious convention.

Instead, delegates heard Paramount's president, Barney Balaban, declare:

"The largest part of my business life has been spent in exhibition, and I know just enough about that phase of our business to know that the exhibitor has had and will continue to have the long end of the stick, and that's that. But this cannot continue to be a buyer's market.

"The scales will have to be tilted slightly in favor of the producer, and that does not mean starting a war between distribution and exhibition.

"It does mean that those boys who have turned their businesses over to their general managers or bookers, who are too busy to see pictures, to apply the showmanship and desire to work with which they must have had to build their institutions, will have to go to work again, paying us just prices and giving our productions proper playing time.

New Selling Basis Seen

"I told you last year," they heard him continue, "that we were approaching the time when films would be sold on a basis different than in the past, and that the present method of selling would be scrapped. I believe that we are just a year closer to that time.

"This is a time when a natural impulse is to reduce investments in product. Instead of running to cover, Paramount is shooting the works. Fortunately, our company at this time is in a position where it does not have to do anything panicly," he added.

Eugene F. Keely, vice-president in charge of sales, delegates heard, in separate divisional meetings and in full session, all closed to the press, reasons why the company felt justified in expediting the demand for increased domestic receipts to be met by the sales force. They were told that the 44 to 50 pictures on the new program would cost no less to produce than the 52 offered for 1939-40, that they would average $100,000 more per picture, budget-wise, and that elimination of the B type picture, commonly sold on flat terms, would result in closing of more percentage contracts which would command longer runs and preferred playdates. Further reasons for expecting increased revenue from exploitation were supplied by Robert M. Gilliam, director of advertising and publicity, who told the delegates on Saturday that this year's advertising appropriation would match last year's $2,000,000, dollar for dollar, and that a staff of field exploitation men would be added for the purpose to stimulate theatre attendance by intensified campaigning at the point of box office contact.

To Augment Field Staff

Following up successes achieved last year by sending exploitation men from home office and studio into the field to handle premieres and openings, Mr. Gilliam said, he will appoint an exploitation manager for permanent duty in each of the company's eight divisions, giving those in the larger divisions an assistant each. These men will be instructed to work with the division managers, cooperate with exhibitors both directly and through dissemination of exploitation information to exhibitors by salesmen, most frequently immediate contact, according to the Gilliam plan. They will be under direct supervision of Alec Moss, in charge of exploitation, and will make quarterly trips to Hollywood to acquire early familiarity with product in manufacture for purposes of planning exploitation.

Mr. Gilliam said to his delegates: "We plan to concentrate our large advertising budget in newspapers." Mr. Gilliam told the delegates, "which experience has shown us brings a maximum of return for each dollar of expenditure. We will get into magazines only when a picture especially lends itself to this type of national advertising."

Mr. Gilliam urged out to delegates that Paramount's 1940-41 product would be extensively exploited by radio, Jack Benny, Fred Allen, Bing Crosby and Bob Hope, all starred in Paramount pictures, having their own programs, and several other personalities which he named going on the air at appropriate intervals. 

Delegates heard, ear offices, and vice president in charge of studio operations, predict elimination of dual billing as a natural consequence of current developments.

"There must continue a greater contribution in exhibitor effort," he went on. "In the past, some of them (exhibitors) have been too prone to give us trouble. We are trying to advance publicity, advertising and exploitation efforts and have nothing in return. They merely advertised in the past, and we have made the fact that they had two top pictures at their house and waited for the audience to come in.

Greater Effort Urged

"Those days have changed. In production, you in the field, and the exhibitors who show our product, must display greater effort. You must drive, and consider drive, we to production the revenue we need so that we can continue to give you the pictures you want. And we are going to exhibit our product in a way that will make an increased drive for business themselves." Early on the first day of the convention John W. Hicks, Jr., vice-president in charge of foreign operations, had painted a grim picture of conditions overseas.

"We are still in business," he told them, "and still working" but "the war is a terrible thing. Some of our employees in belligerent lands have been killed at their posts. But we are maintaining our organization so that when peace comes again we will be ready to step in and rehabilitate our business."

Total Loss Seen

Of foreign revenues Mr. Hicks said, "From a market that brings in from $12,000,000 to $15,000,000 in normal times we can definitely say whether we are getting one-fourth, one-tenth or any part of that—even a penny."

Other speakers included William LeBaron, chief of production; Adolph Zukor, chairman of the board; Joseph J. Unger, eastern and Canadian division sales manager; Charles M. Reagan, western division sales manager; O. A. Monogram.

Short talks on distribution problems in their territories were made by Alvaro Reyes, manager for Colombia; Frank Kemege, general manager for India, and Arthur L. Franklin, general manager for Cuba, Mexico and Central America.

A. M. Botsford, executive assistant to Mr. LeBaron; Arthur Hornblow, Jr., Mark Sandrich, Anthony Veiller, William A. Wellman, Hal Sherman and Boris Morros also spoke.

The following division men and bookers who were elected to the "100 Club" for 1940: Eastern division—George Beattie, Philadelphia; Tom Duane, Boston; George Elms, Pittsburgh; Edward V. Maloney, Boston; Welden A. Waters, Albany, Canada—Thomas F. Dowbenh, Montreal; Southern division—Albert Duren, Atlanta; James C. Goodson, Jr., Atlanta; Arthur F. Larned, Dallas; Western division—Ben F. Eldor, Chicago; John R. Flegler, Minneapolis; Howard, Seattle; Chester A. Roeder, St. Louis; Hillard E. Stuckey, Detroit, and Alfred Taylor, San Francisco.

Delegates departed Los Angeles aboard a special train Sunday, May 26th at 9:30 P.M.

Duggan Seattle Manager

William M. Duggan has been named branch manager in Seattle for Monogram. He was formerly San Francisco manager.
THE HOLLYWOOD SCENE

Production Upsurge

With an activity almost feverish, Hollywood this week tried to forget the European war, and immersed itself in work. The result was that 16 films were finished, nine more than last week, and 13 started, four more than the week before. Shooting were 44, while 20 were being prepared and 66 edited.

Vital statistics:

COMPLETED

COLUMBIA:
"Girls of the Road"
"Dance to the Music"
"Dance to the Music"
MGM:
"I Love You Again"
"One Came Home"
"Gold Rush Maisie"
MONOGRAM:
"The Last Alarm"
PARAMOUNT:
"Texas"
"Dancing On a Dime"
RKO:
"Dreaming Out Loud"

STARTED

COLUMBIA:
"He Stayed for Breakfast"
"Five Little Peppers at School"
MONOGRAM:
"Boom Town Killer"
RKO:
"Men Against the Sky"
"One Crowded Night"
REPUBLIC:
"Carolina Moon"
EDWARD R. KNULL (UA):

Columbia had four features shooting: MGM, four; Paramount, five; RKO, two; Republic, two; Hal Roach (UA), one; 20th-Fox, four; Universal, one; Walter Wanger (UA), one, and Warners, five.

Two short subjects were finished and three started.

Finding itself faced with the actuality of a practically non-existent foreign market, the necessity of underwriting its product on the basis of domestic returns, Hollywood, this week and for many to come, by all indications, is digging deep to unearth new selling approaches.

One of the first indications of the trend has been the revival of "sepias" in film prints, the process currently being used in Samuel Goldwyn's "The Westerner." Formerly used in certain sequences by Douglas Fairbanks, the process was dropped with the coming of sound, according to Gregg Toland, Goldwyn cinematographer, because it affected the sound.

Recently, however, a revised process was worked out by Mr. Toland in conjunction with the Metro-Goldwyn-Mayer laboratories. Coating two-tenths of a cent extra per foot, the process calls for the development of the film to be a "shade weaker" than normally. The film then goes through an extra bath which bleaches out the silver, leaving a faint image. Another bath is then used which replaces the silver with iron and copper, providing blue and brown tones. Different from conventional sepia as it appears on the screen in that the blue tone provides depth as well as tint to background, the process will also be used in "The Westerner" trailers.


Negotiations with Metro-Goldwyn-Mayer for the re-adaptation to the screen of "Rio Rita" will be started next week by Harry Tierney, composer of the original musical score of that production and of "Irene," "Kid Boots" and several of the Ziegfeld "Follies." His plans call for the appearance in the remake of Jeanette MacDonald and Nelson Eddy. Mr. Tierney also plans a musical production of "Beau Brummel" for Broadway this Fall with Maurice Evans in the title role and with a film version to follow.

LEMONS TO HOPPER

Recently completed by Hollywood's Hedda Hopper, film columnist and actress, both in the media of picture and radio, has been a series of radio programs for the Sunkist fruit enterprises, devoted to the exchange or barter system.

Miss Hopper's thrice-weekly 15-minute broadcasts, from April 8th to May 1st, were given over to the project as an experiment. For that period, she offered 12 gladioli bulbs in exchange for each letter received containing one dime and the wrappers of six Sunkist lemons.

The response, in Hollywood terms, was terrific. In the three weeks, 118,000 letters were received, containing 120,720 dimes, and representing, by the enclosed wraps, the consumption of 65,350 dimes. 1,207,000 bulbs were sent out.

Miss Parsons was reported ill during the period. Miss Hopper's program is continuing, sans offers.

Jeanette MacDonald is slated for the lead in a musical version of "Smenlin" Through at Metro-Goldwyn-Mayer.

Lou Freedman has set "School for Soldiers" as his first Twentieth Century-Fox production.

George Brent has been set to co-star with Geraldine Fitzgerald in "You Can't Escape Forever" for Warner Brothers.

Clark Gable and Robert Taylor will co-star for the first time in "Osborne of Sing Sing" for Metro-Goldwyn-Mayer.

Abem Finkel is completing work on the screen play of "The Dealer's Name Was George" for Warner Brothers.

Albert Dekker was assigned to one of the top roles with William Holden and Maria Ouspenskaya in "Birth of a Hero" for Paramount.

Louis Hayward has been signed to a two-picture deal by RKO Radio, following his work in "Dance, Girl, Dance."

Jane Murfin is working on the screen play of "Tree of Liberty" for Metro-Goldwyn-Mayer.

Kaye Luke has been assigned by Monogram to play the male lead in a series of Hug Wilde detective stories.

Lester Cole and Fred Niblo, Jr., are working on the screen play of "Bad Boy" for Warner Brothers.

Kay Francis has been signed to a two-picture commitment by RKO Radio. She will first appear in "Little Men."

Elsa Basserman has been signed to a term contract at Warner Brothers.

Olivia De Havilland and Jeffrey Lee will portray the title character and Edgar Allen Poe, respectively, in Warners' "The Romance of Annabel Lee."

James Ellison is set for the male lead, opposite Kay Francis, in "Debutantes, Inc.," for RKO.

Herbert Marshall and James Stephenson have been assigned to the two male leads, opposite Bette Davis, in "The Letter" for Warner Brothers.

UA-British National Negotiations Completed

Gerald Freeman, managing director of Anglo-American Films, distributor for British National, has announced that the deal by which United Artists will distribute two British National pictures in this country to meet the quota requirements of Samuel Goldwyn and Selznick International has been closed. "Contraband," starring Conrad Veidt, and "Gaslight," starring Diana Wynyard and Anthony Walthorpe, are the two British National pictures involved in the deal.

The organization of United Artists' new pre-selling bureau, which will consist of fifteen men working from key cities under Monroe Greenhal, director of the bureau, and Lynn Faroell and who will handle exploitation of pictures from the time the stories are bought by the studio up through and including the opening at the theaters, will be completed this week ready to start work soon after June 1.
**Showmen's Reviews**

**Brother Orchid**
*(Warner Brothers)*

Gangster Comedy

Edward G. Robinson returns here to the gangster characterization of his screen beginnings but with emphasis on the comic side. The picture contains tales of murders and shows an attempted one as well as some incidental shiggles, lots of rough and tumble fighting and some demonstrations of protection rackets, but laughs are more sought for than thrills.

The film may be described as falling, as to kind, about midway between "The Life of the Party" and "The Little Gangster" albeit not precisely like either. Humphrey Bogart, likewise, has a gangster role recalling his early casting as Al Capone. And Robinson's performance as the girl is in her "Mauve" manner.

Earl Baldwin's screen play built up from Richard Connell's *Collateral* magazine story introduces a gangster leader in the life of a girl tiring to seek culture abroad, shows him bilked of his money by continental sharper and returning six years to resume leadership of his gang. Dethroned by his lieutenant, he seeks to recruit a new gang, and, for shot for his pains, finds sanctuary in the Floracin Monastery (non-denominational). Joining this voluntary order, he learns about brotherly love and service, but returns to the outside world on vengeance bent when he reads of his sweetheart's engagement. In swift developments he achieves overthrow of his gangster enemy, then renounces romance and worldly interests to rejoin his cloistered brother.

*Previewed at Warner's Hollywood Theatre where the film proved hearty laugh worthy indication of general satisfaction.—William R. Weaver.*


**Manhattan Heartbeat**
*(Twentieth Century-Fox)*

Marital Drama

—Formerly called "Marriage in Transit" then "Rain or Shine," this is a film of life and love on a limited budget.

Robert Sterling appears to advantage as a young man predisposed to view that honeymoon as a null-stone until the right girl, as interpreted by Virginia Gilmore, comes along. His philosophy then changes to the extent of providing her with some of life's nicer things at the expense of his own dreams of owning an air-port.

The birth of a son and the struggle to provide the best medical care makes things come out right in the end, as well as providing an opportunity for action in scenes of an airplane dive as the young man, anxious to earn money, takes the ship up under false pretences.

Comedy relief is provided by nimble-jointed Joan Davis, whose young man is portrayed by Edmund MacDonald.

Sol Wurtzel was executive producer and David Burton directed. The story was the work of six writers before the script has been written by Harold Buchanan, Clark Andrews, Jack Jungmeyer, Jr., and Edith Skouras, from a play by Vina Delmar and Brian Marlow, based on a novel by Miss Delmar. *Previewed at the Fox Uptown in Hollywood to adequate enthusiasm.—William Selden.*


**Four Sons**
*(Twentieth Century-Fox)*

German Social Clubs, as they are termed in dialogue, are dealt with as a story factor. "Heil Hitler" is shouted by Nazi troopers in uniform shown rounding up civilians who have opposed annexation or taken up arms. A burgomaster is murdered for his display of loyalty and arrests of other villagers sharing his attitude. Tommy Baker, then, shows his heroism to become a national defensive league as glorious, aggression as reprehensible, treason as unpardonable and the fate of Czechoslovakia so tragic.

The story opens perhaps a year before the first German-Czech crisis when Don Amelche and Alan Curtis the eldest of four brothers along with their mother, played by Eugenie Leontovich. One brother, against the other's counsel, belongs to a "German Social Club" and participates in its undercover activities. When mobilization is ordered this son deserts the army to join the Reds as a driver. His mother is at the head of Nazi troopers sent to corral non-sympathizers. He tells the loyal son that he has saved him by getting his name removed from the condemned list.

The loyal son tries to notify others he knows would be on the list and is wounded while fleeing Nazi troopers, wounding one in return. This turns out to be his brother, who is brought home to die. Nazi troopers shoot down the loyal brothers, trying to escape, as Hitler (someone not incapacitated) makes his entry into this country. The third son is enlisted in the Nazi army and killed at Warsaw. The film ends with the fourth son's daughter-in-law and infant grandson, enroute to America.

*Exhibitor exploitation of the picture may follow lines, with choice dependent upon local public opinion. Where anti-Hitler feeling runs high it can be offered as an indictment of German aggression. Where pro-German sentiment prevails the story is confronted with something of a problem.*

*Previewed at studio.—W. R. W.*


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**21 Days Together**
*(Columbia)*

Romance and Melodrama

The original title of "21 Days Together" when it was shown in England in 1938 was "The First-the Last." Based on the John Galsworthy novel "The First and the Last." The story tells of the romance between a girl, who had married, in lieu of starving, a few years before
but who had lived with her husband only a short time when he left her, and the waifled brother of an ambitious barrister. The errant husband returns and is strangled to death by the lover who has become permanently, following an attempted blackmail.

Overshadowing all else in the picture is the fact that it stars two personalities very much in the making of their professional and personal lives, Vivien Leigh, the "Scarlett O'Hara" of "Gone with the Wind," and Laurence Olivier, who is fast becoming "Rebecca." Currently they are "Romeo" and "Juliet" in New York in the revival of the Shakespearean play.

The film, made before either star reached their present popularity, is typically British with the clipped speech, static tempo and all the rest.

The 21-year-old woman who won a jury decides whether a derelict clergyman, who has been accused of the crime, is convicted. The real murderer, and the man the film had planned to confess in the event of a conviction and he is on his way to do so when the evening newspapers tell him the convicted man has died of a heart attack. This is the so-called happy ending accomplished.

Reviewed at the Rivoli theatre, New York. An afternoon screening as associate producer and stunt man.

CAST
Wanda—Vivien Leigh
Larry—Laurence Olivier
Geoffrey—Geoffrey Keene
Mander—Francis L. Sullivan
Swinton—Priscilla Lane
Lord Chief Justice—William Dewhurst
Swinton—Robert Newton
Wallen—Ezra Pacey
Frank—Norah Parker
Asher—Arthur Yong
Fenn—Hay Ffere
Grumbeck—Meinhardt Maer
Pawbrooke—Morris Harvey
Sollicto—Lawrence Hanray
Barnes—Cyril Chadwick
Magistrate—Anshay Mathala

Lucky Cisco Kid
(Twentieth Century-Fox)
Series
In the "Cisco Kid" series starring Cesar Romero, this one has his title character continuing as a bandit of western Robin Hood, proving the town Judge to be in cahoots with a false "Cisco Kid" who steals, kills and plunders.

Aiding Mr. Romero are his partners, enacted by Chris-Finn Martin, and a cafe singer, portrayed by Mary Beth Heath. Evelyn Venable is the dainty maid of the Cisco Kid. Based on the character created by O. Henry, the original story was written by Julian Johnson, the studio story editor, and the screen play by Robert Ellis and Helen Logan. John Stone directed the film and H. Bruce Humberstone produced.

Premiered at the Fox Wilshire Theatre, Beverly Hills, a display of professional accord, the audience showed interest and enthusiasm in the series as a whole, and in the particular picture and its characters.—W. S.

CAST
Cisco Kid—Cesar Romero
Lola—Mary Beth Heath
Andrew—John Palfreman
Mrs. Lawrence—Evelyn Venable
Mary—Estelle Charles
Judge McGuane—Willard Robertson
Judas—Ned Kelly
Tommy Lawson—John Sheffield
Sheriff—William Royce
Storkeeper—Orto Hoffmeister
Stage Coach—James R. Bechard

The Way of All Flesh
(Paramount)
Character Study
This is a 1940 version of "The Way of All Flesh," made by Paramount in 1927 with Emil Jannings in the title role, and for which he won the first Academy award for his performance. In this version the story is a terrifying, long montage sequences used and ten
tension according to preview audience reaction, relevant.


CAST
Krizia—Akim Tamiroff
Bartholomew—Walter Pidgeon
Pete—Paul
Morphe—William Henry
Selden—Muriel Angelus
Lois—Gladys George
Judge—Hammer J. Gable
Herman—Lon Chaney Jr.

The Phantom Wagon
(Columbia-Foreign)
Phantasy
France's realistic director, Julien Duvivier, has taken the fantasy of the Nobel prize-winning novel by the late Selma Lagerlof to produce a picture that deals with the regenerated in vagrants and the belief in a life after-death.

The picture was produced in France by Transcontinental Films and has been imported for distribution to the country. The simple English titles preserve the title. Based on an ancient Brittany legend, "La Chute de Pudom," translated "The Phantom Wagon," it updates the story of a village and the limits of poverty and luck of ambition. In this unusual theme is a legendary cart that carries its souls into the unknown.

The Salvation Army and the untrrings of its workers play a part in the film. And the story of one man that three men die in a saloon brawl and is failed to drive the cart. He is able to attempt for his sins by bringing a blushing wife back to a husband. Romance is woven through the plot, but it is only secondary to the legendary theme of the phantoms in the Army girl grieves for her wayward husband.

The Phantom Wagon (Continued on Page 44)
BIG PARADE" OF TODAY!

It's Sensational!

Gay girls, sad girls! Thrown together in the mad whirl of life and death, love and laughter that is war!

IN WAR

A Republic PICTURE

LES - MAE CLARKE • DENNIE MOORE • DOROTHY PETERSON
BILLY GILBERT • COLIN TAPLEY • Directed by JOHN H. AUER •
Swing Social
(MGM)

Cartoons

"Swing Social" is one of the liveliest, fastest and most completely entertaining color cartoons to appear this season. It is all black bass and the swing social they put on, on Sundays. The cartoon opens with a Negro, in his week day clothes, sitting on a wooden bridge, fishing. Along comes another Negro in his Sunday going-to-meetings clothes to tell the fisherman that the black bass never bite on Sunday. The Negro then shifts below the water where the black bass are gathered. Well known characters, such as Old Black Joe, have their counterpart in the gathering. The animation is superbly done and the humor very human. Running time, 8 minutes.

Suva, Pride of Fiji
(Fitzpatrick-MGM)

Travelogue in Color

The Fijian Islands were discovered in 1643 by an English explorer and in 1872 became a British colony. At that time the natives were infernally refractory and black do with cannibalism. Today cannibalism has disappeared but the natives have retained their histrionic character. They live in peace with the Sikhs from India, the Solomon Islanders and many other races. The capital, Suva, is a thriving mission field, with its present day pitted streets and automobiles. Outside the city and its thriving port, in the small villages are the picturesque grass houses of the natives. Seen also are awakened Tani ceremonial dances. Running time, 9 minutes.

All About Hash
(MGM)

Our Gang

The "Our Gang" kids have turned to social welfare. In it they play the roles of Here, Sparky, Alfalfa, Darla and Buckwheat come to the aid of Mickey, who is having family trouble. Every Monday Mickey's mother has hash and Mickey's father, detecting hash, starts a quarrel and Mickey goes to bed crying. The gang bit upon the scheme of being invited to Mickey's house for dinner Sunday and eating everything in the house so there won't be the makings of hash for Monday. Alfalfa, following the meal, invites Mickey's parents to his house for Monday where much to the dismay of Mickey's father hash is served but everything turns out well for the gang put on skits, all about hash, on an amateur radio broadcast and Mickey's parents see the light. Running time, 11 minutes.

Spots Before Your Eyes
(MGM)

Pete Smith Specialty

Comedy and helpful household hints continue to be the combination that Pete Smith is concerned with for his Specialty subjects. Here the comedy comes from the characters of the family of a four moving into auntie's house while that prim lady is off on a trip. Of course the new family includes two small and impish boys who soon turn the house into a shambles, staining all of auntie's best linen. A telegram announces auntie's imminent arrival so a spot is set by Ernest E. Jones, and so it is called in. The rest of the subject, with the exception of flashbacks to the children performing a balancing act, has to do with the removal of spots from tablecloths and other linen and silks. Running time, 10 minutes.

Officer Duck
(Disney-RKO)

Donald Plays a Cop

In this Walt Disney cartoon Donald Duck is a member of the police force. Asleep in his squad car he is awakened by an order over the radio from headquarters to pick up a criminal by the name of Tiny Tom. Donald sets out very reluctantly when Tiny turns out to be an immense fellow the Duck changes his tactics. Masking as a baby, Donald tricks Tiny into parting with his gun. Tiny, handcarrying ball and chain, sets out after Donald, but the Duck gets the upper hand when they run into a police parade. Running time, 8 minutes.

Catinp Capers
(Twentieth Century-Fox)

Crazy Colored Cartoon

A cat and mouse game with the tables turned on the feline is the cartoon cutup presented in this dire color cutout from our Terry-Toon drawing boards. The rodent gang dose their catty perpetrator with catnip. The cat is wafted away into the realm of disputed imagination where he is plunked into an out of the animal world, which turns into a bright pink elephant, mirages of disappearing saucers of milk and exaggerated personification of his mouse rivals. The coloring and the cooked cat-bone blend nicely to form the phantasmatographic background for the fantastic dream sequences.—Running time, seven minutes.

Sanctuary of Seals
(Twentieth Century-Fox)

Mr. and Mrs. Seal at Home

A scene visit to the habitat of the seal family on the Pribiloff Islands off the Alaskan coast serves as camera material for the latest issue of the Adventures of the Newsreel Cameraman. The introductory experience becomes valuable in supplying information and educational aspects. The migratory habits of the seals, together with some informative slants on their family history and mode of conduct are briefly but conclusively offered the spectator-auditor. There are some exciting sequences showing rambunctious males in argument and some cunning and comic shots of the seals playing tricks against their human rivals. The coloring and the cooked Terry-Toon blend nicely to form the phantasmatographic background for the fantastic dream sequences.—Running time, nine minutes.

Professor Offkeysy
(Twentieth Century-Fox)

Terry-Toon Jitterbug

The iron maestro of titular designation in this black and white Terry-Toon offering is a man of musical tradition. Pity the poor "Prof." when his very ritzy but boring recital is turned into a hot jam session with the study, "soup and salad" as the audience take from them their political lather into energetic and enthusiastic jitterbugs. The transition is caused by the monkey, who looks after the "Prof." and nudes, is entrusted with the beating of one note but when some cartoon hijinks multiply the scales on his battered page, the monkey drummer goes to town with the audience right. The concert cutups are animatedly projected both in drawing and entertainment results. Particularly amusing is the conduct of the monkey drummer and his vast pride in his one note task.—Running time, seven minutes.
PRODUCTIONS IN WORK

Title

COLUMBIA
“The Howards of Virginia”

“Gribouille”

“He Stayed for Breakfast”

“Five Little Peppers at School”

METRO-GOLDwyn-MAYER
“Strike Up the Band”

“I Do”

“Escape”

MONOGRAPH
“Boon Town Killer”

SIG NEUFELD PRODS.
“Hold That Woman”

PARAMOUNT
“Rangers of Fortune”

“Comin’ Round the Mountain”

“Rhythm on the River”

“Victory”

REPUBLIC
“Girl from God’s Country”

“Scatterbrain”

“Carolina Moon”

RKO RADIO
“Lucky Partners”

“Dance, Girl, Dance”

“Men Against the Sky”

“One Crowded Night”

TWENTIETH-CENT.-FOX
“The Return of Frank James”

“I Married a Nazi”

“The Bride Wore Crutches”

“Charlie Chan in the Wax Museum”

“Ghost of Cisco Kid”

UNITED ARTISTS
“The Long Voyage Home” (Walter Wanger)

“Captain Cautions” (Hal Roach)

“Kit Carson” — (Edward Small)

UNIVERSAL
“Spring Parade”

“When the Daltons Rode”

WARNER BROTHERS-FIRST NATIONAL
“No Time for Comedy”

“The Man from Fleet Street”

“River’s End”

“City for Conquest”

CAST
Craig Grant, Martha Scott, Richard Carlson, Fredric March, Alan Marshall.

Brian Aherne, Rita Hayworth.


Edith Fellows, Dorothy Anne Sease, Dorothy Peterson, Charles King, Tommy Bond, Bobbo Larson, Victor Kilian, Hume Bouse, Ernest Pawol, Peter Wathin, Ronald Sinclair.


Fred MacMurray, Albert Dekker, Patricia Morison, Gilbert Roland, Joseph Schildkraut, Betty Brewer, Dick Foran, Bob Burns, Una Merkel, Pat Barrett.

Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant.

Freddie March, Betty Field, Margaret Wycherly, Fritz Feld, Sig Rumann, Raoulito Ottiano.

Chesley Morris, Charles Bickford, Jane Wyatt, Rosina Galli, John Blyler, Ray Male, Don Welles, Perke Boros, Mam Clark.


Gene Atley, Slim Burnette, Mary Lee, June Storey.


Gene Atley, Slim Burnette, Mary Lee, June Storey.


Sidney Toler, See Young, Margaret Ann, Joan Shaw, Joan Valerie, C. Henry Gordon, Marc Lawrence.

Cesar Romero, Char Pin Martin, Robert Sterling, Shelley Ryan, Janet Beecher, Edmund MacDonald, Jacqueline Valois.


Dennis Durbin, Robert Cummings, Mischa Auer, Andy Devine, Henry Stephenson, Butch and Buddy, Ann Gwynne.

Kay Francis, Randolph Scott, Brian Donlevy, Robert Stack, Andy Devine, Jack Oakie, George Raft, Stuart Erwin, Frank Albertson, Mary Gordon, Dorothy Granger.


Deanna Durbin, Robert Cummings, Mischa Auer, Andy Devine, Henry Stephenson, Butch and Buddy, Ann Gwynne.

Kay Francis, Randolph Scott, Brian Donlevy, Robert Stack, Andy Devine, Jack Oakie, George Raft, Stuart Erwin, Frank Albertson, Mary Gordon, Dorothy Granger.


ACTORS UNION MERGER
PLAN UP FOR APPROVAL

Four A Members Study Project for Elimination of Duplicate Work Cards

That "one big union plan" long bruited among the actors' unions comprising the Associated Actors and Artistses of America, and more than four months ago assigned, for detailed formation, to a New York accountant, Bernard J. Reis, has been completed, and this week was being studied by officers of the parent organization, and officers and members of the component unions.

Frank Gillmore, president of the Four A's, said on Tuesday in New York that the member unions would have to study the plan carefully and indicate their approval before the international board, which meets on June 7th, could act.

To Eliminate Duplications

The plan as conceived when submitted to Mr. Reis, who was given access to financial records of various unions, calls for elimination of officers, supreme councils, officers of component unions, and the financial officers, and of offices. It is reported that the plan as submitted, would effect economies in overhead costs of $25,000, and would become members of one union.

Strongest member unions in the Four A's, financially and in membership, are the Screen Actors Equity, the American Federation of Musicians, and the American Federation of Radio Artists.

It is reported that the parent union has been seeking additional funds from the member units.

Lytell Reelected Equity President

Members of Actors Equity, at their annual membership meeting, in New York, Friday, May 24th, reelected Bert Lytell president. Also elected were: Walter Huston, first vice-president; Florence Nordberg, second vice-president; and Augustin Duncan, third vice-president; Peggy Wood, fourth vice-president; John Beal, recording secretary; and Paul Dulzine, assessor.

Equity members reconsidered a $30 weekly minimum salary, and rebuked their council for voting, recently, to retain the $40 weekly minimum.

A motion to record the organization in opposition to this country's participation in the European War, was defeated.

Elected to the Equity council, for five years, were Walter Abel, Leon Ames, Nat Briggs, Audrey Christie, William David, John Emery, Ruth Hammond, Sam Levene, Kent Smith, and Sam Jaffe; for two years, as replacements, Edith Gresham and Leona Powers.

Tilllitt, running independently for a Council seat, was defeated.

Philadelphia Musicians
To Ask National Help

The attempted arbitration of their six month's old strike against the Warner theatres in Philadelphia having failed, Musicians' local 77 is expected to appeal. Philadelphia Musicians' national convention, in Indianapolis, June 16th, to legislate so that all labor disputes with distribution-owned theatres will be a concern of the distributing company. Thus the national union could threaten a Hollywood walkout.

It is understood that the Philadelphia union will also strive to have theatre employment voted a function of the national Federation; so that the latter may handle all musicians' contracts with the picture companies in Hollywood.

OSHEA CELEBRATES 20 YEARS AT METRO

Edward K. O'Shea, eastern district manager for Metro-Goldwyn-Mayer, is celebrating his 20th anniversary with the company. He joined the sales force in Buffalo after World War I, and was named to his present post in 1937.

Also occurring anniversaries at MGM are Ralph W. Maw, Buffalo branch manager, 10 years; Walter E. Bedford, Chicago branch manager, 14 years; Clayton T. Lynch, Los Angeles branch manager, 18 years, and Ben Abner, New Jersey branch manager, 12 years.

TMAT in Several
New York Disputes

The New York State Labor Relations Board Tuesday postponed hearing on the petition of the motion picture division of the Theatrical Managers and Agents, and the American Federation of Radio Artists, for recognition as the collective bargaining agent for the managers and assistants of the Prudential circuit, Long Island.

On Friday, May 24th, New York Supreme Court Justice Lloyd Church dismissed the suit by Max G. Felder and Ben Brandie, seeking a receiver for the TMAT motion picture division. Judge Church also refused an injunction to the two plaintiffs, which would have restrained the union from hearing charges against them. The union's governing board has expelled the two men.

New Detroit Managers Union

Roy Miller, president and business agent of a new Detroit theatre managers' union, Local 22,312, organized for affiliation with the American Federation of Labor, stated this week that 700 managers had joined; that cashiers and usheresses were included in the union; and that it rejected an affiliation with the CIO.

Local 306, Empire
Renew New York Battle

Negotiations for a merger having broken, Local 306, New York projectionists' union, affiliated with the American Federation of the Theatrical Stage Employees and the American Federation of Labor, and the Empire State Motion Picture Operators Federation, an independent union, have started picketing several neighborhood theatres.

The merger plan has been discussed for several years. Local 306 is understood to have offered to absorb Empire employed members, but only some of its unemployed. Empire rejected the plan.

The suit by Local 306, New York projectionists' union, for $597,000 it claims is owed in back pay by Warner Theatres, Loew's, Inc, the Paramount circuit in New York, and RKO, is being opposed by the circuits on the grounds that they "don't owe the money," according to C. C. potsky, president and secretary of Loew's metropolitan New York theatres. Mr. Moskowitz denied that he or Major Leslie Thompson, of RKO, would discuss a settlement with the Local 306 executive board.

The suit arises from a voluntary slash of 10 per cent in wages, taken by the projectionists in 1932 which, it is claimed, was not restored the following year as the agreement provided.

More than $150,000 was pledged to the United Jewish Appeal at the annual luncheon in the Hotel Astor, Thursday, May 23rd, which was attended by 500 leading figures of the screen, radio and stage. (Picture on page 11.)

Bernstein Chairman

David Bernstein, who presides, and who with Major Albert Warner, is co-chairman of the drive, described it as the most successful ever held.

W. S. Paky, Columbia Broadcasting Company head, gave $20,000 it was announced. Other contributions announced were Pleasure Bernard and Charles C. Moskowitz, $1,500 each; Barney Balaban, $11,800; David Bernstein, $12,500; Maurice Silverstone, $4,000; William Klein, $4,000; Max Cohen, $1,000; Frisch & Rindler, $1,500; Howard Diz, $300; the Picker family, $1,000; Major Warner, treasurer as $1,000; Joseph Seidlman, $750, and Nate Blumberg, $1,500.

Mr. Bernstein pointed out that the appeal was raising funds for the greatly enlarged emergency programs of the Joint Distribution Committee, the United Palestine Appeal and the National Refuges Service, the three major American-Jewish agencies for war relief, refugee aid and resettlement.

Urges One Charity Group

A movement to create a single non-sectarian charitable organization in the motion picture industry, was launched by Jack Cohen, president of the Actors' Equity Association, as the founding unit was urged by John Cohn, vice-president of Columbia, at the group's luncheon Wednesday, May 22nd, at the Hotel Astor. Jack Ellis, president, presided.

Emil K. Ellis, brother of Jack and a film attorney, and Leo Brecher, exhibitor, were special speakers. Missed the gathering was Moe Streimmer of United Artists and Joe J. Lee of Twentieth Century-Fox.

All speakers lauded the charitable work of the organization and urged the fullest cooperation in making the club's annual dinner and dance on Thanksgiving Day a success.

To Study Chile, Peru

Stanley J. Day, former Twentieth Century-Fox manager in Colombia, left New York Wednesday for a survey of conditions in Peru and Chile, as special home office representative for Fox. Santo Chile, former manager in Peru, has taken over Mr. Day's former post in Colombia, while Charles Matzen, former assistant to Carlos Bavetta, manager for Brazil, has taken the managing director's summer, after a temporary assignment in the post. S. Horen, managing director for Argentina, with headquarters in Buenos Aires, is due in New York shortly for conferences. Later in the summer, after a temporary assignment in the post. S. Horen, managing director for Argentina, with headquarters in Buenos Aires, is due in New York shortly for conferences.

Move Republic Exchange

Republic's exchange in Miami has been moved to 1130 North Eighth Street. The new offices were formally opened Tuesday.
**Warner Bros. 26 Week Net Is $1,518,497**

Warner Bros. Pictures, Inc., and subsidiary companies report for the twenty-six weeks ending February 24, 1940, a net operating profit of $1,518,497.24 after deducting all charges including amortization and depreciation and Federal income taxes, as compared with a net operating profit of $1,665,888.90 reported for the corresponding period of the previous year. The net profit from operations before charges for amortization and depreciation of properties, and Federal income taxes, was $4,754,762.26. The gross income, after eliminating intercompany transactions, was $50,728,842.61. The comparable gross income for the twenty-six weeks ending February 25, 1939 was $52,216,483.13. During the period there was a net credit of $1,970,701.57 made directly to earned surplus.

**Assets at $28,594,690**

Current assets were listed at $28,594,690 as compared with current liabilities of $16,079,787. Inventories totaled $16,254,187. Current assets of subsidiaries operating in certain foreign countries having exchange restrictions totalled $264,887.

The cash on hand was $10,448,364 with $61,951 of this in the British Isles and $109,645 in other foreign countries. A condensed supplemental statement showed the segregation of other assets and liabilities between the U. S. A., British Isles, and other foreign countries, including Canada.

The $1,518,497.24 profit is equivalent to $15.04 per share on 100,947 shares of preferred stock outstanding at August 24th after deducting shares held in the treasury. Dividends in arrears as at March 1st amounted to $30.80 per share. After allowance for current dividend requirements on the preferred stock the profit was equivalent to 35 cents per share on 3,701,900 shares of common outstanding on the same date.

On April 1, 1940 the bank credit agreement, under which there is now a balance of $4,000,000 outstanding, was revised to provide, among other things, for a reduction in interest from 5 per cent to rates in interest ranging from 2 per cent to 3 1/2 per cent per annum. Under the terms of the revised agreement the notes mature semi-annually from April 1, 1942 to April 1, 1945.

Prior to February 24, 1940 the company purchased and retired $600,000 principal amount of its 6 per cent debentures, in fulfillment of the December 15, 1940 sinking fund. Since March 1, 1940, the company has purchased sufficient of its 6 per cent debentures to meet sinking fund requirements through December 15, 1942.

**Fox Division**

The Board of Directors of Twentieth Century-Fox Film Corporation at its meeting last Monday, May 27th, declared a cash dividend of 37 1/2 cents per share for the second quarter of 1940 on the outstanding preferred stock of the corporation, payable June 29, 1940, to stockholders of record at the close of business June 15, 1940.

**Clark Ends Southern Tour**

Arthur Clark, vice-president of Peter Clark, Inc., manufacturers of stage equipment, has returned from a six weeks' business trip through the South. Mr. Clark said that theatre construction in Florida and Georgia is flourishing.

**$50,728,842 Income for Half Year Reported for Warner and Subsidiaries**

The statement of consolidated profit and loss and earned surplus of Warner Bros. Pictures, Inc., and subsidiary companies for the 26 weeks ending February 24th was as follows:

<table>
<thead>
<tr>
<th>Income:</th>
<th>$48,682,543.51</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film rental income, theatre admissions, sales and miscellaneous income</td>
<td></td>
</tr>
<tr>
<td>Rents from tenants and royalties</td>
<td>2,046,299.10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cost of sales and expenses:</th>
<th>$50,728,842.61</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amortization of film costs</td>
<td>$13,789,628.50</td>
</tr>
<tr>
<td>Other costs, including royalties and participations</td>
<td>910,410.00</td>
</tr>
<tr>
<td>Operating and general expenses</td>
<td>30,063,907.94</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Net income before items shown below</th>
<th>$5,974,896.09</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deduct:</td>
<td></td>
</tr>
<tr>
<td>Amortization and depreciation of properties (other than $400,659.51 in respect of studio properties charged to film costs)</td>
<td>2,349,610.51</td>
</tr>
<tr>
<td>Interest expense</td>
<td>1,875,856.10</td>
</tr>
<tr>
<td>Provision for investments in affiliated companies</td>
<td>31,770.27</td>
</tr>
<tr>
<td>Provision for miscellaneous investments</td>
<td>4,200.00</td>
</tr>
<tr>
<td>Provision for contingencies</td>
<td>4,000.00</td>
</tr>
<tr>
<td></td>
<td>4,265,436.88</td>
</tr>
</tbody>
</table>

**Profit before items shown below: $1,709,459.21**

**Add:**

<table>
<thead>
<tr>
<th>Foreign exchange profit and exchange adjustments (net)</th>
<th>$87,413.10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest and discount earned</td>
<td>90,753.02</td>
</tr>
<tr>
<td>Dividends received</td>
<td>37,085.93</td>
</tr>
<tr>
<td>Adjustment of prior years' taxes</td>
<td>80,281.25</td>
</tr>
<tr>
<td><strong>Profit before minoriity interests' share of profits and losses and Federal Income taxes</strong></td>
<td>$2,004,962.51</td>
</tr>
<tr>
<td><strong>Deduct—Proportion of profit applicable to minority stockholders (net)</strong></td>
<td>465.27</td>
</tr>
<tr>
<td><strong>Profit before providing for Federal Income taxes</strong></td>
<td>$2,004,497.24</td>
</tr>
<tr>
<td><strong>Provision for Federal income taxes</strong></td>
<td>486,000.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Net profit from operations for the twenty-six weeks ending February 24, 1940, carried to earned surplus</th>
<th>$1,518,497.24</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Earned surplus, August 26, 1939</strong></td>
<td>$1,612,046.59</td>
</tr>
<tr>
<td>**Add: **</td>
<td></td>
</tr>
<tr>
<td>Discount realized on redemption of 6% debentures and bonds of subsidiary companies</td>
<td>152,436.46</td>
</tr>
<tr>
<td>Profit on sale of subsidiary and affiliated companies</td>
<td>55,291.69</td>
</tr>
<tr>
<td><strong>Deduct—Losses and provisions for losses on capital assets (net)</strong></td>
<td>1,819,774.74</td>
</tr>
<tr>
<td><strong>Earned surplus, February 24, 1940, carried to balance sheet</strong></td>
<td>$3,280,245.40</td>
</tr>
</tbody>
</table>

**Dunningcolor Sales Increase**

Gross sales and total footage of processed motion picture color film by Dunningcolor Corporation in April showed material increases, Carroll S. Dunning, president, announced this week. Wider interest by national companies in using color films for promotion and sales purposes in the domestic market was responsible, he said.

**Lapidus Named Eastern Manager**

Jules Lapidus, Universal's Pittsburgh branch manager, has been appointed eastern district manager in charge of Boston, New Haven, Washington and Philadelphia, William A. Scully, general sales manager, announced Tuesday. Mr. Lapidus will make his headquarters at the New York exchange. Peter Dana, special representative, will be the Pittsburgh branch manager.

**MGM Field Changes**

Metro-Goldwyn-Mayer has made several transfers and promotions in the field. These include; Barney Ross, former office manager in Charlotte, and Albert Adler, former Kansas City booker, appointed to the sales force in their respective cities; Thomas Hughes Jones, former first booker, succeeding Mr. Ross; James Lee Stanton, Jr., assistant cashier in Atlanta, promoted to first booker; Howard J. Beck, Detroit student salesman, transferred to Chicago; John L. Kelley, transferred to Minneapolis from Chicago; Henry W. Kahn, former employee, appointed salesman in Chicago, and Sanford Gittelb, student salesman in Milwaukee, taking over the territory formerly handled by Max Schwartz, who was transferred to Chicago. Harry Fox and Lester Smith have joined the MGM exchange in San Francisco.
Urban "Boys' Town" Aided By Pittsburgh Theatre Man

Exhibitor Donates Funds and Space for Slump Project

by MORT FRANK
in Pittsburgh

On Wednesday, June 5th, thousands of Pittsburghers will gratefully observe the first anniversary of Hill City, the "Boystown" of Pittsburgh, which Harry Hendel, owner of the New Granada theatre, and other Pittsburgh exhibitors and film men helped to make possible.

Started in Slum District

Some 21 months ago a Negro YMCA secretary named Howard McKinney thought he had discovered a way to cut crime and juvenile delinquency in Pittsburgh's Third and Fifth wards, center of the city's slums known as the "hill district." Today, the 2700-seat New Granada, whose theatre is in the heart of the hill district. From that meeting and from their subsequent joint efforts has been developed Hill City, a project so colorful and dramatic in origin and execution, that already Mr. McKinney has been invited to Hollywood to tell one of the world's experts his unique experiment in saving property and rehabilitating lives. To date the offer has been refused, because "we haven't accomplished enough yet. We're not out of the woods yet. We're still feeling our way."

Yet in less than a year, Hill City has cut crime 70 percent in the hill district. It has saved more than $10,000 for Pittsburgh's municipal treasury. It has recovered stolen goods for its original owners, launched campaigns against tuberculosis and syphilis and fire hazards. Because of Hill City, "Dead End Kids" in Pittsburgh are becoming law protectors instead of law-breakers.

Governed by Members

Hill City is a community within a community, governed by departments common to most city governments. It differs from the usual city administrations, however, in one basic respect: it is manned by boys and girls.

It differs also in being financed not by taxes, but by contributions. Many of its gifts are in the form of equipment. For example, William Finkel, owner of Pittsburgh's Arcade theatre offered a piano. Bennett Amor of the Garden theatre gave a Speedo-print machine. Other contributions are in the form of bond purchases. Issued a few months ago in denominations of $1 to $500, many of them have been bought by exchange men on Film Row, located on the Boulevard of the Allies about a mile from Hill City.

Theft from Theatre

Hill City was conceived by the 33-year-old bespectacled, stockily-built YMCA secretary who despairs for his people when he realized that although only 31 percent of the hill district's population was of his color, more than 62 percent of the district's arrests were Negroes. Realizing the problem, Col. George E. Fairley, Pittsburgh's Director of Public Safety, appointed Mr. McKinney a detective to give him official status and power to execute his plans. Proceeding with energy and confidence but with no funds, Mr. McKinney soon had established his plan of centers in the district, using abandoned stores.

One night three model airplanes on display for exploitation of a future booking were stolen from the lobby of the New Granada theatre.

Harry Hendel (standing) and Howard McKinney.

Mr. Hendel wanted them back. He knew of Mr. McKinney's experiment in trying to convert hoodlums into orderly young citizens and he had heard of his vast acquaintanceship among hill district boys. He phoned the social worker-detector about the theft. Within an hour Mr. McKinney discovered who had taken the planes. It was a lad of fifteen. Next day the social worker returned the models to Mr. Hendel, and asked the exhibitor to come to him with the home of the young delinquent.

Started with Donation

There he saw a home of three rooms for eleven people. Mr. McKinney explained his plan to alleviate delinquency and crime. Instead of punishing the culprit, Mr. Hendel gave Mr. McKinney money to carry on his work.

The meetings continued in their 20 different locations. But although youngsters cooperated with the assembly idea, and although delinquency decreased, Mr. McKinney was dissatisfied. After eight months of work, the project didn't seem permanent enough. Then he had an idea and approached his friend, Mr. Hendel, for help.

Free Show Staged

On March 29, 1939, the New Granada staged a free movie show for the 1,250 Hill City center members. Appropriately, the films were "The Life of Abraham Lincoln," a crime prevention short, and "Aladdin's Lamp." Admission was secured by ballots, filled in for electing a mayor, district attorney, and other officers of a new municipality. While the show was on, the votes were being counted in the office at the back of the house. Lights went up. Results of the balloting were announced. The acting mayor of Pittsburgh and other city officials, on hand by previous arrangement, took center stage to swear in the new Hill City dignitaries. The ceremony was impressive, dramatic. Hill City was officially launched.

The idea was there, the manpower was ready, the citizenry was ready. But there was no city hall, no home. Again Mr. Hendel became benefactor. Above his theatre were three floors of empty rooms that had once been used as a Pythian Temple, more than 25,000 square feet of floor space, including a gymnasium and stage.

"One can be used as headquarters, free of rent, your light and heat paid, as long as you want it," the exhibitor promised, "if you keep it free of politics." Hill City began to operate.

Now, one year after its first election, nine months after the establishment of its headquarters, Hill City boasts of more than 2700 members. Ninety percent of them are students, in grade or high school. Five hundred are white, the balance are negroes—more than half of the negroes.

They're the mellow of Pittsburgh's hope to eliminate petty crime and the delinquency that leads to crime.

Hold Spring Luncheon

The Motion Picture Council for Brooklyn held its Spring Luncheon at the Towers Hotel there Thursday, May 23rd. Speakers included Mrs. Lewis P. Addoms, chairman; Mr. Robert E. Griebe, chairman of Motion Picture Council; Roger Albright, representing Carl E. Miliken, secretary of the Motion Picture Producers and Distributors of America; William Slater, headmaster of Adelphi Academy; and Mrs. Robert E. Griebe, vice-chairman.
BMI Buys Rights To 2,000 Songs

Broadcast Music, Inc., the organization formed by the radio industry as a source of music independent of the American Society of Composers, Authors and Publishers, announced the purchase last week of the music house of Hinds, Hayden & Eldredge, Inc., which has a catalogue of about 2,000 songs. A contract also was signed with Bruno Granichstaedten, Viennese composer.

None of the 2,000 songs purchased is a popular current hit but the numbers can be used as theme and background music for radio programs and also provide material for arrangements for orchestras and vocalists. The music material acquired by BMI will be used as much as possible if negotiations between the radio networks, stations and ASCAP are not concluded before the present contract expires on December 31st. The broadcasters claim the charge of five per cent of the gross revenue collected by the Society is too high for the music performing rights.

A hearing on an ASCAP motion for dismissal of the Federal grand jury subpoena issued for its books and records was set by Federal Judge Henry W. Goddard for Wednesday.

Asks Bond Reduction

Milton C. Weisman, a former receiver of Fox Theatres Corporation, last week obtained a show cause order from John C. Knox, federal judge, in New York, for the reduction of his bond from $100,000 to $7,500. The application, returnable on June 7th, points out that Mr. Weisman has surrendered all but $7,500 of Fox assets to himself and Kenneth E. Steinreich as trustees under the plan of dissolution. The balance in Mr. Weisman’s hands as receiver are to take care of incidental expenses, according to the papers.

Tarkington Trial in Fall

John C. Knox, federal judge, in New York this week set the trial of the injunction and damage suit of Booth Tarkington against Warner Brothers for the October term. The plaintiff charges Warners with appropriating his literary rights in the film, “Penrod and His Twin Brother.” Defendant has counterclaimed that it had a deal with the author to purchase a large number of his stories and that the plaintiff had sold some which were in the public domain.

Files Appeal Action

Notice of appeal to the New York court of appeals from a decision of the appellate division of the supreme court denying an injunction against the American Federation of Musicians and the International Alliance of Theatrical Stage Employees was filed Monday by Opera on Tour, Inc. The plaintiff seeks to restrain a strike called by the IATSE at the claimed instigation of AFM to compel the plaintiff to employ musicians instead of using recorded music for opera presentations.

Increases Capital

An increase in capital of $198,000 has been filed in Albany, N. Y., by Film Alliance of the United States, Inc., a distributing organization. The original incorporators were Freda Jarrett, Ruth Kaplan and Lillian Gershon.

April Collections Off $57,385 for Broadway

The Internal Revenue Bureau reports that the $390,000 drop in admission tax collections in April from the previous month $57,385 of that was experienced in the Third New York (Broadway) District. As compared with a year ago, however, collections were some $83,000 above the $506,685 then reported. The collection for the whole country was reported as $2,000,902, compared with $2,390,932 for March.

Considerably more than the net loss in the district was shown in taxes collected at the box office, which dropped from $81,524 in March to $50,988 the following month, the only other classification to show a decline being tickets sold by brokers, which fell from $18,831 to $18,105.

Other collections included $6,958 on free or reduced rate admissions, compared with $6,288 in March; $1,491 on tickets sold by proprietors in excess of the established price, against nothing in March, and $53,005 from admissions to roof gardens and cabarets against $40,888.

Van Beveren to Africa

W. E. Van Beveren, now in London, planned to leave for South Africa this week to take over the post there of Otto Bolle, managing director for Twentieth Century-Fox, temporarily, while Mr. Bolle comes to the United States for a vacation and conferences.
The New York Sun observes that the Associated Press is massaging itself through the new book by Oliver Gramling and William A. Kinney on the 90 years of AP press association service. This year, it notes, the theatricals have been the number one news line of the 1,400 AP member newspapers, the only anecdote in the book about the great actress Sarah Bernhardt.

The authors describe the incident this way, according to the AP:

"Sam Davis, a Nevada string correspondent, interviewed the great Sarah Bernhardt for the Carson Appeal, his own little newspaper; for the San Francisco Examiner was not very cooperative. The editor had liked him so much that when the train was ready to leave she put his hands on his shoulders, kissed him on either cheek and then squarely on the mouth. Said she, 'The right cheek for the Carson Appeal, the left for the Examiner, the lips, my friend, for yourself.'

"Davis displayed no signs of bashfulness, 'Madame,' he exclaimed, 'I also represent the Associated Press, which serves 380 papers west of the Mississippi River alone.'"

The influence of Hitler's "Blitzkriegings" will be seen Friday when Bob Hope's "Believe It or Not!" CBS radio program, at 10:30 in the night, will broadcast through a special, shortwave transmitter strapped to the back of a glider as a junction on his way down from a plane, telling how it feels to fly through the air, with or without the greatest of ease.

The man in the big, round Perisphere ball, looking down on Democracy, at New York's World's Fair, bemoaned to New York Times-reporter Meyer Berger that he would know that Spring was late even if he had never stepped outside. Last year, he disposed, two sparrows and three pigeons inhabited Democracy in early May; flew in through the Helicline door. This year, with the sparrows and pigeons here is not one bird in the place. The Perisphere man thinks maybe 'it's just as well. They (the birds) don't seem to appreciate World Trade stuff," he told Berger. "When they hear Kaltenborn's voice off the sound film they start battering their heads on the inside of the Perisphere, dash their brains out" — if any.

Hollywood's tiny, eight-year-old Sheila Brown is a boxer what am a boxer. Sidney Brown, her father, who is sound engineer at Universal Pictures Studio, in California, is quite adept at the game, has been playing in tournaments since 1916. Seven months ago he took Sheila with him to a boxing equipment store in Los Angeles, and on impulse, bought his daughter a ball. In the short time since then she has become quite champish, beat 32 women boxers the other day in a tournament at Syracus.

"I'd whack hell out of her if she was ever a hot off screen," said Pop Brown, in passing, to the press, in New York.

Sidewalk hawkers at New York's World's Fair sell sheet-music copies of "Peace and Freedom," new German hit theme song, at ten cents a copy. But they don't bellow mention of the "Peace and Freedom" title any more, since the European war situation got real bad. They sell them for the big map that's on the back page.

INDUSTRY MARCHES ON!

While the motion picture industry assembled its battery of 34 lawyers and armies of clerks and witnesses for the beginning of the Government's anti-trust prosecution, Monday morning in the "key" case in New York, there to fight in the Federal Courtroom of Judge Henry W. Goddard over trade practices, "big business" in other quarters moved forward in a more peaceful fashion to adjust its trade practices under Government eye.

The Federal Trade Commission, only the other day, held a trade practice conference for the resistance welder manufacturing industry and, besides, effected new trade rules for the folding paper box industry, moved to amend the trade rules for the tuna fish industry and canned vegetable industry.

'Hollywood writers' versions of some stuff annoys Edwin C. Hill no end. He cites their war stuff, particularly, observing that it is most unrealistic. When the boys came back from the last war, Hill remembers, the ones who talked about it were the ones who had been farthest from the shooting, and that if a guy actually was in on any real battle closeups, he didn't want to talk about it. "The war movies I ever saw," he said, "was just a phony who was a make-believe fighter. The best fighter I ever knew, with a gun or a baseball bat, couldn't have written two lines on the Battle of Gettysburg if he'd won it single handed. The people in Hollywood, where they make the pictures, have had it too soft.""

Twenty-six years preceding this week's announcement from New York Pressagent Jean Dalrymple that the Forty-eighth Street Music Hall had revived the old "Tillie's Punctured Romance," after 26 years. The world saw, in that picture, its first feature comedy. It was a stupendous event, featuring Marie Dressler in the title role. She once said that in the casting, on the lot of Mack Sennett, who produced it, she went around looking for some supporting players and picked up the then unknown Charles Spencer Chaplin, from London, also one Mabel Normand. Claimants to the original discovery of Chaplin could form an association and hold a convention in the Hollywood Bowl, or in Chicago's Soldiers Field.

Miss Dalrymple now tells us that in "Tillie's Punctured Romance," John Golden, the stage producer, did his only work in films. He picked the title, wrote the subcaptions.

An exhibitor contributor to "What the Picture Did For Me" department writes in about a feature picture he played the other night being so bad that even the man who won the Bank Night cash felt he got "gypped."

O! Bob Davis tips off that an exhibitor, any merchant and others in the know in San Francisco have had their eagle money-eye peered for quarters minted in the San Francisco Mint since November 1913, near which date is stamped the letter "S." Only the coin collectors really know the reason why those coins are among the rarest along the golden Pacific coast—bring as much as $35 and $40 apiece.

An Associated Press cameraman walking along a London mainstreet, the other day, happened into a line of big, monstrous looking tanks rumbling down the thoroughfare, as the "British capital prepares for sudden German thrust."

The photographer slung his camera box from his shoulder and proceeded to take a shot of the roaring street fortresses. When the picture reached Associated Press in New York, and subsequently in newspapers of a wood part of the world, it showed the tanks in the roadway, and in the background, overhead, on some low buildings appeared a big 24-sheet poster with the words: "Hell's Cargo," advertising the motion picture by Metro-Goldwyn.

On the night that Adolf Hitler sent hordes into the Lowlands, taking death and devastation with them, he was in Berlin watching a sentimental musical film described in German quarters as "similar to 'The Student Prince," but with a Rhine setting.

Air Marshal Hermann Wilhelm Goering attended the German Premiere of Beno Matthiess's drama, "Cavou," in the State Theatre. He arrived late, dressed in a white uniform, looked fresh and in good spirits, "tried to Cal. Gen. Erhard Milch, second in command of the air force, also witnessed "Cavou," as did Propangenda Minister Paul Joseph Goebbels.

Press-wire photos from London this week shows that the weary regiments of devastation sleeping on the floor between rows of seats in a London movie theatre while authorities are out arranging shelter for them in homes in the English countryside. (See page 13) Fugitives from Fury.

The Philadelphia local of the musicians' union has given notice that if Eugene Ormandy goes ahead with his announced plan to have a National Guard big anti-tank cannon fired at Robin Hood Dvd unot when Tschaikovsky's '1812 Overture is played to open the Summer season on June 18, the firing must be done by a union musician in good standing.

The original instrumentation by Tschaikovsky provides for the sound of cannon in the score which has the following instrumen:

"Boards, musicians' union secretary, that the concert will be an instrument in the orchestra, and under the contract, the musicians all are union men.

Samuel A. Rosenbaum, president of the Robin Hood Dell Concerts, Inc., has suggested that auditions will be held among members of the union," in order to select a performer who can perform the piece with due regard for its musical value."

He said applications for the position of symphony bombardier" should be sent to headquarters of the Dell Concerts.
TREND TOWARD REVIVAL

of Old Slapsticks

Two New Companies Formed to Bring Back Films of Another Day

A definite trend toward the reissuance and revival of motion pictures of a few seasons ago, and slapstick comedies of the early twenties, is underway. Besides established distributors two newly-formed motion picture companies are completing arrangements to bring back movies that were enjoyed by the public of another day.

Such revivals are not new, but in recent years they have been only sporadic. Now come signs of a more extensive usage. The New Orleans Daily Item recently turned attention to the growing practice, in an editorial, referring particularly to revivals of oldtimers in schools, culture clubs and other groups. For this type of out-of-theatre showing there has been the example of the New York Museum of Modern Art with its cyclic of old motion picture programs to study the progress of the art. Comment on the New Orleans Item editorial, in which was noted "a new worry for producers" with new product, was made by J. M. Gauthier, an independent exhibitor of White Case, Louisiana, and appeared in Letters from Readers, on page 62 of the May 18th issue.

Films of Oldtime Stars

Present plans for slapsticks call for early release of a group of silent comedies featuring such early screen stars as Snub Pollard, Ben Turpin, Charlie Chaplin, Roscoe Arbuckle, Al St. John, Mabel Normand and the Lee and Moran comedies. These pictures will be released by the new Motion Picture Jubilee Productions, with offices in New York.

The birth and development of the slapstick flickers have filled a chapter in the history of the American film, as according to Morton H. Miller, president of the new company.

He said that experimental showings of a number of Snub Pollard and Ben Turpin pictures in several local theatres had shown their popularity among modern day film audiences. "The older theatre-goer was able to satisfy a long sensed nostalgia for the oldtime motion pictures, while the youthful film fan was relieved of a curiosity as to what silent pictures had to offer," Mr. Miller observed.

The comedies have all been synchronized on standard 35 mm. prints each in two-reels. In addition, each comedy bears a title message to the audience, explaining in brief the purpose of the revival of the slapstick shorts.

Chaplin's Comedies

The King of Comedy Film Corporation also has been formed in New York to distribute a series of ten two-reel Charlie Chaplin comedies. Already released is 'The Paper Hanger," now playing at Broadway’s Globe theatre. The picture was formerly titled 'Work." The old silent picture speed of 60 feet a minute has been advanced to conform to modern day equipment with a speed of 90, removing the "jerky" actions of the characters, yet holding the original pantomime of Chaplin.


With the trend of silent pictures for exhibition some of New York's smaller theatres have returned to old-time programs. The Miami theatre has for the past few months been showing complete programs of old feature pictures and shorts to the musical accompaniment of the piano-in-the-pit. Such stars as William S. Hart, Theda Bara, Douglas Fairbanks, Sr., Charles Ray and many others of by-gone days have held, even if only short-lived, a new place on the screen.

Just recently the 48th Street Music Hall in New York held a "Movie Memory Lane" party for the benefit of the American Theatre Wing of the French and British Relief Funds. Beverly Bayne, who co-starred with Francis X. Bushman in the silent days, was chairman and was assisted by Gloria Swanson, Mary Pickford, Dorothy Mackaill, Lila Lee, Viola Dana, Jacqueline Logan, Eileen Percy, Estelle Taylor, Nita Naldi and Dorothy Gish. Among stars who attended were Noel Coward, Laurence Olivier, Vivien Leigh, Helen Hayes, Fredric March, John Barrymore and Eddie Cantor.

A Poll of Readers

The magazine Cue, in conjunction with the Fifth Avenue Playhouse in New York recently conducted a poll asking readers to select old motion pictures which they believed should be included on movie programs. Some 2,000 ballots were returned and the selections from the poll, totaling 49 pictures, are being shown at the theatre and will continue through August 22nd.

Among the 49 pictures are "Of Human Bondage," an RKO picture co-starring Bette Davis and Leslie Howard; "The Life of Emil Zola," with Paul Muni in the title role; "Mr. Deeds Goes to Town;" "Wuthering Heights," the imported French production starring Charles Boyer, "Mayflower," which led the poll in the order named.

The pictures to be shown in consecutive order in the comedy field and grouped to the type of picture are: "Mr. Smith Goes to Washington," starring James Stewart and directed by Frank Capra; "I Met Him in Paris," with Claudette Colbert; "True Confession," starring John Barrymore; director Ernst Lubitsch's "Bluebeard's Eighth Wife," and "Ninotchka;" a French importation directed by Rene Claire, "A Nous La Liberte;" another French importation, "Carnival in Flanders," and "Midnight," starring Claudette Colbert and John Barrymore. These pictures were shown at the Fifth Avenue Playhouse from May 10th to May 27th.

Musical Films Chosen

In the musical film group, which started on May 26th, and continues on through June 24th, the pictures chosen were "Life and Love of Beethoven," "Unfinished Symphony," "La Boheme," "One Night of Love," "Don Quixote," "The Mikado," "Naughty Marietta." "They Shall Have Music," "Vernon and Irene Castle," "Babes in Arms," "Mad About Music," and "Alexander's Ragtime Band."

Melodramatic productions chosen by the voters were Alexander Korda's "Elephant Boy," starring Sabu, who soon will be seen in another Korda production, "The Thief of Bagdad," and on the same program a film Odyssey of Central Asia, "Yellow Cargo," as the second half of a double bill. Other pictures in this section that will follow in the month of June 25th to July 1st period are: "The Plainsman," "Stagecoach," a dual feature horror program, "Frankenstein," "Dracula," "A Song to Remember," "39 Steps," "The Lady Vanishes," and "The Woman Alone." The series will end with "Adventures of Chico" and "Dark Rapture."


The Cinema Hall of Fame program will be concluded August 22nd with the showing of two documentary productions "Man of Aran" and "The City."

Audiences will be given voting cards on leaving the theatre, the June 25th to July 28th pictures which enjoy the heaviest accolade will receive the Cinema Hall of Fame Award.
Columbia

DOCTOR TAKES A WIFE, THE: Ray Milland, Linda Darnell. Perhaps the most fine-tuned comment on this was "cute," "clever," "best show in years." What we lost was any sense of business slump. You can't kill on this. Running time, 88 minutes. Played May 3-13—R. H. Platenhour, State Theatre, Oklahoma City, Okla. General patronage.

ME THEY COULDN'T HANG THE: Beris Karloff. Roger Pryor.—We were hung instead of the man without business. Our game Hollywood helped it the first night but the next night, oh my, the echo is still in the theatre.—Harland Rankin, Plaza Theatre, Tillamook, Oregon, Canada. General patronage.

TOO MANY HUSBANDS: Fred MacMurray, Jean Arthur, Melvyn Douglas.—Two week business. Excessively well known, but a large and fair business. Running time, 84 minutes.—H. Platenhour, State Theatre, Oklahoma City, Okla. General patronage.

U-BOAT 28: Conrad Veidt, Valerie Hobson, Sebastian Shaw—Business more nearly normal; perhaps, because of the excellence of this picture. Played May 10-11—C. W. Mills, Arcade Theatre, Sudus, N. D. Family patronage.

First National


CASTLE ON THE HUDSON: Pat O'Brien, John Garfield, Ann Sheridan, Burgess Meredith—Good picture on a costume picture but they are not liked very well here and unhappy endings never click. Pat O'Brien is excellent, so is Burgess Meredith. John Garfield and Ann Sheridan are fair but altogether too depressing to go over well with the patrons. Played May 13-15—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.


DUTY BE MY DESTINY: John Garfield, Priscilla Lane. Theatre here sure was well drawn and we played lot of good comments—Running time, 86 minutes. Played May 11-12—E. M. Feibburger, Paramount Theatre, Dewey, Okla. Small town patronage.


THREE CHEERS FOR THE IRISH: Priscilla Lane, Thomas Mitchell, Dennis Morgan, Alan Hale.—Now here is a comedy that is a knockout. Just about tops for the season. A swell show with so many laughs that the house was a continuous uproar from start to finish. A swell picture for the small town audience. Through three runs.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.


Metro-Goldwyn-Mayer

AND WE WAS BEAUTIFUL: Robert Cummings, Jean Muir, Lauren Bacall—A problem child if there ever was one. The title, I feel, spoiled the drama. Still, a drama that was extremely heavy. We played it Friday and Saturday to absolutely no business. Perhaps we played it the wrong days of the week. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ANDY HARDY GETS SPRING FEVER: Mickey Rooney, Lewis Stone, Cicilla Parker, Fay Holden—As good as any of the Hardy series. Mickey Rooney overtakes as usual the public goes for it, so we go for it. Played May 11—E. M. Plattenhour, Paramount Theatre, Appleton, Minn. Rural and small town patronage.


ANOTHER THIN MAN: William Powell, Myrna Loy, Noel Bean. Picture does not quite up to the standard of this series, as it was rather hard to top the last one, but Asta steals the show. Excellent supporting cast. Running time, 102 minutes. Played April 26-28—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BALAIKINA: Nelson Eddy, Ida May, Charles Blythe. Not one of our favoritie extras sold down the river. Might be all right in the big spots but definitely phil in the box office. Good for the deadbowl. Eddy is excellent, as always, Ida May is fair to good, but Jeannette MacDonald. War pictures do not go over now and foreign locale no good here, so altogether it was too much of a handicap for Eddy. Hope they will give him a good American picture. Played April 21-23—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Congo Missie: Ann Sothern, John Carroll, Ritz Johnson—Excellent production. Ann "Missie" Sothern is a winner. J. Carroll is good. Plenty of excitement via about a million natives on the war path but from first to last it is "Missei"'s show. Hope to see her again in this vein. Played May 3-5—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.


GONE WITH THE WIND: Vivien Leigh, Clark Gable, Olivia de Havilland, Leslie Howard, Hattie McDaniel—A good picture and with a cast that was perfect in every respect. From a small town box office standpoint, however, a colossal flop. We not only lost money on it but lost the public in the first place. People did not wait for it and the remainder who would liked to have seen it could not afford it. Running time, 124 minutes. Played May 12-13—Bill Burke, Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

HENRY GOES ARIZONA: Frank Morgan, Virginia Weidler, Slim Summervell—The kind of picture they like a lot better than the super-colossal masterpieces they put out. Plenty of comedy and thrills and the kiddies ate it up. Virginia Weidler is a grand little star. The picture proved to be too big for the box office plant was Slim Summervell didn't have a big enough parquet division for this picture. Played May 17-19—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.


SHINING HOUR, THE: Joan Crawford, Robert Young, Margaret Sullavan, Melvyn Douglas, Fay Bainter.—We would suggest a pension fund be started for Crawford, Garbo and a few more Metro stars. We can't get film rental out of them. Our bathing beauty fahion show saved the day. The farmers really enjoyed our bloodies in bathing suits.—Harland Rankin, Plaza Theatre, Tillamook, Oregon, Canada. General patronage.

SHOP AROUND THE CORNER: James Stewart, May, Thelma Todd, Frank Morgan.—An excellent picture that did not draw. The plot is good, it is well acted, and these stars usually draw. No doubt the foreign signet kept many away. Running time, 90 minutes. Played May 8-10.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SHOP AROUND THE CORNER: Margaret Sullavan, Anna May Stewart, Frank Morgan.—A good picture for the beginning theatre, but we are not raving about it as they have done about other James Stewart pictures. Running time, 90 minutes. Played May 10-12—Ritz Amusements, Inc., Park Theatre April 5-6—Micky Kriekl, Vity Theatre, Vegreville, Alberta, Canada. General patronage.

STRANGE CARGO: Jane Crawford, Clark Gable, Ian Hunter, Peter Lorre, Paul Lukas, Albert Dekker.—An excellent picture, well played by all of the characters. Gable and Clark excellent as was the cast, Ian Hunter, Peter Lukas, Peter Lorre, Albert Dekker, et al. The whole shadow of South America, eerie real jungles and the escape of several convicts very well done. Running time is 90 minutes. Played May 10-12.—In the gallery and with but very little refined thoughts expressed, except by "Camer" (Hunter) who reads the Bible and practiced toleration. The film is a good job technic- nically. Overall, the picture is spinning in continuous interest. The picture is too short for the growths of all ages. Running time, 111 minutes. Played May 13—Bill Burke, Owl Theatre, Oklahoma City, Okla. General patronage.


YOUNG TOM EDISON: Mickey Rooney, Fay Bainter, Virginia Weidler, George Bancroft.—A showman's prayer to a waking box office. A splendid production which rates all the exploitation it so richly de- serves. It will more than repay the extra effort that you can give it. Just a swell picture that does excellent business. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

BEAU GESTE: Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy.—One swell picture. We could use more good shows like this from Paramount to help pay off the mortgage. You can't go wrong on this picture. Running time, 114 minutes.—R. G. Rich, Robert, Appleton, Minn. Rural and small town patronage.

FARMER'S DAUGHTER: Martha Raye, Charles Rogers, Margaret Homestake.—This is in need of some brains out on the Coast. Certainly pictures such as this show a woeful lack of them. It is unbelievable that they can throw something like this together and expect the public to buy it. For the country with war news for competition, it is probably the best pictures produced with thought and care to hold the farmers. It was cut short by the war and the recession in business at the present time and I think that critical days are ahead. Certainly we and the pro- ducers would be in better conditions to fend off any shrinking of a larger percentage of a block were this half as good as...
**Three Exhibitors Join Department**

Three exhibitors this week joined the contributors to the What the Picture Dal for Me Department. They are: Edward J. Clements, Playhouse Theatre, Lisbon, N. H.; R. G. Rich, Reno Theatre, Appleton, Minn.; and Bill Hall, Eltinge Theatre, Pleasant Hill, Ill.

Read what these and other exhibitors have to say about the current pictures in adjoining columns.

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**Universal**

All Quiet on the Western Front (review): Lew Ayres, Slim Summerville—Timely reissue from Universal. Narration good. One hour after we put feature in can, had to throw it out. OK for midev. Running time, 55 minutes. Played May 5-6-9-11—Summerville, Pleasant Hill, Ill. Small town and rural patronage.


LITTLE TOUGHS IN SOCIETY: Little Toughs in Society (review): Robert Young, Sig Ruman, Edward Everett Horton—Although old, this pleased. Box office numbers very well received. This was put in here to replace a feature that didn't play very well in any spot. Play it. Running time, 97 minutes. Played April 28-30—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.


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**Warner Brothers**

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart, ZaSu Pitts—A small town natural, very much enjoyed by my patrons. Ann Sheridan is very good. Would like to take this one. Numbers very well received. This was put in here to replace a feature that didn't play very well in any spot. Play it. Running time, 97 minutes. Played April 28-30—Cheyenne Pictures, Winfield, Kan. Saskatchewan, Canada. Rural and small town patronage.

PRIDE OF THE BLUE GRASS: Edith Fellow, Grady Herren, James McCallum—If any of your fellow exhibitors would like a picture from this company to play which to reject and shelve by all means play this one. It more than pleases. It has a human, heart-tugging story and is all around good. Grady, the blind horse, is a wonder horse that will make your patrons want to see this. The picture almost is "Kentucky" without the color. It has been well received by the older and the younger. Play it to you pre-sold like the big ones. Running time, 66 minutes—R. G. Rich, Reno Theatre, Cactus Theatre, Limon, Colo. Small town patronage.

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**Short Features**

COLUMBUS A PLUMBING WE WILL GO: Three Stooges—The Stooges in stooges by themselves. Our audience likes it (Continued on following page)
National Decency Legion Classifies Seven Films

Of seven films reviewed and classified by the National Decency Legion in its listing for the current week four were approved for general patronage and three were found objectionable for adults. The pictures and their classification follow.


Catholic Group Warns Against Indecency Trend

A trend toward indecencies in current and recent films was noted by several speakers at the annual luncheon of the Motion Picture Department of the International Federation of Catholic Alumni. This week at the Hotel Roosevelt, New York, Hope was expressed that war-reduced revenues from abroad would not tempt or impel producers to insert offensive material under the false impression of increasing theatre attendance through it.

Mrs. James F. Looram, chairman of the Department, presided. Guests of honor were: Reverend Francis X. Talbot, S. J., editor of America; Reverend Gerald Donnelly, S. J., of the staff of America; Reverend John J. McCaffrey, executive secretary of the Legion of Decency; Patrick Scanlan, managing editor of The Tablet; Charles Ridder, publisher, and Richard Reid, managing editor of The Catholic New.

Transfer Warner Office

The western New York district office of the Warner Brothers circuit has been transferred from Jamestown to the Strand theatre building in Elmira. Ralph Crabill, district manager, will make his new headquarters in Elmira. The circuit operates three theaters in Elmira.

Hatfield in New Post

Max Hatfield has been appointed head booker of the Seattle Paramount exchange, succeeding R. L. Estelle, who has resigned to enter another business. Gordon Waldo, of the shipping department, becomes assistant to Mr. Hatfield.

Kallet Renews with Altec


Monogram Opens Exchange

Monogram has opened a new exchange in Albany, N. Y. All Albany branch managers from other companies and members of their staff visited the offices Monday.

Join MGM Exchange

H. J. Beck, Metro-Goldwyn-Mayer salesman in Detroit, and Max Schwartz, MGM salesmen in Milwaukee, have joined the company’s exchange in Chicago.

Beier Resigns

Murray F. Beier has resigned as branch manager and board member of Preferred Pictures in Philadelphia.
"Wind" Fans Trade War in Great Britain

by AUBREY FLANAGAN in London

The cataclysmic explosion of total war over Europe, with the menace to life and security has not interrupted Britain's other little war—that between distributors and exhibitors over the question of film hire. This has, however, developed into a battle of tactics rather than high explosive.

Notable in this subtle maneuvering and manipulation has been the expression by the Cinematograph Exhibitors Association of a readiness to discuss the vexed question of "Gone with the Wind" with Metro, if Metro was ready to do so on their part. Meanwhile a further tactical move has been made by the CEA, the stalwarts in a pointed public raising of Metro's supposed agreement with the Board of Trade—along with the other majors here—not to raise film prices above levels of last November.

 Exhibitors have been invited to act as informants upon any of their fellows who may have booked the Metro super against the association's official policy and advice.

Lowered Market Has Effect

The present international situation has, of course, had a fundamentally chemical effect upon the situation. Metro's policy, with its abundant confidence in the pulling power of their film, was devised at a time when Europe and its markets, its cinemas and its filmgoers, were in a far better state than they are here and now. Markets have dwindled, over the European front, filmgoers are thinking of other things than motion pictures, houses are closed over wide areas, although not in Britain.

It is the exhibitor belief that they can and will get "Wind" and other lathered highly priced American film for very much less than the rentals now demanded. They are confident that they hold the winning hand. While they do not intend to demand an armistice, they are not unwilling in their own phrase to concede one.

Last November Mr. Olon and GB, according to a resolution of the Exhibitors Association, the CEA, pointed out in its third manifesto, declared in a communication to the Films Council that, among other things, the agreement negotiated between the Board of Trade and the majors contained an assurance "that the companies will continue to export their films freely to this market and that there will be no attempt to create an artificial shortage. They have further agreed that if there should be a substantial shortage of the number of films available to exhibitors they will not take advantage of such a situation to raise film rentals above their present levels."

Shortage Shown

Pointedly the exhibitors asked:

"Was MGM a party to that assurance and that agreement?"

"If so, is 70 per cent not above 'present levels' as of November last?"

"Or do you have a mental reservation that 'levels' were whatever company was charging in America from time to time?"

Figures given by the CEA to substantiate their claim of a present product shortage are:

Films registered by the same companies in the renters' quota year of 1938-39—310.
Total American films registered in 1939-40—304; in 1938-39—299.
Available records, it is claimed, show a drop in the United States of only 15, while the drop here is 151.

Day-to-Day Plans Necessary

Much is provisional upon the direction the war takes. No member of the industry expects Britain to be exempt from Hitler's bombers and dislocation is bound to result. But the rentals battle goes on meanwhile, and the "Wind" affair but an episode in the campaign.

Harry Mears, president of the CEA, himself emphasized this, his own branch ratifying the film hire fight policy and urging a continuance of the present course of action. It is stressed that the storm over the Metro film is a matter of principle, aiming at the protection of the exhibitor.

"Results," says Mr. Mears, "will go much further than the immediate question of that particular film, . . . If they gave way now it would mean films were going to be made in the future for the people who could pay big prices for them without any consideration of the others... If the system proposed for 'Gone with the Wind' were to come generally into being, it would mean when a big film was produced the biggest house in each district and the one that could afford to charge big prices would get an unlimited run and the rest of the houses would only pick up the crumbs of what the smaller producers could find for them."

Olon and GB, who have pronounced unwillingness to book the film under present conditions, are currently backing the film hire fight, though the more cynical independents consider circuit allegiance is inspired by a belief that it will be the circuits who will benefit first, last and most of the time. The extent and strength of the Associated British deal has yet to be made known. It is unlikely to be considerable.

"Our Town" Has Boston Opening

Preceded by an intensive publicity campaign and with special features of "world-premieres in the-field" Sol Lesser's "Our Town," United Artists, opened Thursday, May 23rd at Boston at Loew's State and Orpheum theatres. (Picture on page 10).

The premiere was attended by Mr. Lesser and Fay Bainter, Beulah Bondi and Thomas Craven, of the cast and Thornton Wilder, the author of the play on which the film is based.

Mayor Tobin had declared "Our Town Day" for the City of Boston. Communities in all the New England states sent a "typical" high school boy and girl. Governor Francis Murphy of New Hampshire was official host, and citizens of Peterborough, N. H., the town around which Mr. Wilder wrote his play, also were special guests. Governor Leverett Saltonstall of Massachusetts received the whole party at the state Capitol.

At the premiere a radio broadcast over the NBC network was held at the State theatre. Following the radio programs the stars went to the Orpheum theatre where more personal appearances were made. The picture was held over for a second week.

Sawyer Back in Miami

Arthur Sawyer, head of the new Colonnade Studios in Miami, returned there Wednesday from a visit to New York.
William Conselman, Scenario, Dies

William Conselman, motion picture scenario writer and creator of the newspaper comic strip, "Ellta Cinders," died at his home in Los Angeles May 23th. Mr. Conselman, who was 43 and a native of New York City, went on the stage as a boy and played in vaudeville and musical comedies. He passed three years in the United States Navy and five on newspapers in Brooklyn, Jersey City and Chicago before going to California.

It was while he was a member of the staff of the Chicago Tribune that he began writing the continuity for a comic strip about a black-haired, wide-eyed orphan girl whom he named "Ellta Cinders." He persuaded a staff artist, Charlie Plum, to draw the strip. After the comic strip was begun, Mr. Conselman went into motion picture work first as a publicity man, then as a title and gag writer, and finally as a scenario writer. Among his scenarios were "Whoopee," starring Eddie Cantor; "A Connecticut Yankee," with Will Rogers, and "Stowaway," for Shirley Temple.

His most recent scenarios were "East Side of Heaven," "Right," "You're Wrong" and "If I Had My Way," the last in collaboration with James V. Kern.

George O'Neill, 42; Was Screen Writer

George O'Neil, 42, playwright and scenario writer, died in Hollywood May 24th of a cerebral hemorrhage. At the beside when he died were his two close friends, Melvyn Douglas, actor, and Jack Leightner, stage producer and agent.

Probably Mr. O'Neil's best known work was his collaboration on the screen play of "Magnificent Obsession." Other works included "Only Yesterday," "Beloved," "Yellow Dust," "High, Wide and Handsome." 

T. S. Abernethy

T. S. Abernethy, 66, who opened a nickelodeon theatre in 1910 in Birmingham, Ala., died May 23rd at his home there. After opening his theatre to thriving business he expanded and sold the establishment to the Strand Thea- tre Company, in which he was a partner with John Calman, and which owned four theatres, for $85,000.

Barbara McLeod

Mrs. Barbara Fielding, 32, formerly Barbara McLeod of the screen, was fatally shot in her home in Hollywood, Cal., May 26th. A detec- tive reported she shot herself after an argu- ment with her husband, Gerald C. Fielding, a radio director and former British actor.

Arthur Lawson

Arthur Lawson, 57, theatre lighting specialist, died May 24th in Chicago.

Carroll Peacock

Carroll Peacock, Paramount branch manager in Los Angeles, and for the past 20 years with the company, died May 26th of complications following pneumonia. He was 54.

Phil Semelroth

Phil Semelroth, of the Semelroth circuit, Dayton, Ohio, died May 24th following a long illness. His widow will continue to operate the circuit's six houses.

Mayo Suebs on Contract

Archie Mayo, director, has filed suit in su- perior court in Los Angeles seeking the clari- fication of his contract with Samuel Goldwyn. He protests an English assignment, declaring that conditions have so changed there that work would be dangerous.
Some Finger-Pointing at Passes

Since arguing with one's self is neither conducive to normal blood pressure nor tranquility of mind, your Chairman has decided that the time has come again to stop mumbling into his beard and speak up firmly about that old sickness—the pass evil.

It may be we have been closing weary eyes to it or, perhaps, a greater number of campaigns attached to pass tieins have lately come to this desk. Whatever the reason, the evidence to hand forces an opinion that, to effect what they hope will become profitable exploitations, too many managers appear to be leaning more heavily than is healthful upon passes for tieins.

One campaign reported as "costless" casually mentions "only 150 passes" as the entire cost of a promotion. Another member reports some 300 or 400 youngsters as guests of the theatre in return for newspaper publicity. Still another offers 25 pairs of passes per day for six days on a contest. And so forth. It would seem that pass tieins start arbitrarily at a minimum of 100 or thereabouts. This is something to consider.

As long as there is theatre business, there will be passes. It is too much to expect that a procedure born of economic expediency in the early days of showbusiness and maintained as a part of industry procedure should be dismissed with a carelessly chosen handful of words. Passes do work certain magics. They often accomplish what money cannot. Granted further that passes are taken money in payment for poster locations, for professional courtesies and contacts. These are limits beyond which the theatreman is not to venture unless any offer of passes promises a definite increase in grosses that might not otherwise be had.

Any attempt to eradicate pass evils must be preceded by a tracing of their sources. An immediate and most obvious source points numerous to the "goodwill and prestige" of tieins that bring less than expected returns, if even that much. These cooperations take different forms. But most work in the same direction, wherein the theatre's part is to give free admissions in exchange for publicity or organizational endorsement that may resolve into concrete expression at the boxoffice.

Another source, as apparent, is the miscalled "costless" campaign. Here a definite and often alarming number of free admissions is given in exchange for outside participation by merchants, newspapers, etc.

There are other "sore spots" with which theatremen are familiar. But a more realistic handling of the two here set down may go far in effecting a general cure.

By now, progressive newspapers, merchants and aspiring organizations recognize the returns to be had from motion picture tieins. In a highly competitive world, the possibilities of extra attentions through nationally publicized star names and picture titles are hardly to be ignored. Judged by the returns to be had from thoughtfully planned cooperations, why should it be necessary for the theatreman to give more than he receives?

It may be that home-office demand for promotional activity spurs the manager to such lengths in obtaining outside tieins. It may also be the manager's own short-sightedness in offering passes instead of a mutually beneficial plan. No matter what, let us face the fact that outside contacts have been educated by the theatreman to play "hard to get" when it should be the other way around.

A pass represents the occupation of a theatre seat. Every occupied seat represents a part of the grosses which keeps the manager working, his theatre operating. Thus, a seat is actual money. But only when sold. So why give it away when that's the only thing we have to sell?

How long would the pass evil exist if the manager was called upon to offer in actual cash the amount represented by the number of passes he now gives so freely?

With the reopening of the World's Fair and the coming of more congenial weather, your Round Table again invites all members headed in this direction to visit these headquarters and make full use of all the Club's facilities.
Round Table
In Pictures

Credited by zone ad head, Frank LaFalce, to Manager Lawrence E. Snoots was the Mother’s Day display at Warner’s Sheridan, Washington, D. C. The circle was of white pleated paper with paper carnations of red and white with intermittent sprays of asparagus fern. Center of setpiece featured photo of Whistler’s Mother.

Request copy in Paul Ketchum’s advance ads on “Virginia City” at Schine’s Strand, Seneca Falls, N. Y., brought old letters from readers in possession of mail postmarked from that western city. Letters were nucleus for lobby setpiece which attracted as did the postage stamps for philatelists.

Featured in the lobby of the Los Angeles, United Artists theatre was Tom Soriero’s display for “20 Mule Team”, highlight of which was mule team made entirely from crystal borax. Also featured were samples of mineral as it comes from the desert and finished products of the same. Entire display was floodlighted for effect.

Giant electric sign, 38 feet in diameter, covering back wall of the theatre was a conspicuous item in the campaign reported by Homer Harman, ad head for “Lillian Russell” at the New York Roxy. Added attractor was Neon lighting of outer circle and Faye’s cane.

Caricature cutout of Jack Benny in cowboy outfit formed the basis of City Manager George Limerick’s “Buck Benny” lobby display at Griffiths’ Aztec, in Enid, Okla., with tie-in copy alongside.
WIREs ON LATEST DATES

Leap Year Party Builds "Favorite Wife" in Wichita

Used teaser buildup one week in advance, playing up the three on a honey-moon idea, following up ads with copy about Wichita crowning new comedy champion with more laughs than "A Fool and His Money". In "It Happened One Night," Window display of receiving on engagement, gown and wardrobe for the bride and groom, presents for the bride and household articles. All windows with signs, copy reading such as "Don't pick that June bride if you already have a wife or until you see 'My Favorite Wife'."

Radio tieups with three local stations. Gave out thousands of folders with following copy, "What I Know About Women, by Cary Grant" inside of folder blank, back reading "Here comes the bride and what a spot Cary is in", followed by title of picture, cast and playdate. Special signs used with blowup of stars and copy such as "It's Leap Year; see what Cary Grant got into by talking too much" and other comedy selling lines. These signs were placed in lobby one week in advance.

Secured Leap Year party at local university; ladies called on boys friends, made dates and paid for theatre tickets; after show, girls took boy friends to dinner at University.

HARRY A. SEFTON,
Manager, Fox Orpheum, Wichita, Kan.

Hollywood Premiere Heads "Russell" in Bridgeport

"Lillian Russell" publicity includes feature by old-time vaudeville actor, clippings and photo from morgue for special data, story on old-time songs, glamour girl stuff, etc. Radio covered quiz programs about picture, also special art on Faye broadcast. Co-op ads and many windows. News trucks banned, stickers on magazine covers. Music counter displays in five-and-tens and other music stores. Street bally of Russell and Diamond Jim costumes, local Lillian Russells invited to show. Hollywood opening included usherettes dressed as Russell, doorman as Diamond Jim.

MATT SAUNDERS,
Manager, Loew's Poli, Bridgeport.

Columbus Sneak Preview Proves Top "Wife" Idea

A takeoff on Hollywood sneak previews was used on "My Favorite Wife". The picture was suddenly dropped into the regular Monday night program, without warning, three days in advance of opening. Replaced regular second feature. Surprised audience reacted with Picturesque, invited sheepish, and three days later. Although Monday night patrons knew nothing of this sneak preview, 150 preview invitations were distributed to hand-picked, cross-sectioned audience that had never seen a preview. Name of picture was kept secret until screening time. Element of surprise to patrons expecting regular feature. Curiosity around among those invited by secretiveness of "sneak" cards, plus fine audience reaction following showing.

Started a splendid word-of-mouth advertising campaign. Preview card copy follows: "Sneak Preview. Present this card at the RKO Palace, Monday evening, May 20, at 9:00 P. M., for the first sneak preview ever held in Columbus in true Hollywood style. One of the greatest comedy hits of all time will be suddenly thrown on the screen. As this sneak preview will not be advertised, we ask that you please keep this information absolutely confidential until you have seen this picture. Admit two." This stunt proved to be one of the most worthwhile and profitable exploitation ideas we have ever used.

C. HARRY SCHREIBER,
JOHN BARCROFT,
RKO Palace, Columbus, Ohio.

Denver Newspaper Campaign Stresses "Divorcement"

On "Bill of Divorcement" we are using an extensive campaign. However, most of it is in newspaper advertising, outdoor billing and radio, using 1,000 lines extra in newspapers. We received many extra stories. Billings were placed in 500 windows throughout the city through the use of cards and one-sheets. Radio announcements daily over three stations for one week in advance. Used stills for fashion tieups in many prominent windows.

Mickey Gross,
Manager, RKO Orpheum, Denver.

Nyberg Fetes June Bride

With June the month of brides, Manager Oscar Nyberg at the Fox, Spokane, Wash., prepared an elaborate campaign which included cooperation of merchants who outfitted a local "June Bride of 1940," so selected by local prominent from photos submitted by entrants. Prizes of merchandise were presented on stage during the night of "Irène," highlight of the promotion being an attractive trailer run 10 days ahead of opening of the musical production.

Poorman's "Cyclops" Reducer

The "Dr. Cyclops" reducing gag at the Avon, Utica, N. Y., was used the poorman's according to Manager Stoltz who borrowed two reducing glasses and fastened them back of the cutout eyes in a giant head of the mad physician with spectacles painted on the face to carry out the illusion. When patrons invited to look, did so they saw the usual 14-inch girl who varied the idea by modeling sport clothes on a promotion made by Stoltz with local shops.

"TOWN" Proclaimed On Boston Opening

In honor of the picture's New England background, the Boston premiere on "Our Town" day was proclaimed by Mayor Tobin, of Boston, to signalize the premiere of the date at Loew's State and Orpheum theatres. In conjunction with the event, a concentrated drive by the United Artists and Loew's ad forces was put on to bring visitors from all New England, special trains and bus trips arranged for the event. For this purpose, new window and poster campaign of street theatres and radio, with tack cards and directional arrows reading "This is the Way to Our Town."

Prominent at the premiere was the "Emily and George" group, consisting of pairs of boys most closely resembling the two juvenile leads in the picture. The winners, brought from 31 surrounding communities, were chosen in contests sponsored by newspapers and special permission of school authorities. Chaperoned by the Mayor's of their towns, the boys and girls were presented with dinner jackets and evening gowns for the opening.

The proceedings were given further prestige with the attendance of governors of the New England States and their staffs, Boston civic authorities headed by the Mayor, board of trade officials and members of the New England council. On hand also was a delegation from Peterborough, N. H., the town around which the story was written. The opening was broadcast over the Yankee network, with guest stars from Hollywood introduced from the theatre lobbies.

"LET'S HEAR FROM YOU"

Child Popularity Contest Good Business for Marquis

Running for a period of six weeks was the child popularity contest arranged by Jo Marquis at the Egyptian, in Brighton, Mass., and for which cooperation of local photographers was enlisted. A little extra business was garnered by the theaterman, since free photos of contestants were offered providing the pictures were taken in the theatre by cooperating studio, appointments made on request. Pictures after development were taken to entrants' homes, at which time parents made selection of photo to be entered in the contest.

For the duration of the contest, photos were displayed in 'theatre lobby, interested patrons being asked to vote for their favorites. One entrant's name was announced from stage, with special cup award presentation. Colored photos were given to second and third place winners.

"LET'S HEAR FROM YOU"

Ties "Danger" to Tires

For "Danger on Wheels" at the Bucklen, Ellkhart, Ind., Manager Leo Hanley wangle a prominent window in a downtown spot for a tieup with his Goodrich dealer. Space was filled with a colorful setpiece which featured tires in the center and panels on both sides given over to picture and theatre copy. Tiein line was "Avoid Danger on Wheels by using," etc.
Palmer to Repeat High School Night

Put on the opening day of “Village Barn Dance” and proven popular enough for an early repeat was Harry M. Palmer’s High School Night at the Majestic, Seymour, Ind., the event built around a quiz program and community sing. Showing of the picture was preceded by a singing contest based on two of Columbia’s sing reals. At conclusion, stage was used for the musical quiz with high school orchestra participating. School teacher who acted as M.C. called the “class” to order announcing that new pupils would be enrolled from audience. Orchestra then played bits of songs and students identifying these were invited to sit on stage. Musical test of winning students that followed brought cash prizes. Special section was set aside for the high school with contest entrants recruited from among student leaders.

Exploitation on the picture included life-size cutouts of Lulabelle and Scotty, the stars, popular locally because of their radio program. Patrons were invited to pose for free pictures behind the cutouts, the finished photos making it appear as though the stars were present in the flesh. Front was converted into a barn with farm tools for props. For favors, large lollypops were promoted for the audience.

Stresses Personal Endorsement

Since the title of the picture is the same as the song hit written by Hoagy Carmichael, formerly a resident in that sector and an alumnus of the local university, Palmer tied his date on “Stardust” to the composer by a personal endorsement telegraph campaign. The fact that the theatre man was formerly associated with the song writer was helpful in the tie-in. To all alumni in the university Palmer forwarded personal letters on the attraction. The song was featured by the high school band during the program. The thank-you wire from Carmichael, addressed to Palmer, and plugging the date, was reproduced in the local paper and copies pasted on windows in the downtown district with theatre credits for further attention.

“LET’S HEAR FROM YOU”

Barcroft Invites May Queen to “Til We Meet Again” Opening

Ohio State University’s “May Queen and her Court” were invited by Johnny Barcroft to attend the opening of “Til We Meet Again” at the RKO Palace, in Columbus, Ohio; college newspaper was supplied with a feature story on the special invitation. Streetwise cooperated in a word-of-mouth campaign by saying “Til We Meet Again” in all their conversations instead of the usual “goodbye,” “so long,” etc. Gag cards were distributed at downtown, one side reading “Til We Meet Again” and other with copy “We’ll be seeing you at the RKO Palace.

Schultz Promotes Bank For Ad on “Jack Pot”

To sell his “Jack Pot” short, one of the Crime Doesn’t Pay series, Manager John R. Schultz of the Liberty Theatre, in Sharon, Pa., promoted bank for an ad on the front page of the second section of newspaper, which was tied directly into the picture and referred to the opening.

Contacting the Junior Chamber of Commerce, Schultz received their endorsement which was used in his newspaper publicity, organization also giving the short a very nice writeup in their publication which goes to all members and business houses in Sharon. This John reports as a first time for any theatre publicity to appear in that paper and he feels it will serve as an opening wedge for future tie-ins.

“LET’S HEAR FROM YOU”

Nolan Stresses Humor In Benny Campaign

Gag lobby was arranged for “Buck Benny Rides Again” at Schine’s Athens, in Athens, Ohio, by Manager Frank Nolan who planned an old fashioned hobby horse and bunting rack which was tied up with card bearing appropriate copy. Cake of ice was also planted in lobby, inside of which was frozen a card with Carmichael copy. Contest angle was featured through tieup with local paper, guests going to those submitting most humorous sentences, assembled from words taken from different merchants’ ads.

“Rebecca” coverage included teaser sidewalk stencil consisting of title name, giant foyer display featured 11 by 14 photos in shape of book on electric turntable, walking book street bally was also used and midget imprinted blotter were distributed room-to-room in fraternities, sororities and dormitories.

“LET’S HEAR FROM YOU”

Eytinge’s Midweek Show

What he chose to call an “After School-Twin Hit Show” is reported to have brought results for Henry Eytinge at the Grange, in Philadelphia, feature being “Charlie McCarthy Detective” and the second half consisting of Disney prize reels. To put the midweek show over, Henry made announcements from the stage to kiddies on a previous Saturday; distributed heralds, carried an extra line in his ads, set up a special 40 by 60 in his lobby and offered promoted shoes to lucky boys and girls attending opening show.

Another incident in the tumultuous career of the fabulous Marque Mike, as depicted here by his creator, Glenn Franke of Cheviot, Ohio.
Street Congested On "Irene" Tiein

Through the efforts of Manager George E. French and house publicist, Bill Morton, blue as a lark female color was given much impetus locally for the date on "Irene" at the RKO Albee, Providence. Elaborate "Alice Blue Gown" windows were obtained in leading department stores, and a classified insert, two days ahead, also pointed in the same direction. The ad read that the first 25 girls appearing at the theatre on opening night dressed in blue, would be given free admission. Gag caused congestion out front, Morton reports. Fashion publicity was topped with a page layout of star shots and co-op ads with leading dress shops were also prominent in the campaign.

Outstanding radio promotions covered a program of hit numbers from the show over WPRO and a girl named Irene on WJAR's "Where are you going?" street interview broadcast, the tie-in being buildup of the picture which the girl had just seen at the theatre.

For a wider tieup on each change of program, the theatre is being plugged with leading boat lines to New York, whereas on return to Providence, the boat's cruise director offers as prizes for various games, two pairs of tickets to the Albee. In exchange, the shows are given a direct plug before the passengers.

"LET'S HEAR FROM YOU"

O'Rear Reduces Locals For "Cyclops" Opening

Smart gagging for "Dr. Cyclops," at the W&J Colonial, Harrisburg, Pa., was introduced by Manager J. D. O'Rear in a newspaper tie-in that sold the date uniquely with the assistance of local prominent, O'Rear promoted the citizens, including the Mayor, to pose for photos which were reduced in size and superimposed against nominal size backgrounds. Run for a series of days, each of the gag layouts carried copy to the effect that the locals had been reduced by the fearsome doctor.

The theatreman also promoted a reducing display used by local bakery chain. Exhibit parked next to the theatre featured a "thirteen-inch" man who invited questions from onlookers and in return attended audience at the picture. Trailer calling attention to the unusual exhibit squared the bulkhead for O'Rear and is credited by him for building up the extra interest.

"LET'S HEAR FROM YOU"

DiPesa's "Melody" Date

Music tieups highlighted Joe DiPesa's "Broadway Melody" date at Loew's State and Orpheum Theatres, in Boston with such coverage. Tie-ins in numerous stores bearing picture imprint, window displays featured in department and leading music stores, and plugs received over stations WEEI, WBZ, WCPW and WORL. Newspaper, two days and half pages in the rotogravure section of the Sunday Herald, beauty page breaks using Eleanor Powell art and leading beauty salon came through with a co-op ad on the star's new headress.

GENERAL ELECTRIC TIED TO "EDISON"

On "Edison the Man" at Loew's State, Cleveland, Manager Ev Steinbuch supplied imprinted cards to the local General Electric plant, at Nela Park, for insertion in pay envelope. Copy was an announcement of the date, with emphasis on the invention of the incandescent lamp. Cards measured three by nine inches, corresponding to envelope size.

In addition, arrangements were made with the company for the purchase of 6,000 tickets at full price for use on four weekdays and publicized in honor of the company.

Theatremen Hosts On 'Mother' Day

The growing popularity of "Mother's Day" was tied in variously, with theatremen generally executing campaigns built around various events in honor of the parents. Attention was called to the programs on the Big Day by Chuck Shannon, at Warren's Boulevard, Pittsburgh, for instance, with the copy line in regular advertising: "Treat Mother to a Slow Sunday." Followup to this was an insert calling attention to a flower giveaway, roses promoted from florist in return for lobby credit card, florist additionally supplying special bouquet for display, the tie-in credited by Shannon to his assistant, Sklar. Other important publicity for the event included a special column by Chuck in the neighborhood weekly and trailer on the giveaway, headed: "A Flower for the Queen of Our Hearts."

In Laporte, Ind., at the Roxy, Manager J. K. Wheeler tied the local daily to a special party for all over 70, cooperating cab company calling for the ladies and returning them to their homes after the show. Promoted roses were given to the guests who also were treated to special refreshments at a nearby confectioner's. Paper contributed advance publicity plus a two-column display ad, asking that eligible mothers write to the theatre giving names, address, florist and cab company were also credited in the copy. Week ahead, imprinted lapel ribbons were worn by the house personnel.

"LET'S HEAR FROM YOU"

Kalberer Promotes Paper On "Pinocchio" Opening

Scattered throughout the classified ad section of daily paper were the names of localities who were invited by A. J. Kalberer of the Indians, in Washington, Ind., to see "Pinocchio" as his guest. Also planted in the same paper was a coloring contest for kids on which tickets were awarded, contest was played up in co-op ad page.

As an advance teaser on The Doctor in the House, Kalberer inserted small pay envelopes with title printed on front, inside contained capsule with picture message enclosed.

Circusing Sells "Million B.C."

Concentrated circus-type exploitation makes up the most popular selling attack for "One Million B.C." as indicated in the current campaigns reported. In Waterbury, Conn., as an instance, Ed Fitzpatrick, at Loew's Poli, made up a giant cutout of Victor Mature, the lead, the base of which was lettered with title. The figures was supported by a large shield which carried copy asking onlookers to compare their measurements with the "perfect man of One Million B.C.," the star's measurements listed below. Entrants were asked to secure comparison blanks at the theatre. Many entries were secured for the prizes of passes, since the cutout was carried about the main streets, parked at busy corners and in front of leading stores.

For laugh purposes, Fitz had a man on the streets in long woolen underwear, with sign attached. Copy read: "Amazed? Don't be. Save your amazement for," etc. etc. Of the serious type, the manager was able to receive cooperation from the local historical society where a display of dinosaur and other prehistoric animals, open to the public, was pointed up with posters and stills from the film. The date at the Paramount, Denver, was spotlighted by Manager Harold Rice with a giant plaster cast model of a dinosaur enclosed in a cage and wheeled about town in a large hampered trailer. Man made in animal skins and carrying war club, acted as "keeper." The float was timed to pass the heavily populated school zones when the students were on the streets, which gave occasion for frequent traffic jams. For lobby attention, Rice promoted showing of an armadillo and alligator. Tie-in copy read: "Monsters like these weighing 70 tons apiece can be seen," etc., etc.

"LET'S HEAR FROM YOU"

Effective Tieup Arranged By Corker on "It's a Date"

Three-way tieup in which newspaper, Station WGAU and furniture store cooperated was arranged by City Manager Moon Corker for "It's a Date" at the L&J Palace, in Athens, Ga., with a contest angle featured. Since the store exclusively sells a brand of cedar chest used by Deanna Durbin in the picture, one of these was awarded to the contestant presenting the best 50-word letter on why Deanna chose that make for her wardrobe, letter accompanied by theatre ticket stub. Store ran large three-column co-op ad and devoted window display to the contestants with the appropriate tie-in copy and life-size cutout of the star.

Through cooperation of a wholesale grocer, an attractive girl with ribbon chest banner reading "wanna date," distributed dates in impinged cellulose bags. Radio coverage included dedication of their half hour request program to the picture, playing hit tunes therefrom as well as other Durbin recordings and telephone company ran a special line to the theatre and appointed a special operator to handle messages for boy and girl to every student and faculty members of the University and others, making a date to see the picture.
Some Tips On Cooling Comfort and Telling the Folks About It

Ohio Round Tabler Outlines Ideas to “Beat the Heat”

by DICK WRIGHT
District Manager, Warner Ohio Theatres

Taking the simmer out of summer once again is the theatre manager. In checking through our filed copies of the Round Table Pages, I find a great number of selling suggestions, which if coupled with your regular campaigns will go a long way in indelibly impressing your townspople that “It’s comfortable at your theatre tonight.”

A tough spot to be in, of course, is to have a theatre where there is no cooling plant. Those who have this condition to contend with naturally want to do everything possible to keep their patrons comfortable. Of some help we would suggest that you rearrange the hours of your cleaning staff if they are already not coming in around midnight or very early in the morning. While the theatre is being cleaned every door and window should be opened to permit cool fresh air to come into the theatre and at set time, they should all be closed tight until the house opens. To offset heat on the outside of the theatre, our managers have found that a good drenching on the walls, roof, etc., will cool to some extent. General appearance of your house and staff will help.

If your theatre is equipped with a plant, make sure that your house is sealed and under pressure so that the air rushes can only escape through your front doors. Skylights, backstage, doors, and dressing room windows should be checked to make sure they are closed. Keep your house comfortable . . . if it’s too cool, it will hurt you more than help you.

“Name-a-Drink Idea”

Having satisfied yourself that your plant is operating efficiently and properly, make sure that your community is aware that your theatre is comfortable. The following suggestions have been carried through with in previous seasons by our men and found to be effective. Twist them around to suit your own particular needs:

Ice cream and bottled drink manufacturers are applying pressure to their business more than ever, now! How about getting one of them to name a drink after one of your theatre’s permanent personalities, or bring out a special brick of ice cream each week, named after the star of the picture on your screen that week? The tip should include:

Distribution of printed napkins; soda fountain stickers; window stickers—cards; banners on manufacturers’ cars and trucks; co-op newspaper ads.

Suggests Star Tie-In

Have one of the stars wire the manufacturer thanks for the compliment and have posters there for display in their windows. Send the stars a brick of the ice cream by air, express, packed in dry ice which the manufacturer can supply. Get the air lines to publicize this.

Front porches in residential districts are always the popular family gathering place after the evening meal. Have your boys distribute from porch to porch a neat four-page institutional folder made up with a photo of your plant and a personal message from you urging them to “C’mon Down and Relax in Cool Comfort and Enjoy a Good Show Tonight!” An appeal worded in intimate phraseology as if you yourself were personally inviting Mr. Jones to your theatre will have a tendency to create the urge to get off that porch. Have boys begin their distribution between six thirty and seven o’clock.

‘Phone Contacts Favoured

Along these same personal angles have your theatre’s service staff members telephone in the early evening people in your town telling them that your cooling plant is working swell and it certainly is a pleasure to find such a cool spot to relax.

Dress attractive girl in bathing suit and place in window with camera. Tie-in your cooling plant to form background using large blowup enlargement of photo with copy “Cool as a Lake Breeze.” Have girl snap pictures of persons who pause to look at window and post a number of pictures the following day for winners of tickets to your theatre. Electric fans blowing green paper tassels at background will help in carrying out breeze idea.

Tie-in with merchants on cooperative display page such as “The Ohio and These Canton Merchants Say It’s Easy to Keep Cool.” Suggested items for tap ads—fountain service stores, shoes, laundrys, shoe-boxes, household renovating companies, men’s stores handling summer suits, etc. Merchants can offer morning bargains, urging women to shop during the morning hours and cool off at the Ohio, etc. Theatre plugs early shopping on the screen.

Slogan Contest Found Profitable

Have director of your town’s Weather Bureau photographed at your plant with story telling how the weather man envies the theatre manager . . . the theaters weather is made to order.

Tie-in with classified department of your paper with streamer “Let the News Want Ad Rent Your Apartment or Summer Cottage While You Keep Cool and Comfortable at the Ohio Theatre.”

Run a contest for the best “cool” slogan for your theatre. Lobby displays, window displays and cooperative newspaper space for those tying in on the prizes to be awarded the winners.

As part of your slogan contest you might tie-up local refrigerator store for a prize, displaying same in lobby with coils frosted, appropriately placarded. Include gold fish, running water, sea weed, freezing pipes and multi-colored spotlights to dress display.

[Advertisements]
Of Current Attractions From Various Sectors

June 1, 1940

MANAGERS' ROUND TABLE

Today the CAPITOL proudly presents the new Metro-Goldwyn-Mayer triumph

VIVIEN LEIGH
as the lady in red gloves

ROBERT TAYLOR
in the first performance of the century

A PRESENTATION OF ROBERT E. SHERWOOD'S
WATERLOO BRIDGE

June 1, 1940

(Below) Since rain is page-one news in that sector, Spence Pierce used a local headline to tie in the "Singapore" holdover at the Plaza, Oklahoma City. Size: 100 lines on 2 col.

HAPPY DAYS FOR OKLAHOMA CITY!

1. Rain Continues in West, More Expected Today

2. HELD OVER
   2nd BIG WEEK!

(Oklahoma Citians will have another week to see the familiar picture every film.)

(Below) Following up the elaborate advance campaign for "Our Town", at Loew's State and Orpheum, Boston, the opening-day layout was aimed to stress the reception accorded to previous night's premiere. Size: 100 lines on 2 col.

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ALPHA 16 lines on 2 col.

(Below) An example of double-bill treatment by Bob Paskow for Warners' Stanley, Jersey City, N. J., wherein the panel for the second feature is built into the main copy, with reverse panel overlay holding both together. Size: 105 lines on 2 col.

(Below) For highlighting of "Waterloo Bridge" at the New York Capitol, a special series of ads, not included in the pressbook, were created by Howard Dietz and SI Seidler, and represented here by the opening day 120 lines on 3 col.

(Below) Since rain is page-one news in that sector, Spence Pierce used a local headline to tie in the "Singapore" holdover at the Plaza, Oklahoma City. Size: 100 lines on 2 col.

Boston HAS TAKEN THIS GREAT PICTURE TO ITS HEART...

The outstanding screen event in years was celebrated yesterday at its exciting world premiere where Hollywood stars, New England celebrities and Boston critics all proclaimed it a HIT. Today you will want to see this stirringly human, heart-warming picture that the whole town's talking about.*

SOL LEESER presents

OUR TOWN
FROM THE PULITZER PRIZE PLAY BY FRANKENBURG WILDE,

WILLIAM HOLDEN - MARTHA SCOTT
FAY RAINIER - IDA BOND - THOMAS MITCHELL
GUY KIBBE - STUART ERWIN - FRANK CRAYEN
Directed by SAM WOOD - Released by Associated Artists

SOL LEESER presents

"FORTY LITTLE MOTHERS"
LOEW'S STATE & ORPHEUM

MAYBE THE HIT OF THE YEAR

(Top) An example of double-bill treatment by Bob Paskow for Warners' Stanley, Jersey City, N. J., wherein the panel for the second feature is built into the main copy, with reverse panel overlay holding both together. Size: 105 lines on 2 col.
MAGGIE ELEVEN: BERYL TO CALVIN A. SORIERO ON SUNDAY, APRIL 21st. Groom is the son of Tom Soriero, United Artists Theatre, Los Angeles, Cal.

HARRY MANGRAVITE is engaged as the publicity manager for the Avon and Stanford Theatres, in Stamford, Conn., both houses belonging to the Weiss Amusement Corp., circuit. He had been in the employ of the Fox Metropolitan Theatre, RKO and Loew's before 1939, at which time he secured his present position.

MATTHEW E. FUZO is the house manager of the Grove Theatre in Freeport, Long Island, N. Y., one of the theatres owned by Century Circuit. Before coming to his present situation, he worked at the Albermarle and Farragut houses. Since you are nearby, Matthew, why not pay a visit to Managers' Round Table.

FRED TIDELLE is situated in Calgary, Canada, where, at the Capitol Theatre he holds down the job of assistant manager and also does publicity work. He has been affiliated with Famous Players Canadian circuit since 1921 and among his duties were ushering and sign shop work. Fred is no newcomer to these pages for he has received a number of Quigley Award mentions and his frequent contributions bring him in the front rank of the Round Tablers.

JAMES A. LAUX started from scratch in show business, his first job being that of usher, in 1932, followed by a doorman's job. Soon after he became assistant manager and then manager at the Mt. Oliver. He transferred to Warner's Cameo, from where he now communicates. Please keep us informed of your activities, Jim, for undoubtedly much of what you are doing will be of interest to our other readers and members.

FRED C. HENISER began his career in the movie industry in 1936, when he secured an extra's job for Maller Bros., at their Hines Theatre in Portland, Indiana. He became an usher and was subsequently made assistant manager. At that point, he did double duty, for he acted as assistant manager and his present position. In 1939 Fred attained the skipper's position at the Princess and is doing a fine job of work there.

ROY GAMBLE manages the Bremen Theatre in Bremen, Georgia, which house belongs to Martin Theatre Circuit. His first job in this business was that of sign-artist in Syractusa, Alabama, shortly thereafter being given the post of assistant manager. Roy transferred to Talladega, in the same state, working as artist and advertising manager. He left the circuit to operate his own sign and display studio; but was able to do the art work, also acting as relief operator.

JOE GOLDSTEIN is the assistant manager at Schine's Colonia Theatre, New Rochelle, N. Y. Although he has been in the moving picture industry for only a short period of time, Joe has been employed as an assistant at the Strand, Paramount and Ecko Theatres, all in Syracuse, N. Y., and has been doing a grand bit of work at all of these situations.

FRANK BRUTON acts as the manager of the Forsyth Theatre in Winston-Salem, N. C. He is practically a newcomer for he only began in the motion picture business in 1936, when he was made an usher at the Carolina Theatre, in the same city. A year later Frank was promoted to chief usher and several months later became an assistant. In 1939 he attained his present managerial post.

ANTHONY DAPICE acts as the assistant manager of Warner's Avon Theatre in Utica, N. Y. When eight years old, Anthony began to peddle news and heralds and then was made crew leader. His next post was the sign shop for Warner's and then he became an usher at the Avon Theatre. He was next promoted to chief usher and subsequently was made assistant doorman, and finally secured the job he is now handling.

WILFORD N. SKLAR was in the midst of his studies at the University of Pittsburgh when he commenced working in advertising and exploitation under the guidance of Charles E. Kurtzman of Loew's, in the same sector. Wilford used this information in good stead upon the completion of his school work by becoming assistant manager at one of the Warner Bros. neighborhood theatres. He was also an assistant at the Mt. Oliver and Model houses and then moved, in the same capacity, to the Brookline and Boulevard Theatres, where he is doing a good job under the management of our good friend, Chuck Shannon.

You are invited to join up

VAUGHN L. HARMON was a youngster of 14 when he obtained his first job in the theatre, acting as usher and doing doorman duty. His next rise, for we must find Vaughn holding the managerial reins at the Majestic Theatre in Wyandotte, Michigan, and a nice job he is doing, too. Let's hear from you at frequent intervals, Vaughn.

WILBERT BRIZENDINE manages the Rialto Theatres in Baltimore, Maryland, owned by the Rome Circuit. He has been in this business for the past nine years, during which time he acted as usher for two and a half years and then moved into a managerial post. Among the houses at which he served were the Gwynn, Cameo and Preston, all of the same circuit in Baltimore.

SIDNEY SELIG, JR. began his career in show business in 1935 at the Gem Theatre, Chicago, Illinois. Three years later he was employed by the Filmack Trailer Co., as a salesman and then office manager. At the end of 1938 Sid became assistant manager of the Adelphi Theatre in Chicago and the following year he joined the ranks of the Indiana-Illinois Theatres as the assistant manager of the Elko Theatre in Elkhart, Indiana. A transfer soon after brought him to his present position at the Capitol in Whiting, Indiana.

Showmen's Calendar

JULY

1st
Dominion Day—Canada
Charlie Laughlin's Birthday
Madge Evans' Birthday
Olivio de Havilland's Birthday
Idaho Admitted to Union—1890
Independence Day
Calvin Coolidge (20th President)
Born—1872
Nathaniel Hawthorne (Author)
Born—1804

3rd
Inauguration of "Lincoln's Life"
Mail—Air Passenger Service Between New York and California

4th
Wyoming Admitted to Union—1890
Slim Summerville's Birthday
John Quincy Adams (6th President)
Born—1767

10th
Jean Harlow's Birthday
Irene Dunne's Birthday
Toby Wing's Birthday
Ginger Rogers' Birthday
Barbara Stanwyck's Birthday
James Cagney's Birthday
Pioneer Day—Utah
Postal System Established—1775
Gracie Allen's Birthday
Rudy Vallee's Birthday
Joe E. Brown's Birthday

24th

28th

29th

William Powell's Birthday

June 1, 1940

Motion Picture Herald
INDEX

A
Alva Lincoln in Illinois, 099, Mel., RCA
Abena Mestan, Mel., Foreign
Adventures of Sherlock Holmes, The, Mel., 28th-Fox
Alas the Donner, 015, Com., Mel.
Alfred Hitchcock, The, 006, Mel.
All at Sea, Com., Foreign
All Quiet on the Western Front, 047, Mel.
All This and Heaven Too, Mel., Univ.
All Women Have Secrets, 394, Mel., Para
Amazing Mr. Williams, Com.-Mel., Col
American Gang Busters, Mel., St. Rts
Andrea e Was Beautiful, Mel., MGM
Andy Hardy Meets a Comedienne, Com., MGM
Angel from Texas, Ace, Mel., 20th-Fox
Anne of Windy Poplars, 035, Mel., RCA
Another Time, Another Place, Mel., Para
Arizona, Mel., Col
Arizona Kid, The, 951, West., Rep
Babes in Arms, 9, Mus.-Com., MGM
Babes for Sale, Mel., Col
Bad Little Father, 10, Com., Mel.
Bad Man from Red Butte, 065, West., Univ.
Baker’s Wife, The, The, Col
Balalaika, 17, Mel.
Band Wagon, Mus., Foreign
Barretta, 026, Mel., 28th-Fox
Basses Spooked, Col.
Beyond Tomorrow, 031, Mel., 28th-Fox
Beem Town, Mel., Col
Beowolf Tower, West., Mono
Bev from the Western Front, 955, Mel.
Beverly Hillbillies, The, 895, Mel.
Black and Blue, Mel., Univ.
Black Cat, 047, Mel., 20th-Fox
Black Friday, 049, Mel., Univ.
Blazing Six Shooters, West., Mel.
Blindfold, Col.
Blindfold in Babyland, Col.
Blindfold in Trouble, Com., Col.
Blindfold Takes a Vacation, Com., Col.
Blue Bird, The, 032, Com. (C), 28th-Fox
Bom Town, Mel.
Bone Town, West., Mono
Boss from the Beach, 055, Mel., RKO
Boy Meets Girl, Mel., MGM
Boys from the Beach, 055, West.
Bridge over the Crater, 055, Mel.
Bridge Family, The, Foreign
Brikham Young, Mel., 28th-Fox
British Intelligence, 416, Mel., WB
Broadway Melody of 1921, 021, Mel.
Broken Strings, Mel., St. Rts
Brother Flat and a Baby, 046, Com., WB
Brother Can You Spare a Dime, 022, Mel.
Buck Benny Rides Again, 9392, Com., Para
Bullet Code, 042, West.
Bullies for Sale, Mel.
Buried Alive, Mel., Prod.
Bunyan’s Hippomel, Mel.
C
Cafe Metropole, Mel., Col
Call a Madman, 450, Mel., RKO
Calling All Marines, 012, Mel.
Calling Phil, 026, Mel.
Captain Caution, Mel., UA
Captain is a Lady, Mel., MGM
Captain Midnight, Mel.
Careless Moon, Mel., WB
Cary Grant, Mel., The
Castle City Kid, West., Rep.
Castle on the Hudson, 045, Com.-Mel., FN
Cat and the Canary, The, 309, Mel., Para
Chalked Up, 051, Mel.
Charlie Chan at Treasure Island, Mel.
Charlie Chan in Panama, 035, Mel., Com.
Charlie Chan in the Wax Museum, Mel.
Charlie Chan’s Murder Cruise, 048, Mel.
Charles McBride, Detective, 041, Mel.
Chasing Danger, 041, Mel., 28th-Fox
Chasing Trouble, 057, Mel.
Cheyenne Hostage, 057, Mel.
Child Is Born, A, 415, Mel., WB
Child’s of the Flying U, 4000, West.
Choose a Child, The, Mel.
Chuzzlewit, Mel., Col
Cife’s of the Flying U, 4000, West.
City for Conquest, Mel., 28th-Fox
City in Darkness, 021, 28th-Fox
City of Chance, 023, Mel., 28th-Fox
City of Claudine, Mel.
Foreign Comedus’ Round the Mountains, Com., Para
Confessions of a Nazi Spy, Mel., WB
Conga Salute, 19, Mel., MGM
Conspiracy, 015, Mel., RKO
Covered Wagon Train, Mel., Col.
Coveted Trail, 051, Com., Rep.
Covered Wagon Days, 903, West.
Covered Wagon Trails, 025, West.
Cowboy from Sundown, West.
Cowboys from Texas, 902, West.
Cowboy in the Desert, 030, Mel.
Crooked Road, 923, Mel.
Curse of the Svatolka, Documentay, Foreign
Curts Call, 027, Mel., RKO
D
Dansie, Girl, Dansie, 010, Mel., RKO
Dancing on a Dime, Mel.
Danger Light, 093, Mel.
Danger in 198, 093, Mel.
Dangerous Years, 036, Mel.
Dangerous Journey, 036, Mel.
Danger in the Dark, 036, Mel.
Dare to Dream, 036, Mel.
Date with Destiny, A., Mel.
Days of Jesse James, 055, West.
Day the Bowline Went, The, 092, Com., RKO
Day-Time Trails, 020, Mel.
Dead End Kids in A Dare to Dream, 045, Mel., WB
Dead End Kids, The, 4008, West.
Nancy Diner, 4002, Mel.
Devil in an Olympus, Mel., Foreign
Disputed Passage, 008, Mel.
Dr. Christian Meets the Women, 030, Mel.
Dr. Cyclone, 3929, Mel., (C), Para
Dr. Ehrlich’s Magic Bullet, 457, Mel.
Dr. Glenn: A Strange Case, 036, Mel.
Dr. O’Dwyer, Mel.
Double Alle, Mel.
Unfair Deal, 043, Mel.
St. Rts
Down Went Valley, Mel., Para
Dreaming Out Loud, Com., RKO
Drums Along the Mohawk, 015, Mel.
Durango Kid, West., 28th-Fox
E
Earl of Chicago, 18, Mel.
Earthbound, 024, Mel., 28th-Fox
East Side Kids, The, 036, Mel.
Edison, The Man, 36, Mel.
Elsa Maxwell’s Public Debut Neb No. 1, 036, Mel.
Emergency Squad, 0517, Mel., Para
Enemy Agent, 0433, Mel.
Eugene, Mel.
Estate, Mel.
Escape, The, Mel.
Excuoise to Paradise, 955, Mel.
RKO
Everything Happens at Night, 029, Mel.
Everybody’s on Ice, 056, Mel.
F
Face Behind the Scar, Mel.
Farmer’s Daughter, The, 3927, Com., Para
Fast and Furious, 6, Mel.
Fate Hong, 3907, Mel., RKO
Five Avenue Girl, 934, Com.
RKO
Fight for Life, Mel.
Fighting Grises, 996, West.
RKO
Fighting Mad, 3957, West.
RKO
Fighting Marshall, The, 939, Mel.
Fighting Spirit, 939, Mel.
Fireball, 015, Mel., MGM
Flying Driven, 016, Com.
Flying Squad, Mel., Foreign
Foreign Correspondent, Mel., UA
Freel53, 036, Mel.
Fugitive, 036, Mel.
G
Gambling on the High Seas, Mel., WB
Gains of a Chicago, 416, Rts.
Gaucho Serenade, 934, West.
Gentlemen from Arizona, 3912, West. (C)
Gentlemen from Arizona, 3912, West. (C)
George and Margaret, Com.
Foreign
George Washington Carver, Mel., St. Rts
Geronimo, 1939, Mel., Para
Ghost Breakers, The, 036, Mel.
Ghost Comes Home, The, 036, Mel.
Ghost of a Cinder Kid, Mel.
Ghost of a Cinder Kid, Mel.
Ghost Valley Raiders, 591, West.
Goe from Avoa A., Com.
Girl from God’s Country, Mel.
Girl in Room 513, 051, Mel.
Girl Must Live, Com., Mel.
Girls of the Road, Mel.
Gold Rush, Maltese, Mel.
Gold With the Wind, Mel., (C), (G), RKO
Green Grass Grows Over the Hills, 006, Mel.
Granny Gets Your Corn, 421, Mel.
Grand Old Opry, Com.
Grandpa Goes to Town, 922, Com.
Grandpa Goes to Town, 922, Com.
Grapes of Wrath, The, 058, Mel.
H
Half a Sinner, 040, Mel., Unv
Hawaiian Nights, 0324, Mel., Univ.
Heaven With a Barred Wire Fence, 915, Mel.
He Stayed for Breakfast, 28th-Fox, Com., Col
He’s My Brother, Mel.
His Father’s Son, 400, Mel., Col
Honor Guest Goes Arizona, 3, Com.
HM
Honeymooners, 4, Un.
Honeymooners for a Day, 0433, Mel.
Horses in Blue, 3916, Mel.
Huneev’s Wooden Horse, 035, Mel.
Hunters, 004, West.
Hunkhead of Notre Dame, 015, Mel.
I
I Can’t Give You Anything But Love, Baby, Mon.
Univ
I’m a Fool, Mel.
I Love You Again, Mel.
MGM
I Married a Nazi, Mel.
MGM
I’m Nobody’s Sweetheart Now, Mus.-Com.
In Old Missouri, 921, Com.
Outcrop on Holiday, 029, Mel.
Intemperance, A Love Story, Mel., UA
Irish Affair, The, 015, Mel.
J
Jamaica Inn, 3900, Mel.
Marjorie Main, 964, Mel., 28th-Fox
Johns Family is Quick Millions, Com.
Judge Hardy and Sara, 16, Com.-MGM
Just Like a Woman, Mel.
Foreign
K
Kansas Town, The, 921, West.
Rep.
Kussa Creepers, 914, Com.
Judg and Ethel Turc Call on the President, 14.
Com.-Mel.
Johnny Apollo, 042, Mel., 28th-Fox
Jeans
Jelena’s Kiss, 030, Mel.
K
Kanawa, Mel.
Kid Nightingale, 411, Mel.
Kidnappers, 101, Mel.
King of the Hills, 3912, Mel.
St. Rts
Kings of the Lambs, 3923, West.
L
La Coma, Com., Univ
Lady Dick, Mel., FN
(Continued on following page)
Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the running time. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship demands may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dave Hogan (A)</td>
<td>John Wayne</td>
<td>Nov. 22, 1940</td>
<td>85 mins.</td>
<td>59 mins.</td>
</tr>
<tr>
<td>They All Kissed You (A)</td>
<td>Mickey Rooney</td>
<td>Feb. 2, 1940</td>
<td>98 mins.</td>
<td>67 mins.</td>
</tr>
<tr>
<td>The Big Sleep (G)</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>Nov. 29, 1944</td>
<td>116 mins.</td>
<td>73 mins.</td>
</tr>
<tr>
<td>The Moonlighter (G)</td>
<td>Charles Boyer, Marlene Dietrich</td>
<td>Mar. 14, 1940</td>
<td>93 mins.</td>
<td>59 mins.</td>
</tr>
<tr>
<td>A Farewell to Arms (G)</td>
<td>Gary Cooper, Katherine Hepburn</td>
<td>Nov. 22, 1932</td>
<td>110 mins.</td>
<td>70 mins.</td>
</tr>
<tr>
<td>It Happened One Night (G)</td>
<td>Clark Gable, Claudette Colbert</td>
<td>Apr. 11, 1934</td>
<td>118 mins.</td>
<td>70 mins.</td>
</tr>
<tr>
<td>Little Women (G)</td>
<td>Joan Fontaine, Guy Williams</td>
<td>Dec. 27, 1939</td>
<td>86 mins.</td>
<td>56 mins.</td>
</tr>
<tr>
<td>The Informer (G)</td>
<td>Pat O'Brien, Elisha Cook Jr.</td>
<td>Sept. 4, 1935</td>
<td>79 mins.</td>
<td>49 mins.</td>
</tr>
<tr>
<td>The Man Who Came to Dinner (G)</td>
<td>Jack Benny, Carole Lombard</td>
<td>Mar. 28, 1942</td>
<td>97 mins.</td>
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<td>59 mins.</td>
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<tr>
<td>The Sphinx (G)</td>
<td>Wallace Beery, Claire Trevor</td>
<td>May 26, 1941</td>
<td>81 mins.</td>
<td>51 mins.</td>
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<tr>
<td>The Unholy Three (G)</td>
<td>Robert Montgomery, Ann Dvorak, William Tabbert</td>
<td>Nov. 20, 1931</td>
<td>88 mins.</td>
<td>54 mins.</td>
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(The Release Chart—Cont'd)

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**FIRST NATIONAL**

(_See Warner Brothers_)

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<tr>
<td>Phantom Raiders (G)</td>
<td>40</td>
<td>Walter Pidgeon, Florence Rice</td>
<td>May 31, 1940</td>
<td>68, 100</td>
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<tr>
<td>Rainmaker (G)</td>
<td>40</td>
<td>Harvey Stephens, Barry Fitzgerald</td>
<td>Mar. 18, 1940</td>
<td>67, 104</td>
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<tr>
<td>Secret of Dr. Kildare (G)</td>
<td>42</td>
<td>Lionel Barrymore, Lew Ayres</td>
<td>May 16, 1941</td>
<td>67, 107</td>
</tr>
<tr>
<td>Shop Around the Corner (G)</td>
<td>40</td>
<td>James Stewart, Ginger Rogers</td>
<td>Feb. 25, 1939</td>
<td>76, 125</td>
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<tr>
<td>Star with a Past (G)</td>
<td>40</td>
<td>Fredric March, Ginger Rogers</td>
<td>May 25, 1940</td>
<td>75, 108</td>
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## COMING ATTRACTIONS

- **Coming Attractions**
  - 22nd Jan 1939, 87, 00.
  - 25th Jan 1939, 76, 15.

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<tr>
<td>Adventures in the Dixie (G)</td>
<td>30</td>
<td>Mirinda George, Ken. Murray</td>
<td>Nov, 27, 1929</td>
<td>70, 00</td>
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<tr>
<td>All Wagon Have Secrets (G)</td>
<td>39</td>
<td>Alice Joyce, Marshall Urquhart</td>
<td>Dec. 1, 1938</td>
<td>74, 00</td>
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<tr>
<td>Arizona (G)</td>
<td>40</td>
<td>Tallulah Bankhead, John Wayne</td>
<td>Apr. 1, 1940</td>
<td>77, 00</td>
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<tr>
<td>Band of the Wild West (G)</td>
<td>39</td>
<td>Robert Taylor, Larry Parks</td>
<td>Dec. 17, 1938</td>
<td>67, 15</td>
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<tr>
<td>Band of the Western Marquee</td>
<td>39</td>
<td>Barbara Stanwyck, Alan Carriere</td>
<td>Dec. 17, 1938</td>
<td>76, 16</td>
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<tr>
<td>Beauty of the Bar (G)</td>
<td>39</td>
<td>Barbara Stanwyck, Alan Carriere</td>
<td>Dec. 17, 1938</td>
<td>78, 00</td>
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<tr>
<td>Boys Will Be Boys (G)</td>
<td>39</td>
<td>James Cagney, Susan Hayward</td>
<td>May 20, 1940</td>
<td>74, 00</td>
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<tr>
<td>Captain Brass Hat (G)</td>
<td>39</td>
<td>John Wayne, Tony Martin</td>
<td>Aug. 24, 1939</td>
<td>77, 00</td>
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<tr>
<td>Coming of Age (G)</td>
<td>39</td>
<td>James Cagney, Susan Hayward</td>
<td>May 20, 1940</td>
<td>77, 00</td>
</tr>
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</table>

## TEXAS

- **Rhythm of the Rio Grande**
  - Tex Ritter, Dale Dailey | 27, 00

## RIDE'S REVIEW

- **Riders From the Storm**
  - John Wayne, Margaret Rawson | May 20, 1940

## THE RELEASE CHART—CON’T

## CINEMA ATTRACTIONS

- **Coming Attractions**
  - 10th Jan. 1939, 55, 00.

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<tr>
<td>The Great Caruso (G)</td>
<td>29</td>
<td>Mario Lanza, Merle Oberon</td>
<td>July 2, 1938</td>
<td>85, 00</td>
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<tr>
<td>Western Union (G)</td>
<td>39</td>
<td>Tex Ritter</td>
<td>Oct. 17, 1939</td>
<td>75, 00</td>
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<td>West of the Pecos (G)</td>
<td>39</td>
<td>Randolph Scott, Russi Carter</td>
<td>Jan. 27, 1940</td>
<td>78, 00</td>
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<td>Westward (G)</td>
<td>39</td>
<td>John Wayne, Barbara Stanwyck</td>
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<td>Wild Wild West (G)</td>
<td>39</td>
<td>William Boyd, Myrna Loy</td>
<td>Mar. 20, 1939</td>
<td>77, 00</td>
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<tr>
<td>Wild Woman of the West (G)</td>
<td>39</td>
<td>William Boyd, Myrna Loy</td>
<td>Mar. 20, 1939</td>
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## CINEMA ATTRACTIONS

- **Coming Attractions**
  - 20th May 1940, 75, 00.
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**MOTION PICTURE HERALD**

**JUNE 1, 1940**

**PRODUCERS DISTRIBUTING CORP.**

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**HEADLINES**

Artic Shew's Case

Black Babies & His Orch.

Blue Banjo

Brownie's Hootchie

**FASHIONS**

(10-2-39)

(Pitten brewers)

**PICTURE**

(10-1-39)

**SPORTLIGHTS**

(9-22-39)

(Pitten brewers)
(THE RELEASE CHART--CONT'D)

**VITAPHONE BROADWAY REVIEWS**

**MELODY MASTERS**

Eddie Delange and Orch.

4710  
Aug. 12, '39, 1 r.

Swing Revival No. 2

5581  
Sept. 2, '40, 1 r.

Vincent Lopez and His Orch.

5980  
July 29, '40, 1 r.

Rumfolf and His Violin

1441  
Nov. 11, '39, 1 r.

Artie Shaw and His Orch.

12-39  
Dec. 5, '39, 1 r.

French Revue (L'oeuvre Nos. 12-39)

5034  
Feb. 17, '40, 1 r.

Dave Auspkin and His Orch.

2-24-40  
May 2, '40, 1 r.

Curt Hoff and His Orch.

5507  
Mar. 23, '40, 1 r.

Larry Clinton and His Orch.

6-39  
May 25, '40, 1 r.

Ozgle Nelson and His Orch.

5508  
June 29, '40, 1 r.

Wendy Ross and His Orch.

5509  
July 27, '40, 1 r.

**MERRI-PLECEDES**

No. 09--Detecting American

(9-13-39)  
Oct. 26, '39, 1 r.

No. 99--Little brother Rat

4320  
Sept. 2, '39, 1 r.

No. 90--Land of the Mini-

89-40  
Sept. 9, '39, 1 r.

No. 92--Land of the Mid-

90-39  
Sept. 23, '39, 1 r.

No. 93--Little lion Hunter

5302  
Oct. 5, '39, 1 r.

No. 94--The Good Egg

5304  
Oct. 2, '39, 1 r.

No. 101--Little Thumb In

5506  
Nov. 9, '39, 1 r.

No. 102--Busy Bakers

5305  
Feb. 10, '40, 1 r.

No. 103--Elmer's Caddie

5513  
Mar. 2, '40, 1 r.

No. 104--Crows Nest

5504  
Mar. 20, '40, 1 r.

Detours 3134

5306  
May 11, '40, 1 r.

No. 105--Confederate Honey

5515  
May 30, '40, 1 r.

No. 106--The Bear's Tale

5307  
Apr. 15, '40, 1 r.

No. 107--Horridly of Mines

2537  
Apr. 13, '40, 1 r.

Standish 3317

5310  
May 20, '40, 1 r.

Trip 3188

5319  
May 11, '40, 1 r.

No. 110--Toby Thumb In

2980  
June 6, '40, 1 r.

Trouble 3126

5318  
June 6, '40, 1 r.

No. 112--Ceiling Here

5317  
June 22, '40, 1 r.

No. 113--The Egg Collector

5318  
June 20, '40, 1 r.

No. 114--A SPECIAL

5324  
July 27, '40, 1 r.

Carnival of Academy Awards (4-27-40)

5578  
May 17, '40, 1 r.

**VITAPHONE VARIETIES**

No. 87--The Chewin' Brum

5852  
June 8, '40, 1 r.

Willy Smoke (6-1-40)

5579  
June 8, '40, 1 r.

No. 88--Porky's, Baseball

5854  
July 6, '40, 1 r.

**OTHER PRODUCT**

No Parking (4-13-40)

5578  
May 17, '40, 1 r.

Others Club

5606  
May 26, '40, 1 r.

Girl Scout

5715  
June 27, '40, 1 r.

**FINLAND TRADING CO.**

Life in Finland (5-23-39)

17,600  
June 29, '40, 1 r.

**SERIALS**

12 Episodes Each Unless Otherwise Specified

**COLUMBIA**

Title  
Date  
Rel. Date  
Mile.

Deadwood Dick 1180  
July 15, '40.

Shadows, The (11-13-39)  
1168  
Jan. 5, '40.

Victor Jory-Vera Ann Berg  
Episode 31 min.

Terry and the Pirates  
(4-20-40)  
Apr. 12, '40, 1 r.

Wind-Trap-Grenville Owens  
(5-29-39)  
(9 episodes)

**UNIVERSAL**

Title  
Date  
Rel. Date  
Mile.

Flash Gordon Conquers the Universe  
4881-92  
Apr., 9, '40.

Larry (Buster) Crabbe  
(13 episodes)

Green Hornet, The  
(12-9-39)  
3781-83.

Harry C. Towne  
(13 episodes)

Phantom from Space  
(2-9-39)  
4861-92  
Oct., 17, '40.

Dana Andrews-Dorothy ()
THEATRES

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The INTERIOR
—decoratively
—acoustically

GENERAL FEATURES

Interior Materials Today: A Symposium .................................................. 9
The Acoustical Development of the Theatre Structure .............................. 10
Art Section:
   Plates: Acoustical Forms ................................................................. 11
   Some Recent Interior Treatments ...................................................... 15
   Leatherette Decoration for Walls .................................................... 18
   New Patterns in Theatre Carpeting ................................................. 18

DEPARTMENTAL FEATURES

Modern Twists Extend Choice in Theatre Carpeting ................................. 19
What the Theatre Man Needs to Know About "Black Light" ....................... 24
Ending Your Seating Worries with the Installation .................................. 28
Cleanliness as a Part of the Business of Theatre Operation ....................... 30
Attraction Selling .................................................................................. 32
The Plant Maintenance Schedule .......................................................... 34
Your Sound System Outdated? Here's What It's Doing to You! .................... 39
Today's Motion Picture Requires Today's Projection Equipment ............... 42
F. H. Richardson's Comment .................................................................. 45
About People of the Theatre ................................................................. 48
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MARKET NOTES:

Removes to New Quarters

Joe Robin has removed the offices of his theatre equipment distribution company, J. E. Robin, Inc., from 334 West 44th Street, to the McGraw-Hill Building, New York. The firm handles general sales of the Robin-Imperial motor-generator, and export sales of various types of theatre equipment, including Brebner projection products.

Advertising Sign Projector

A Film Projector designed to flash a continuous advertising message on a screen, has been marketed by the Golde Manufacturing Company of Chicago. The projector uses either 35-mm. or 16-mm. stock and is available in several sizes, with light sources ranging from 300 to 5,000 watts in capacity. All sizes project a travelling message and are adapted to quick changes of copy.

Lamp Prices Reduced

Included among almost 100 types and sizes of Mazda lamps for which prices have just been reduced, are fluorescent and projection lamps. The reduction, announced by General Electric and Westinghouse, is the twentieth major decrease in lamp prices in the last nineteen years.

Affecting the prices of blue, green, gold and red fluorescent lamps, as well as the daylight and white, the reduction for this class of light source is indicated by the following changes announced for daylight and white fluorescent lamps:

- The 15-watt, 18-inch lamps, reduced from $1.15 to $0.95; 20-watt, 24-inch from $1.65 to $1.25; 30-watt, 36-inch from $1.50 to $1.25; and 40-watt, 48-inch from $2.30 to $1.90.

Of the Mazda projection lamps, the 750-watt T-12 has been reduced from $4.50 to $4.10, while the 1,000-watt T-20 Mogul base lamps, including the prefab type, have been cut from $5.25 to $4.75. The 1,000-watt T-20 prefab lamps, with medium base, formerly $5, is now $4.50.

Full Line of Metal Mouldings

Metal mouldings in a comprehensive range of stock forms, and for all purposes, including display frames, are described in literature issued by the Colonial Sales Corporation of New York. They are available for the finishing and sealing of wood frames as well as for attachment of veneers, panels, table tops, deal plates, etc., and the line includes the snap-on type. All patterns are obtainable in chromium, copper, brass, bronze, nickel-silver, aluminum and stainless steel.

A Section of Motion Picture Herald
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School Days Again For Theatre Folks

SOMETHING LIKE 200 exhibitors and theatre technicians rewarded, by their attendance, the efforts of the University of Oklahoma last month to give the theatre people of its state some "higher education" in their business. The school's engineering department, under W. H. Carson, dean, and with the assistance of Prof. Ansel Challener, sound engineer, had organized a "Motion Picture" for exhibitors and projectionists, which was offered May 20 and 21 at the university in Norman, at a fee of one dollar per theatre represented. "Students" came from 46 communities in Oklahoma, and from two towns in Texas, practically all of them entitled to feel that they already knew pretty much about practical theatre operation, but were avers to exposing themselves to some more larin'.

The "course" consisted in lectures and demonstrations by men both in and out of showbusiness, dealing exclusively with the affairs of physical operation as distinguished from pictures and their exploitation. One of the papers is given substantially in full elsewhere in this issue (page 42).

Manager's Job One of Details

C. B. Akers, general manager of the Griffith Amusement Company, covered the broad ground of management responsibility, which he said resolved itself into close attention to details in every department of the theatre. The theatre proprietor or his manager should be prepared to deal with conditions pertaining to screen lighting, sound volume, auditorium temperature, employ contacts with the public, and similar details of operation.

Many of the exhibitors saw for the first time actual fluorescent carpeting, in a demonstration of some of the new tricks in theatre lighting accompanying a paper by E. L. Pickens of the Oklahoma Gas & Electric Company. He discussed the use of "black light" in general as a rapidly developing medium of theatre decoration.

Show Need for Latest Equipment

Projection and sound of course occupied a dominant place on the program, with papers by Herbert Griffin, vice-president of International Projector; Alan Chapman of RCA's Dallas office, Roy Boomer of Mo-Cromatic, Eldon Peek of the Oklahoma Theatre Supply Company, Roy Tyack of Altec, and F. H. Richardson. These showed how vital to effective exhibition of today's motion picture are the latest types of projection and sound equipment.

Additionally, E. R. Geib of the National Carbon Company, presented a paper on carbons suited to the successful reproduction of color films; while Gaylord Giles of Bell & Howell discussed the use of 16-mm. equipment to augment standard projection facilities, particularly for the exhibition of "local newsreels." Air-conditioning was also dealt with, but with respect to fundamental principles rather than to applied theatre engineering. The latter is probably what the average theatre man wants to hear about air-conditioning, and considerable material is readily available on his specific interests.

But there may be other "short courses" on theatre management at the University of Oklahoma at which the important subject of air-conditioning could receive due practical notice. And why not such larin' bees for theatre folk at other engineering schools of the country?

The amount of heat given off by the human body is, of course, a matter of considerable concern in theatre operation—which fact provides all the excuse needed to submit this record of an experiment conducted by the Carrier air-conditioning folk at their 1940 New York World's Fair "Igloo." Three gals tested their heat-giving proclivities—a blonde, a brunette, a red-head. Guess who gave most? . . . You're right.

Projection Room Max- and Minima

Be it known that the Projection Practice Committee of the Society of Motion Picture Engineers doesn't like Better Theatres' effort, in the May issue (page 35), to provide a projection scheme meeting minimum space requirements. The article and the accompanying plans were vigorously discussed at the committee's session on May 23 in New York, at which John J. Seifing, who prepared the specifications given in the article, and who is a member of the committee, was accused of something like treachery to the SMPE in its endeavors to raise theatre standards.

Following the meeting a letter was dispatched to the editor of Better Theatres by Harry Rubin, chairman of the committee, enumerating the committee's objections to the article.

Not Recommendations, But a Warning

The committee fears that because Mr. Seifing is a member, the specifications he gives in the article may be considered recommendations of the committee. They are not. In fact, they are not the recommendations of Better Theatres.

The opening sentence of the article amounts to a warning:

"In advising on the planning of the projection room, one familiar with the needs of theatres today, with the regulations of governmental authorities, and with the standards that the motion picture industry properly endeavors to enforce, is wary of suggesting anything short of the ideal."

"The purpose of the article?—"This discussion is concerned wholly with the practical situation confronting a specific group of theatre operators who find themselves interested in properties which can be adapted to modern motion picture exhibition only by an acceptance of minimum facilities."

The article was the ultimate result of several years' dealing with inquiries from readers concerning the planning of theatres. A large proportion of the inquiries, relating to theatres of only two or three hundred seats, often in small store buildings, showed clearly that some pretty horrible projection layouts were being contemplated in the absence of guidance.

B-T Plans "Non-Standard"? Right!

Mr. Rubin's letter states that the "recommendations" in Better Theatres are "unofficial, non-standard and in some case impossible of application." As the article painstakingly points out at its beginning, the specifications given are not to be taken as "recommendations." As for their be-
ing unofficial and non-standard, so are all specifications not required under law, and nowhere has the SMPE projection room plan, calling for a room 16x12x8 feet, been made legally compulsory.

It is true that in some cases some of Mr. Sefing’s specifications would be “impossible of application.” They are minimum specifications, below which not even a tiny store-room theatre should go, and naturally they are subject to modification to meet local regulations. Said the fourth paragraph:

“APOLOGY FOR MR. LEE

Many readers will recall a letter published in the April issue from Mr. S. Charles Lee, the eminent Los Angeles theatre architect. It discussed balconies, what to do with them, if at all. But inasmuch as Mr. Lee does not specialise exclusively in balconies, we expected to have a letter shortly on some other matter concerning the theatre—the planning of seating so that patrons may share the arms rests equitably and amicably, or something of equal importance. We even wrote him, asking questions calculated to disturb him into making a lively, instructive reply. And this space was duly reserved for it. Now the following letter is submitted without further comment. It speaks, we believe, for itself.—THE EDITOR.

Dear Editor:

This ought to be a letter apologizing for my boss, Mr. S. Charles Lee, but I can tell you truthfully that my heart isn’t in it. I have brought to his attention all those matters that you have been expecting to hear from him almost every day—I mean, I have brought him to his attention almost every day (I was very good in English when I was in school, but somehow this job—oh, well, skip it). However, just when he gets started dictating a letter, the telephone rings and Mr. Lee says into the transmitter, “I’ll be there in ten minutes.” Then he grabs his hat and yells at me, “Back in ten minutes.” Then two hours later he shows up and explains.

“Another job, damnit, I had to go out to look at the site.” It is none of my business what Mr. Lee does with his time, of course. I am only his secretary. Still, I am conscientious about having him answer his mail on time. I think any secretary should be conscientious, don’t you?

Of course, Mr. Lee is a very busy man. One must always take such things into consideration. He designs more than just theatres, you know. Someone called up one time and asked, “Your office does only theatres, doesn’t it?” It made me so mad I said something like, “We design everything from fish houses to million dollar piers.” I don’t know how million dollar piers came into my mind, because I don’t think Mr. Lee was ever the architect of even a cheap pier, but I suppose fish houses suggested itself or rather themselves, because Mr. Lee once told me that the houses in which people smoke fish were among the first jobs he had had. I wouldn’t mention that outside the office if it were not for the fact that he has gone so far in his profession since then.

It isn’t only his running out right in the middle of things which is so annoying. It is his attitude toward flying. When he has to go to some other city quite a long distance away, he goes in his plane, and being a licensed pilot, he insists on running it himself. He says this not only get him there quicker, but that flying is his relaxation. I can tell you it is not any relaxation to me. If anything ever happened I wouldn’t know how to handle half the things he leaves me with unfinished.

Of course, I am not trying to unload my troubles on anyone. I am just writing to explain why Mr. Lee has not written that letter yet. I hope I haven’t put him in a bad light. After all, Mr. Lee is not a bad person to work for. He has so much vim and enthusiasm he keeps the rest of us in the office keeping pace with him. In fact, I guess I had better stop right now and dig up a fresh supply of vim and enthusiasm for myself. You never know when he’ll get back.

Yours very truly,

MILDRED S. MERRILL,
Secretary to Mr. S. Charles Lee.

P.S.—He just came in the door, but it’s too late to do that letter today.

“Every theatre, whether it has a small or a large projection room, should have projection plans approved by its local city or state authorities before an alteration or new construction. The following data are intended to help the theatre owner familiarize himself with the absolute-minimum requirements of the small theatre projection room...”

The Matter of Insurance Rates

Mr. Rubin further writes that Mr. Sefing’s scheme might lead to higher insurance rates. Fire insurance, we assume. The National Fire Protection Association recommends a projection room 14x10x8 feet; it also recommends two exits, whereas Mr. Sefing allowed one. These are matters pertinent to the convenience and efficiency of the projectionist, and to his personal safety, not to fire hazard. Incidentally, a bill submitted at the last session of the New York State Legislature sought to establish a minimum of 72 square feet for projection room floors; Mr. Sefing’s dimensions amount to 70 square feet.

Mr. Rubin’s only other criticism concerns the space between the projectors. The SMPE recommends 5 feet from center line to center line; Mr. Sefing said, on the basis of actual measurements of Simplex SRI projectors, that 4 feet would do if available space permitted no more.

The whole scheme, of course, represented an intensely practical attempt to deal with a specific situation, and in that sense, it expresses an interest in bringing about acceptable standards where otherwise conditions might be wholly inadequate.

And here it may not be amiss to point out that John J. Sefing has been handling theatre equipment installation specifications for many years, for both architects and equipment distributors.

Come Close as Possible to SMPE Scheme!

The projection room plans and layouts developed by the Projection Practice Committee of the SMPE do, of course, give the specifications to shoot at. All theatres today should have projection facilities better than those indicated in Mr. Sefing’s scheme—they should come as close as possible to the SMPE recommendations.

The first publication of the SMPE plans, outside of the society’s Journal, was in Better Theatres (December 1935). They were slightly revised a year or so ago, and the modifications were noted in Better Theatres of January, 1939. A large supply of the SMPE booklets containing the revised specifications were obtained by Better Theatres and have been mailed out with replies to inquiries on planning problems, making Better Theatres the principal medium, other than the society itself, for the distribution of the SMPE projection room recommendations.

A few copies are still available from Better Theatres, or they may be obtained by writing the Society of Motion Picture Engineers, Pennsylvania Hotel, New York City.
TODAY'S THEATRE builder is blessed with a multitude of newer materials for interior use. The purpose of this article is to discuss, within the limitations of available space, some of these newer interior finishing materials, and some of the recent trends of thought in design.

The Foyer

First let us consider the foyer. One essential purpose of the foyer is to impress, to dazzle, to begin to transform the thinking of the patron from his everyday sense of things, into the spirit of imagination, in order that he may better enter the illusion of the illusory world of the show. With this in mind, we must "shoot the works."

The trend of modern architecture is toward the use of beautiful materials in a simple straightforward way, rather toward the use of "gingerbread" surfaces. We therefore select our materials in such a way as to create a pleasing general effect, by the combination of beautiful but simple materials, leaving the star role to one dominant feature, which is quite often the lighting treatment of the space.

Let us follow the process by "working from the bottom up," and begin with the carpet. For practical reasons a certain limited amount of pattern is necessary in a carpet to conceal footprints, cigarette burns, flaws, etc.; however, this pattern should be kept very simple so as to give the appearance of one solid tone, if it is to fit into the scheme of the simple "streamlined" theatre.

The uses of linoleum, asphalt tile, rubber tile, and sheet rubber for floor covering are already well known, therefore little need be said in their regard. It is recommended that much care be exercised in choosing colors and patterns so as not to give too much dominance to the floor in the composition of the whole room.

For the covering of the walls we may choose any of a number of fresh new materials. Fab-tril-cus is a recently developed and very handsome cloth wall covering, available in various textures and colors, which is applied to the walls over smooth plaster very much in the manner of wall paper. Flexwood is a beautiful veneering available in a wide range of woods mounted on canvas and applied essentially like wallpaper. It is possible to increase the apparent length of a room by running the long graining of the wood parallel to the floor, or perpendicular to the floor for increasing the height effect. Mouldings are sometimes used to cover the joints of the Flexwood, but more often than not the plain veneering is sufficient.

Linoleum and Sheet Rubber have been recently perfected for application on walls. Leatherette also provides an interesting wall finish. Such materials give a very beautiful streamlined effect along with ruggedness. They may be applied over smooth plaster by the use of a specially prepared adhesive. As with Flexwood, the use of mouldings for covering the joints is a matter of personal choice.

Marlite is another of the newer materials, being what appears to be a baked enamel finish over Masonite. This material is washable and fairly rugged. Marlite, however, should be applied with mouldings at the joints for the best effect.

Architectural Glass is available for use at walls to make spots of interest. This material is cast-moulded glass, which when combined with colored lights, gives very beautiful effects. In glass we also have sculptured glass, a very beautiful, but rather expensive type of cast glass. Glass blocks are appropriate to interior use, particularly for partitions and standee rails.

(Continued bottom of following page)
The Acoustical Development

By C. C. POTWIN

Acoustics as a Basis

Sound without distortion, and vision without obstruction, are certainly basic engineering requirements in the design of the auditorium. Only through the proper co-ordination of these two factors can the utmost appreciation of the sound motion picture be achieved. It is very important that the complete picture be seen from every seat. It is equally important that the sound be heard with clarity and naturalness at every seat.

Efficient acoustical design operates to support the sound and to maintain its natural qualities. Sound of this character blends with effective vision to give the theatre patron the feeling that he is living the scene.

Obviously, the requirements for correct vision establish a basis for the outline form of the seating area and for height as it relates to projection of the picture to the screen. The outline form is also affected by acoustical requirements, in that there are desirable ratios of length to width which permit fundamentally the most efficient control of sound reflections and distribution of sound over the seating area.

The "Decorative" Influence

The most significant point with respect to design, however, is that the architectural treatment of the walls and ceiling is influenced largely, if not entirely, by acoustical considerations. Absorbing materials have a definite pattern or texture which must form the basis for the decorative treatment. Acoustical shaping, additionally, can be used to give the interior an individualistic architectural expression, without limitations on surface texture or finish.

Interior shaping, or form, as distinguished from basic shaping, relates to the inner furled walls of the auditorium. Basic form refers to the outer structural walls of the building.

The interior acoustical shaping demonstrated by the accompanying figures (beginning on the opposite page) is used to control the destination and dispersion of sound reflections. For this reason these shapes are functional—a definite need is fulfilled by their use.

Acoustical Form Effects

Architecture strives to create beauty of shape or form, along with the other elements of planning. From this standpoint alone, it may sometimes be difficult to decide upon a type of interior treatment for the walls and ceiling which will lend beauty and distinction to a design. In attempting to be "modern" it may even be necessary to go so far as to grope for some intangible form that may in the final analysis be directly comparable in purpose to the traditional ornamentation of the past.

Acoustical shaping of the interior gives an architect something tangible to work with in developing an expressive design. When correctly studied and expanded in relation both to acoustics and architecture, these acoustical forms afford decoration, in themselves—a purposeful decoration which has beauty and character without artificiality.

The writer feels that architects can find a new source of inspiration and expression by adopting such forms in the development of modern auditorium designs. It is with this thought in mind that the accompanying sketches have been prepared, so that they might serve as a guide in the functional approach to auditorium planning.

INTERIOR MATERIALS TODAY: CONTINUED FROM PRECEDING PAGE—

they give an impression of weight, however, and should be used structurally rather than as ornament.

Recently developed and highly suited to theatre designs are the several plastics, available for use in conjunction with lighting. Plastics may be used for displays, for partitions, for stair railings, for lighting fixtures, directional signs, etc. Undoubtedly the use of plastics will increase immediately because of the many merits of the product.

Another new material worthy of mention is the wainscot door, and floor material developed by the theatre decorator, Mr. Buck Winn, Jr., of Dallas. Mr. Winn has used cross-sectional portions of mountain heart cedar to effective effect. The cedar is installed in place, then sanded and polished, offering a very beautiful and "different” finish.

Mirrors definitely have a place on the walls of foyers because of their ability to increase the apparent size of the area and because of their decorative value.

On the ceiling of the foyer we have a multitude of lighting effects to select from. Indirect light almost always seems to flatter the room most. Coves, plaques, domes, etc., may be employed in conjunction with air-conditioning outlets, such as Anemostats, very effectively and beautifully. Plastics may be used for light fixtures on the ceiling in conjunction with the lights. Mirrors may be used also on ceilings to good advantage, especially where height is limited.

Most of the materials discussed in the foyer may be used in the standee space.

(Continued on page 20)
of the Theatre Structure
FOUR PAGES OF PLATES . . . FORMS AND LEGENDS BY C. C. POTWIN

STRUCTURAL DEVELOPMENT - ACOUSTICS

DESIRABLE PROPORTIONS

DESIRABLE BASIC FORM

STRUCTURAL FEATURES TO AVOID IN THE DEVELOPMENT OF BASIC AND INTERIOR FORM . . .

BETTER THEATRES: June 1, 1940
STRUCTURAL DEVELOPMENT - ACOUSTICS

1. Avoid ceiling curvature even though center of curve is well below floor line, prove harmful in many cases.
2. Use flat ceiling or other proscribed acoustical form...
3. Large ceiling coves also dangerous. Produce areas of sound distortion.

HORN HOUSE DESIGN

...in either case allow minimum distance of 5 feet between screen and rear wall for installation of horns and baffles.

Common practice: rectangular form at front—sometimes excess space—unnecessary extra construction...

Horn house can be designed as extension of auditorium with side walls following basic splay...

The development of interior form using ordinary furred plaster—reverberation time is controlled by cubic foot volume...

Walls adjacent to screen

SIDE WALL DEVELOPMENT IN A RECTANGULAR PLAN

- Convex curved forms
- Angular forms
- Segmented splayed forms
- Vertical shaping

A Section of Motion Picture Herald
STRUCTURAL DEVELOPMENT - ACOUSTICS

WHERE HIGH WAINSCOT OF HARD PLASTER IS DESIRED TILT IN ABOVE 5' TO PREVENT LONG REFLECTIONS TO AUDIENCE AND MULTIPLE REFLECTIONS BETWEEN LOWER SIDE WALLS.

HORIZONTAL SIDE WALL FORMS COMBINED WITH VERTICAL FORMS AT FRONT . . . .

REAR WALL ACOUSTICAL CONTOURS

SLOPING CEILING TO REDUCE REAR WALL AREA. REAR WALL ANGLED TO CONTROL SOUND REFLECTIONS.

CEILING CONTOURS

CEILING SPLAYS IN CONVEXLY ROUNDED SEGMENTS COORDINATED WITH WALL FORMS STRAIGHT SPLAYS ALSO APPLICABLE . .

BEETTER THEATRES: June 1, 1940
STRUCTURAL DEVELOPMENT - ACoustics

HEIGHT CONSIDERATION

Acoustical shaping can only be used successfully through-out when cubic foot volume is held down in design to insure fundamental control of reverberation time - controlling ceiling height sloping and offsetting the ceiling and shaping surfaces acoustically are all means of reducing cubic foot volume.

**Table of Maximum & Minimum Cubic Foot Volumes per Seat based on controlling Sound by Surface Shaping**

<table>
<thead>
<tr>
<th>Number of Seats</th>
<th>Cubic Foot Volume per Seat</th>
</tr>
</thead>
<tbody>
<tr>
<td>550</td>
<td>110</td>
</tr>
<tr>
<td>500</td>
<td>112</td>
</tr>
<tr>
<td>750</td>
<td>115</td>
</tr>
<tr>
<td>1000</td>
<td>119</td>
</tr>
<tr>
<td>1250</td>
<td>122</td>
</tr>
<tr>
<td>1500</td>
<td>125</td>
</tr>
</tbody>
</table>

*Based on data in a paper by C.C. Rotwin presented at the spring meeting [1940] of the Society of Motion Picture Engineers.*

In presenting these forms Better Theatres calls special attention to the fact that they are graphic expressions of principles. With respect to interior shaping for sound control, the guidance of an acoustical design expert is strongly advised so that the specific problems of the particular structure involved may be successfully dealt with.

A perspective drawing of a theatre auditorium showing the application of acoustical forms to decorative design. Convexly curved forms controlling sound reflections are used as architectural devices along side walls.

A Section of Motion Picture Herald
Recent designs by S. Charles Lee, Los Angeles theatre architect. The auditorium is that of Lawrence Goldsmith's Hopkins theatre in Oakland, Calif., with its sweeping light plaques. Finish is plaster, tinted brown and peach. . . . At right is the standee, above the lounge, of the DeAnza theatre in Riverside, Calif., owned by Roy C. Hunt and Fox West Coast. The foyer has Spanish cedar veneer walls, with local historical mural in relief-effect. The ceiling is rose-cream, the carpet burgundy. The lounge has pale blue walls in plaster, with gold and rose trim.
Three views of the Pix theatre on 42nd Street, New York, off Times Square. The auditorium, which seats 850 on two floors, is splayed at both walls and ceiling. In general form, the design is sectional, with walls in stepped panels, the ceiling formed by a series of shallow "saucers." Walls are of sand-finished plaster, tinted rust, and ornamented with white composition masks and striping. The ceiling is of hard plaster; acoustic plaster is used at the rear of side walls, and across rear wall. Illumination is by sources above plaques incorporating Anemostat air outlets and suspended from two ceiling domes. The foyer has walls of stenciled plaster with tan stripes and silver and gold pointing on a rust-mulberry ground. The sand-finish plaster ceiling is beige. Carpeting is a modern Crestwood pattern in red, black and tan. A blonde plywood candy stand occupies a focal point, which is illuminated by box lights. Other foyer illumination is by white metal louvered wall luminaires concealing lumiline lamps. The principal design effect of the lobby is provided by a pattern arrangement of fluorescent lamps along the ceiling, which provide illumination at so high a level that the display cases, while wired, are not lighted. End walls are gray-blue, elsewhere tan.
SOME RECENT INTERIOR TREATMENTS: continued

Auditorium and lobby treatments which were part of the complete transformation of Charles Martina's Empire theatre in Syracuse, N. Y. Michael J. DeAngelis of New York and Rochester, N. Y., was the architect. . . . Above, and the middle view at right, show the new theatre, views of which may be contrasted with those showing the auditorium and lobby before remodeling at the upper right corner of the page. In revising the lobby, a lower ceiling was built of Masonite, and a light blue textured veneer was laid over the Masonite. The side walls are paneled in birch plywood, with display frames combining birch and walnut. The display cases are lighted by fluorescent tubes all around, and they provide all of the lobby illumination. The lobby floor is of mastic tile in a pattern with rose field and grey stripes. . . . In the retreatment of the auditorium, the boxes were eliminated and all ornamental plaster removed. Mouldings provide a grille effect at the box areas, with the opening lighted by sources concealed at the edges. Because of shortness of time, the proscenium arch finish was not removed, but covered with fabric on a steel frame, while the side walls were covered with velour and damask with division moulds of wood painted gold. The Empire seats 1,600.

At right: The striking decorative use of cove lighting in the simply done, neutral-toned mezzanine lounge of the Miller theatre in Augusta, Ga., owned and operated by Miller Brothers. The only ornamentation, except for metal balustrades around the foyer staircase, consists in a central figure of the Bigelow-Sanford patent-back carpeting. Roy Benjamin of Jacksonville, was the architect.
For over-all finishing, above wainscoting, or for more limited use in panels, leatherette in the lighter weights must be included among modern materials for theatre wall treatment. Graining or antique finishes provide an interesting surface in even the pale colors, and with cutouts the lighter shades can be used as a ground for a distinctive ornamentation. The method is illustrated in the reproductions above and below. In both cases the figures were cut from Naugalite (a lighter form of the U. S. Rubber Company's seating fabric, Naugahyde), and cemented to pieces of the same material. Such devices lend themselves to local symbols (as the Lincoln head below might be), or to abstract designs as indicated in the marine scheme above. These reproductions fall far short of indicating the beauty of such decoration.
CARPET Selection & maintenance

Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.

Modern Twists Extend Choice in Theatre Carpeting

There are carpet patterns galore for the theatre—yet the designer comes up every now and then with a scheme that wasn't exactly there before. Sometimes it is a re-accenting of motifs in existing designs, sometimes it is a completely new interpretation of long established pattern devices. A good deal of the later efforts in modern styling has been of the latter class, to which the new patterns shown on the opposite page and below largely belong.

The upper group on the opposite page, and that below, are Alexander Smith Crestwood velvets. To take patterns on page 18 first: The whirling oval figure design at the top is a blend of tan, red, green and blue; that at left has rust and tan figures on a ruby ground; the righthand is in light tans and dark reds. All are modern abstractions with plenty of movement.

Equally modern as well, in manner of execution, are the two end designs shown below. The left one is a brilliant floral piece placing tans against a red ground, while the other mingles scrolls and floral abstractions in bright shades on a brown base. The middle pattern is conservative and somewhat formal, presenting a diamond and star repeat in ivory and gold on a blue jasper ground.

The lower three patterns on the opposite page are additions to the Bigelow-Sanford theatre line. Recasting traditional floral and scroll devices, the upper left design has figures in beige and red on a green ground. The right upper pattern is frankly classical in feeling, using the Greek fret, but with modernized rosettes. The coloring is red with black outlines on a mauve ground.

The other Bigelow-Sanford pattern employs a modern block scheme in tones of blue, gold, cedar and black, giving an interesting texture effect.
Interior Materials Today

(Continued from page 10) the essential difference between the standee area and the foyer being the lower intensity of light in the standee. The reason for stepping the intensity of light down toward the auditorium is obvious. One thing that might be remembered here and in the auditorium is to place the lighting so that the light source is not within the substantial range of vision when looking at the screen.

The auditorium is quite a different matter; here all should be subordinated to the business of seeing and hearing. Too often auditoriums are designed with a multitude of distracting elements placed promiscuously around the auditorium by the architect, the decorator, or the owner. True it is to have some features of secondary importance in the auditorium that may be thrown into prominence at times by an increased intensity of light, but such times are relatively few.

After the shape and the lighting treatment of the auditorium have been established in order to give each patron the proper sight and sound conditions, there is really very little that need be done to this area, as far as design is concerned. There remains principally the selection of curtains, carpets, drapes, and seats that harmonize with the simple theme already established. A certain amount of pattern may be got into the auditorium by means of murals carved into acoustic plaster, by sculptured murals, or by the lighting. The use of integral designs has outmoded the stencils of earlier years. The essential light sources are the most logical points of secondary interest. These light sources may be run-plaster plaques, sheet metal plaques, plaster coves, or moulded plastics.

You Can't Pick 'Em Up That Way!

The lounges may well be treated with newer materials as listed for the foyer. Mirrors can work wonders for lounges. By sand-blasting the back and outer 6 or 8 inches of a mirror over a dressing table, then placing lights behind this sand-blasted portion, it is possible to get a very attractive arrangement, and one that is efficient as well. Acoustical treatment on the ceilings of the lounges is beneficial, not only to keep noise out of the auditorium, but to provide quiet for patrons in them.

Toilet rooms should always look clean; they can be made attractive. For example, one can have the floor and wainscots of the same tile and patterns. Into this solid field appropriate designs may then be worked to give snap to the design of the room. (Incidentally, it is advisable always to slope toilet room floors to either a floor drain or a urinal.)

Porcelain enamel or structural glass may be used for wainscots and toilet stalls. A toilet stall has recently been developed by the Henry Weis Company that goes no higher than 5½ feet, having no top rail over the stall doors. Excellent effects may be obtained by lining the top of the wainscot with these low "streamlined" toilet stalls. Acoustical treatment above the wainscot and on the ceiling of the toilet room is exceedingly helpful.

Lounge and Toilet Area

The lounges may well be treated with newer materials as listed for the foyer. Mirrors can work wonders for lounges. By sand-blasting the back and outer 6 or 8 inches of a mirror over a dressing table, then placing lights behind this sand-blasted portion, it is possible to get a very attractive arrangement, and one that is efficient as well. Acoustical treatment on the ceilings of the lounges is beneficial, not only to keep noise out of the auditorium, but to provide quiet for patrons in them.

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SOME OF THE NEWER MATERIALS AND THEIR PLACE IN THE THEATRE

By ROBERT BOLLER
Theatre Architect
Kansas City, Mo.

The former objections to the use of standard linoleum on walls, based upon the difficulties involved in handling the thick sheets, are now overcome by a new thin linoleum made especially for application like wallpaper, using a special adhesive. A true, smooth, and thoroughly dry wall surface is required as a base, and care must be exercised to roll out all bubbles and air pockets. Tightly

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butted edges will insure inconspicuous joints.

Wall linoleum comes in rolls 36-inch to 50-inch wide, in practically any color or combination of colors from pastel to dark wood finishes, and is also available in jaspé and marbleized effects. It offers great possibilities for use of special or standard inlay designs, and is attractive when used with bright metal bandings or moldings to accentuate desired features. The pattern goes through to the back, insuring long wearing qualities. Wall linoleum comes in dull or glossy finish, is washable, and is easily renewed by occasional application of self-polishing wax. Costs run approximately $35 per square foot, applied.

Adapted to moderate-priced theatres, or modernization programs in older houses, it is especially useful for lobby and foyer walls and ceilings, as well as toilet rooms. (The Congoleum-Nairn Company is now giving demonstrations of this material in various cities throughout the country.)

In rooms finished with this material, linoleum or asphalt tile floors are particularly appropriate. Baseboards of these materials are easily fitted on curves and angles, erection being much easier and quicker than where rigid materials such as wood or marble are used, as considerable difficulty in fitting is eliminated.

**Enameled Hardboard**

Hardboards of this type have been given a hard, synthetic, glazed surface on a tempered hardboard base, sealed against penetration by moisture or dirt. Acids, alkalis, and non-abrasive cleaning compounds do not affect this stainproof, easy-to-clean material. It is offered in practically all colors and is 3/8-inch thick. Wood veneer finishes on the same base come 3/4-inch thick. Either can be worked into neat lobby designs.

Sheets run 4 x 8 feet in size, supplemented by a special type of flexible board for use in following curves and angles. This material can be applied by carpenters; it is attached to walls with brads or adhesive, and can be installed on any type of wall surface at a cost averaging 20 cents per square foot up, according to the designs used. It is thus within the reach of the exhibitor of moderate means.

A similar material is available on a plaster board base.

**Metal Wall Tile**

This is a hard-surfaced, soil-repelling material available in a half-dozen pastel shades and black, and suitable for use in lobbies and in rest rooms. It may be installed by carpenters on special hardboard base furnished by the tile manufacturer; the base is grooved in multiples of 1 1/2 inches. Tiles are attached to hardboard after the latter is nailed or stuck to wall surface with adhesive. Tiles, coming in various sizes from 3 feet by 3 inches to 6 feet by 12 inches, are coated on the back with a special glue and are shoved into the grooves in hardboard backing. Joints are

finished with a special cement. This material comes complete with caps, base and casing moulds to match wall tile.

Widely used in rest rooms at present, these tiles will also provide a durable and attractive lobby finish in moderate-priced theatres. Neat and clean in appearance, they are easy to clean with soap and water, all soiled spots wiping off easily. In most localities, cost is approximately 85 cents per square foot, installed.

**Porcelain Enamel**

Porcelain enamel is one of the comparatively new materials which appears to be gaining in popularity for both exteriors and interiors. Considerable freedom in design is possible, as it is manufactured in lengths up to 10 feet or 12 feet, and may be cut, reeded or formed into zig-zag notched effects—in fact, it may be designed in any way in which standard metals can be bent, as the panels are cut and shaped to suit before the porcelain enamel is baked on.

Plasters and coves to receive concealed lighting are easily arranged with porcelain enamel. Edges of the panels are bent back to form structural angles. Panels are mounted either on wood strips or on metal tracks—and they should be designed in continuous strips where possible, to avoid unnecessary joints.

The extremely hard surface of this ma-

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**BETTER THEATRES: June 1, 1940**
terial repels dirt, stains and scratches, and is washable. Porcelain enamel is obtainable in a wide range of colors, comes in glossy, stippled or textured finishes, and gives brilliant, striking effects. It may be installed at a price as low as $1 per square foot, according to locality and detail of design. Its use is recommended for Class-A, upper bracket showhouses. Adapted to remodelled as well as new theatres, it is good material for lobbies and toilet rooms (as well as fronts).

**Structural Glass**

Structural glass makes an attractive lobby finish. It comes in solid colors ranging from pastels to black, also in agate designs in varying shades. It is cut to fit special requirements in lengths up to 10 feet, and is mounted on plastered walls with a special cement.

Structural glass, such as Pittsburgh Carrara and Vertolite, offers unlimited possibilities to the architect, as this material may be etched with bronzed or silvered designs, combined with white metal or bronze mouldings, colored mirrors, or cloth-backed mirror units, or it may be combined with opaque glass lighted from behind for unusual effects.

The flexible mirror units mentioned are made up of sheets of small mirrors, offered in a wide variety of colors, in 1⁄2-inch widths, mounted on a canvas backing which allows the application of the material to curved or bent surfaces, such as columns and offsets.

Structural glass is cleaned with a damp cloth. In rare cases of breakage, blocks can easily be replaced. It costs $1 per square foot and up, according to type used. Widely used for theatre fronts, it is also recommended for interiors of Class-A houses.

**Terra Cotta**

Since the introduction of modern design, the use of exterior terra cotta has been neglected by builders, but the manufacturers of this time-tested material have during this period made great strides in the production of a machine-extruded terra cotta well suited for interiors.

This fire-resistant clay product has great ornamental merit, as modeled and sculptured designs are possible which cannot be obtained in many other materials. Never sizes make pieces available up to 36 inches square. Backing up is now unnecessary for interior partitions, as interior terra cotta may be laid up like tile, with the back side plastered to form a solid partition.

Terra cotta is available in practically any color or color combination in plain and mottled effects, as well as in the metallic finishes. Silver and gold finishes are fused on to the clay base at extremely high temperatures to form a surface harder than metal. It resists scratches, is very durable, and easily cleaned with soap and water. It is recommended for lobbies and foyers as well as for exterior treatments. Installed by masons, the cost compares favorably with other materials of equal refinement. This is an ancient material which has kept step with modern times, both in design and practicability.

**Cloth-Backed Wood Veneers**

One of the most beautiful interior finishes on the present-day market is a flexible veneer offered in forty common and rare woods. The unfinished wood product comes in rolls, 18-inch and 24-inch in width, and from 8 feet to 10 feet in length. It can be hung by the average decorator on a wall surface that must be smooth and free from moisture. After application it may be finished with shellac and varnish, or may be varnished. Because of the great flexibility of the material, the possibilities of design are even greater than where solid woods are used.

The cost varies from 50c to 80c per square foot for native woods, with rarer varieties commanding higher prices. This material is especially recommended for lobby and foyer finishes in all classes of theatres.

**Spanish Leather**

Spanish or antique-finish leather is an old material gaining a new popularity for use on walls and doors. If studied with nails and rosettes, banded with metal or gimp, the innumerable patterns possible are limited only by the skill of the designer. On walls it is applied smoothly like wallpaper with an adhesive, while doors are slightly padded with canton flannel before the leather is applied.

This makes a nice finishing touch for special details when combined with rich wood veneer finishes, mentioned above, or it may be used exclusively for the treatment of both walls and doors. It comes in a wide range of colors to suit individual requirements, and costs about 35c per square foot. It will give an air of refinement and luxury to any theatre at a moderate cost.

**Local Appeal**

At the Broad theatre in Lancaster, Ohio, to complete the interior and appeal to community pride, the local high school colors, purple and gold, were used. Purple repp cloth, with gold mouldings in a "streamline" effect, supplies the color scheme. The main walls of the auditorium were broken up with two murals painted in oil on canvas. One depicts a bit of Indian lore related to the early founding of Lancaster a century or more ago. The other mural depicts General Sherman's march from Atlanta to the sea and was used because General Sherman was born in Lancaster, across the street from the theatre.

Similarly, to make use of local interests, in the Miami Western theatre at Oxford, Ohio, two large murals depict college life at the local institutions, Miami University and Western College for Women. In Bluefield, W. Va., where the writer's firm is completing the Colonial theatre, three large lobby murals in oil on canvas treat of coal mining and railroading, the two principal business interests of Bluefield, while a third symbolizes The Theatre. The lighting in all these cases is centered on the murals.

"Black Light" decoration is a notable development of the past year which is beginning to "catch on." It has received serious attention thus far especially on the West Coast. The first major attempt to light an entire theatre with the glow of luminescent lacquers, at least in the Central States, is now in process of completion at the Sunset theatre in the Price Hill district of Cincinnati. We have employed six large panels, each approximately 3½ feet wide and 16 feet high, and illuminated from concealed "black light" sources in a ceiling projection.

**Costs and Flexibility**

Any attempt to establish unit costs for interior treatments would be valueless on account of the difference in labor rates, working conditions and freight rates in va-
rious localities. The availability of mechanics familiar with the installation of the materials to be used offers another variable factor.

Generally speaking, however, the plastered ceiling surfaces are, in the long run, the most successful ceiling treatment. Because the installation of a suspended metal lath and plaster ceiling on channels includes and takes the place of ceiling joists, it is obviously comparatively little more costly than any other type of ceiling, and it is overwhelmingly the most acceptable ceiling structurally.

For wall treatments, plaster is probably the most expensive because it usually should have some ornamental values, therefore must be painted and decorated.

Next in cost are the wall or composition board or tile installations. The board itself appears to be cheaper than any other material. However, until this material is worked up into a colorful design, with some tooled work, and painted, and until an elaborate set of grounds are applied, this material, in the opinion of the writer, exceeds in cost the installation of cloth fabrics, while it does not present as colorful a final result.

**Veneers and Fabrics**

Composition boards have the virtue of being available at local lumber yards in both large and small town situations, and can usually be erected by local labor. Acoustical values are of course a factor here, also. We have used both rock wool and Kimsul, a vermin-proof, flame-proof exploded balsam wool blanket, behind fabrics with good result.

The use of fabrics is a very colorful, yet economical procedure, taking a minimum of grounds and having a maximum of flexibility. The cost range will suit almost any pocketbook and can produce almost any amount of “glamour.” Cloth can be used in geometrical designs or be padded out to give an upholstered appearance.

While fabric, despite other advice to the contrary, does not lend itself easily to cleaning after it has been up for several years, the cost of replacement, after all of the furring and moldings have been furnished, cut and mitered, is very little more than a first-class repair job would be.

Oil-painted murals on canvas depends for success on the artist; however, very creditable work can frequently be done on a comparatively reasonable basis. Murals unquestionably do give the public a feeling that the exhibitor “has spent money with reckless abandon,” which is an important element in showmanship.

“Black light” decoration is, at the present time, somewhat expensive. Luminous paints now cost a minimum of $8.75 per pint, and lighting units from thirty to seventy-five dollars per average unit. This medium should be handled by those familiar with its peculiarities. Despite its cost, it has so many marvelous show-selling features, that it is at the present time a smart turn for an exhibitor to make.

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**Better Theatres: June 1, 1940**
What the Theatre Man Needs
To Know About “Black Light”

As interest in luminescent decoration grows, its methods develop, with better understanding of possibilities and limitations. This is the first of a group of articles written from the broad point of view of the practical lighting engineer.

By C. M. CUTLER
and H. J. CHANON

Actual application of “black light” to the interior decoration of theatres, proceeding slowly yet steadily, is naturally extending the serious interest of theatre operators and designers in this innovation. As might be expected, application has had to be more or less experimental, employing equipment as available or as could be immediately devised, while development work still continued. The possibilities, of course, make all this effort and interest worthwhile; to appreciate them, however, particularly in the light of continuing developments, it is necessary to understand the relationship between this and other mediums of illumination, and the factors determining its practical, effective use in the theatre.

“Black light” is the popular term applied to the phenomenon of changing invisible ultraviolet energy to visible radiation by means of fluorescent or phosphorescent materials. A pictorial explanation of how this change in energy takes place is given in Figure 1 (opposite page). True, the more technical phases are of no importance to the theatre man. However, an understanding of the basic principles of “black light” aids materially in its most successful application to the theatre.

Just a word, first, as to “angstroms” as applied to the scale of Figure 1A. All radiant energy is expressed in terms of wavelength. An angstrom is a unit of length equal to one ten-millionths of a millimeter, or approximately four-billionths of an inch. The theatre man need only know that an angstrom has the same significance to the radiant spectrum as do degree markings to the thermometer, or inch markings to a ruler.

“Black Light” Energy

Now, lamps are simply sources of radiant energy. They produce energy which is visible as light to the eye, as well as energy which is invisible, such as ultraviolet and infra-red. The eye responds differently to the various colors in the visible spectrum. The eye is most sensitive to the shades in the green, yellow, and orange bands, as indicated by the eye response curve in Figure 1A.

The difference between tungsten filament lamps and mercury sources is of interest here. For a given wattage, the mercury lamps generate considerably more energy in the ultraviolet region. It is this energy in the band between 3,000 and 4,000 angstroms, and particularly at 3,650, which is so effective in producing “black light.”

A mercury lamp equipped with a certain type of filter (Corning No. 587) does not pass ultraviolet energy shorter than 3,000 angstroms. The transmitted near-ultraviolet causes no injurious effects. However, it can produce an unpleasant haze by causing the eyeballs to fluoresce. Some individuals seem to be more affected than others in this respect. Some tinted lenses of eye glasses also fluoresce. The theatre manager may therefore want to avoid installations where direct radiation from the source can reach the eyes within normal viewing angles.

Producing “Black Light”

Figure 1B shows a new type of mercury lamp and the energy produced by it. Without filters of any kind, the lamp produces invisible near-ultraviolet energy, visible light in the 4,000 to 7,000 angstroms band, and infra-red energy above 7,000 angstroms. This lamp, without a red-purple filter, causes fluorescent materials to glow, but the predominance of visible light washes out or masks the effect. Note, the relation of “masking light,” to the fluorescent effect, is of major importance in the theatre, it will therefore be dealt with fully in a subsequent article.

In Figure 1C, a Corning “black light” filter (No. 587) has been placed in front of the mercury lamp. It will be seen that the near-ultraviolet and the infra-red, which are invisible, are transmitted, along with a very little of the visible in the violet. The percentage of visible light here is so small that it can be considered negligible for all practical purposes.

Filter Selection

Selection of a filter is an important consideration, since some filters transmit more blue, violet and red than others do. This radiation, alone, is not the most effective for seeing at the low levels in the auditorium. It is better to supply visible light, essentially white in character, in order to provide desirable “seeing illumination” with least impairment of the “black light” decorative patterns.

Filters are available which pass no visible light, but these do not seem to be entirely practical for theatre applications because of high absorption of heat and lower output of “black light.”

In Figure 1, a piece of material which has been treated with luminescent paint, is so placed as to receive the energy passed by the Corning filter. The energy distribution (Figure 1D) represents the final step in the production of “black light.” Most of the near-ultraviolet energy has been transformed into yellow visible light which the eye is most sensitive to (Figure 1E). The rest, together with the transmitted infra-red, has been absorbed or reflected. The reflected ultraviolet is of no practical importance in most theatre applications, but it might become a factor if very large quantities of “black light” energy were employed.

Eye Color-Efficiency

There is one more important factor in the ultimate effect—the response of the eye to the various colors (as indicated in Figure 1A). From the curve shown it can be predicted that relatively high brightness by fluorescence would be difficult to obtain in the violet and red colors. Measurements taken on about 50 different samples of lacquer enamels indicate that average...
FIG. 1 (text on pages 24 and 26) — ILLUSTRATING THE CONVERSION OF INVISIBLE NEAR-ULTRAVIOLET ENERGY INTO "BLACK LIGHT"

A. The radiant energy spectrum, which is of interest in theatre applications.

B. Mercury lamp of the new 100-watt projector type.

C. Corning filter No. 587 absorbs the visible part of the spectrum and passes the near ultraviolet and some infrared.

D. Fluorescent material receives the near-ultraviolet energy and converts it into visible light. In this case, the conversion is to yellow light. Other materials fluoresce in different colors depending upon their chemical composition.

E. The eye response to yellow is greater than to the other colors in the visible spectrum.

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CHICAGO

LIGHT

(Continued from page 24)

Figure 1 shows an assembled unit with transformer, lamp holder, lamp, and filter. The following table gives general information on the lamps and auxiliary equipment.

<table>
<thead>
<tr>
<th>Lamps:</th>
<th>Designation</th>
<th>Service</th>
<th>Lamp Watts</th>
<th>Bulb</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>CH-4</td>
<td>Spot</td>
<td>100</td>
<td>PAR-18 with opaque black coating on outside of reflector section.</td>
</tr>
<tr>
<td></td>
<td>EH-4</td>
<td>Flood</td>
<td>300</td>
<td>Skirted (slightly larger than the base used on standard filament lamps).</td>
</tr>
</tbody>
</table>

Rated Average Life: 1000 hours

Burning Position: Any

Approx. time required to reach full brilliance: 3 minutes

Auxiliary Equipment:

All mercury lamps require transformers. The transformers for the above lamps operate on 115 volts and consume approximately 20 watts.

The control of "black light," though similar in major respects to ordinary light, introduces a few new factors in application to the theatre. One of the most interesting applications is in the lighting of fluorescent carpet. The next article in this series will cover a method for doing this.

[The authors are associated with Nela Park engineering laboratories of the General Electric Company. Mr. Cutler is in charge of the theatre lighting development work, and Mr. Chanon is his assistant.]

Non-Technical Handbook On Lighting Practice

PRACTICAL GUIDANCE in the use of modern lighting equipment is offered by Westinghouse in a book, or compendium, just issued under the title "Artificial Light and Its Application." Unpretentious physically (the text is reproduced from typewritten sheets), it is nevertheless comprehensive in scope and instructively illustrated, with fully half of the 21 chapters of interest to theatre operators, designers and engineers.

The chapters include one of sixteen pages devoted to theatre lighting. This deals with illumination needs peculiar to the theatre, from front to stage. But also directly bearing upon interests of the theatre are discussions of architectural lighting, electrical advertising, floodlighting, display lighting, interior lighting design, and outdoor field lighting (the latter having considerable interest relative to the illumination of theatre parking lots).

The method of presentation throughout the book is as non-technical as possible, which makes the several chapters on basic matters of modern lighting technology of practical interest to theatre executives and staffs. Those chapters deal with light sources, lighting terms, color response, and control equipment.

The book contains 296 pages measuring 8 1/4 x 10 1/4 inches, and is wire-bound.

A Section of Motion Picture Herald
To the left, a distinctive design from the Heywood 625 series. This chair is also available, under the 600 series number, with the new Extra-Depth, all-steel back panel which gives full protection to the seat cushion whether in raised or lowered position.

Heywood Streamline Chairs give you more value, per dollar of investment. They give luxurious comfort to your patrons ... give you the real economy of troubleproof maintenance, year after year. The real value of Heywood Chairs is in their solid, practical, sturdy construction. With their all-steel hinges; all-steel back panels and bottom boards; cold-rolled Streamline Edges; protective, Extra-Depth Backs; Heywood Streamline Chairs are the best buy you can make ... the best box-office bet you can place on any program. May we tell you about these swanky, modern chairs in detail?

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Better Theatres: June 1, 1940
SEATING

"... no theatre can be better than its seating."

Ending Your Seating Worries
With the Installation

• Auditorium is too important an item to skimp on—and here's why apparent savings can turn to waste and plenty of headaches

By JOHN J. SERING

MANY DAYS ARE spent on the planning of new theatres and the remodeling of old ones, especially in determining the size, shape and treatment of the auditorium. However, it seems that nearly always the selection of the equipment is put off till the last despite the fact that on choice of equipment, such as chairs, carpets, screen, projectors, sound, etc., depends the ultimate success of the whole project.

It seems that when the selection of chairs comes up, there is always a question as to price, especially when most of the money has been spent on other items. Then the tendency is all too often to shop around in the used chair market.

It's hard to realize the bad effect of such practices beforehand. But faulty chairs can ruin an otherwise good picture performance, so far as the patron is concerned—and he is very much concerned. The picture may be the best, but if the patron must sit in a chair for two or three hours, uncomfortable and uneasy, he is irri-
tated rather than satisfied.

Cheap to Buy, Then—

An old and used chair may be cheap at first, but it costs the theatre owner a lot in up-keep and dissatisfied patronage. In the first place, it is almost impossible to fit old chair standards to new auditorium floors because the floor grades are different from the pitch cut on these standards. To help level off the seats, shims are inserted under the standards, which is bad prac-
tice, since it is impossible to fasten the chair firmly to the floor.

These shims come in standard thicknesses, which in most cases, will not fit the floor properly. To make special shims, the cost would be enormous, in some cases more than if new chairs were in-
stalled. Moreover, the inserting of any shims under any chair standard will cause the chair to loosen in time, regardless of how good the floors, shims, or chairs may be.

Another practice, too common in theatre remodeling jobs, is to install a predetermined amount of new chairs, with the balance of the seating old chairs. In some cases, the old chairs are installed in the front portion of the auditorium and the new chairs in the rear, or part way around.

On a blueprint this layout looks good and economical, but when put into practice in the theatre, many faults will be seen, and complications arise.

In most cases, the aisle standards will not match because, naturally, the old standards will be of different design, height and pitch. Due to this difference, and the fact that the old chairs must be installed in a definite allotted space, the chair installation man must either "squeeze" or "stretch" the center chairs in order to make the old aisle standards as nearly as possible in a straight line with the new aisle standards. In doing this, the backs of the row of chairs are not on a true radius, and the seats’ hinges either work too freely or too hard.

And as for Appearance—

In an installation of this type it is almost impossible to have a first-class job. By standing at the standee rail and looking over the rows of chairs, it can be easily seen where the old rows of chairs start. The backs of these rows will be several inches above the new chairs, and in some instances, a number of chair backs will stick out like a "sore thumb" above all others. Looking down the aisle, it will be apparent at once that the aisle standards do not match and that the aisle is ragged and uneven. No amount of arguing or criticizing of the architect, engineer or chair installation man will remedy the condition, as they did their best under the circumstances. The only thing left is to

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BEFORE BUYING CHAIRS

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A Section of Motion Picture Herald
spend more money or put up with the evil indefinitely.

There is no doubt that a chair installation of this sort will give constant trouble. The old used chairs are quite naturally worn even if they look good to the eye. The standards may be cracked or broken in usage, the hinges may be badly worn or creaky, and the arm rests split or splintered. To get parts for these chairs is difficult, for there are just so many of the old chairs available.

The Vicious Circle

Then in a short time, after or even at the time of installation, the seats or backs will need new covering, and if springed seats, new springs and padding. This work will require the service of experts, since the covering must be tacked on carefully around the edges and the springs be installed in their proper relation, otherwise in a couple of months this work will have to be done all over again. As can be readily seen, a combination old-and-new-chair installation will never look right and provide uniform comfort conditions. About the time the old chairs are replaced, the new chairs show wear, and these conditions will alternate. Began wrong, the seating installation stays wrong.

[Mr. Sefing is an installation specifications expert on theatre equipment who has been associated with both architects and equipment companies. He is now on the staff of National Theatre Supply Company, attached to the New York branch.]

Adding to Plant Facilities

ADDITIONAL manufacturing space amounting to about 30,000 square feet is being acquired by the Formica Insulation Company, Cincinnati, with the construction of two new stories on its plant. The company, manufacturers of Formica, widely used as a finishing material for theatres, states that it has been behind on deliveries since last September because of plant limitations.

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CLEANING AIDS & METHODS

DEODORIZATION AND SANITATION

Cleanliness as a Part of the Business of Theatre Operation

"Cleanliness is next to godliness." Well, it may not go that far in the theatre business, but it is very important. In these days of holding down operating costs, it seems that the very first thing that is cut is the staff of cleaners. The psychology back of this is really hard to understand. The next move is to reduce the wattage in all the lights in the house. And so overnight, what was a bright cheerful theatre, becomes a dark dingy theatre — and in a very few weeks, a dirty theatre.

There is nothing which contributes so greatly to deterioration of equipment, fabrics, carpets and all kinds of surfaces as dirt, dirt. Dirt is not sanitary. To remove dirt requires knowledge, materials and labor.

Please note that I have placed labor last. Labor alone will not do it. Knowledge and materials are most important of these factors.

Cleaning is rather tedious, and to many it is sheer drudgery. But, cleanliness in a theatre, or the lack of it, is very likely to affect the box office.

Capitalize on Cleanliness

I heard today of a colored-patronage theatre in one of our large cities, perhaps the toughest section of that city. The man who told me about it showed me pictures of it said that it was so spotlessly clean, so brilliant in effect that the entire neighborhood took pride in it. People went to that theatre in large part because it made them feel good to go into such a place. The theatre really was doing business, capitalizing on cleanliness and brilliance.

Cheapest Way to Clean

I have often had theatre managers ask for an economical way to keep a theatre clean. What they wanted to ask was for a cheap way to clean a theatre. There is a right way and a wrong way to keep a theatre clean. The wrong way is much the most expensive; the right way is the cheapest and in the long run the most economical.

If you, personally, as a manager, know how to clean your theatre and are willing to instruct your porters or cleaners exactly how, and then set up a system of inspection and regulation of the use and quantity of cleaning materials to be used, you will be doing it the right way and the cheapest way. Permit me for emphasis to tabulate this:

FIRST, you must know how.
SECOND, you must teach others how.
THIRD, you must inspect.
FOURTH, you must regulate.

So it comes back primarily to you—the Boss—and you have at your finger tips the source of knowledge necessary in your file of Better Theatres. The subject has been dealt with by a number of people who are seriously interested in the subject. Their knowledge is your knowledge—if you have intelligently read what they have had to say.

Cleaning Schedules

I still feel that in a theatre there are so many different things and areas and surfaces to be cleaned that the beginning (assuming that you already know how to clean them) is to list them in detail and decide from your locality and experience just how often each item must be taken care of. Some must be cleaned daily, others bi-weekly, others weekly, others bi-monthly, and others monthly. Some even will not have to be cleaned more often than seasonally.

Then, break this down into schedules for each cleaner. Take your best all-around cleaner and make him the extra cleaner to take over the schedule of an absentee, or to do the special work that comes up from time to time. Briefly, schedule your work for one less cleaner than you actually have, because if you don't do this, you can never keep up with your schedule.

Instruction and Inspection

You must teach, educate those cleaners in their particular assignments. When they have been trained and during training, you must inspect their work. The inspection is part of the training as well as part of the regulation. If you work on this plan within a very few months you will have a clean theatre and a trained cleaning staff which will be able to keep the plan working.

To have a sanitary theatre, disinfectants, germicides and deodorants must be used in the process of cleaning. To mask a bad odor with a sickening sweet odor of one kind or another is calling attention in the most definite way to the fact that your theatre is not really clean. Select deodorants which neutralize odors, not those which mask one odor with another. Of course, salesmen will tell you that the particular odor is a "clean odor," but the fact.

A Section of Motion Picture Herald

Throughout the series of articles in these columns by S. Braverman, dealing with the cleaning and maintenance of the public areas of the theatre (the last appeared in the preceding issue), reference was made to various types of brushes. These (some of them in different sizes) are pictured above. From top to bottom, left-hand row: A lamb wool duster for smooth surfaces, ceilings, etc.; curved-handled toilet bowl brush; and an orchestra whisk broom. Center row: Scrub brush for toilet bowls, urinals, etc.; hand scrub brush; dock brush for long handle to scrub tile, concrete, rubber mats, etc.; horsehair counter brush for picking up small piles of dirt in dust pan; goat hair brush for dusting screen (soft and washable); arm (to bottom of row) a group of push brooms ranging from 12 to 26 inches, of horsehair (for smooth surfaces such as terrazzo) or tampico (for concrete, etc.). Right-hand row: Wool duster for walls and floors, also to apply oil to composition flooring after waxing; radiator brush; rotary whisk broom for pile upholstery, drapes, etc.; and a lamb wool wax applicator on a block (wax can be washed and reused).
that you never smell it except in toilets leads people to associate it with public toilets, and public toilets are not generally clean places. Therefore, the odor, instead of being pleasing, is remindful of things quite the contrary.

Appearance of Staff
If a place looks clean (and to look clean one must have enough light to see), and it has no odor, we accept the place as being clean. Added to this, when we see porters or maids or other attendants who look clean and neat, we are sure the place must be clean. When one goes into a rest room that is acceptably clean-looking, and at that moment in comes a porter in shabby trousers, broken-down shoes, an ill-fitting and dirty cap, and as he passes you by you get a whiff of body odor—then the scales go in the other direction and you are convinced that the place can't be clean.

The appearance of cleanliness and sanitation in your personnel adds to or detracts from the actual condition of your theatre.

Influence on Patrons
Many theatre managers have told me that their patrons are dirty and they can't keep the place clean. The public generally has just a little less respect than you have for the theatre. If you keep plugging to raise your own respect for your theatre, and not get discouraged, you will discover that the public will respond by showing greater respect for it, your employees will strive harder to raise the operating level, and in the long run the box office will benefit.

Cleaning Non-Public Areas
In the May issue appeared the last of a series of articles by S. Braverman on the cleaning and maintenance of public areas of the theatre. In the June 29th issue he will begin discussion of the care of non-public areas.

The latter part of June Mr. Braverman will start on a trip taking him from New York to San Francisco. He will travel by automobile, going by way of Chicago and Salt Lake City, returning to New York through the South. By arrangement with Better Theatres, Mr. Braverman will call at theatres not too far off his route, to advise, without charge, on such problems of maintenance, vermin eradication, etc., as may be submitted.

Exhibitors wishing Mr. Braverman to call on them should write Better Theatres to that effect during the next three weeks.
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At Warners' Wiltern, Hollywood . . . Three sizes of Adler letters—8-, 10- and 16-inch—in essentially "typographical" arrangement. Provision is for three, four and five lines.

Continued on opposite page.

READ THE ADS—
they're news!

A Section of Motion Picture Herald
At the Lake theatre, Painesville, Ohio (outlying Cleveland) ... Elevated panels of square shape adapted to "typographical" treatment of copy, here using one size of Adler letters, but accommodating others.

At the Freeport in Freeport, Ill., operated by Joe Bennis ... With the entire front remodeled by Ben B. Poblocki & Sons Company of Milwaukee, the new marquee has attraction boards by Adler for three lines of 8-, 10- and 12-inch letters, or two lines of 16-inch. New front facing is porcelain enamel in three tones.

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The Plant Maintenance Schedule

Beginning a discussion of Servicing Routine

By J. T. KNIGHT, JR.

THE DESIGN and installation of air-conditioning are only the first two phases of the job. The third and most important is operation and service of maintenance. The twin responsibilities, maintenance and operation, rests directly on the theatre operator, or his manager. The following thoughts may be of direct help to those managers who want economical operation and trouble-free performance from their equipment—and who doesn’t?

Q Evaporative Condensers

If you have evaporative condensers, be sure to clean the nozzles at regular intervals—say, at least once each month, and preferably every two weeks. This applies also to the strainer on the suction of the pump.

►At least every month drain the condenser and clean out the pan thoroughly and refill with water.

►In between these periodic cleanings, inspect the operation of the condenser to see that all spray nozzles are really functioning.

►One of the possible indications that the evaporative condensers need cleaning is afforded by the gauge on the high pressure side of the system. If sufficient water is not being handled, the heavy vapor Freon gas is not entirely condensing and this would evidence itself by rising head pressure on the system. The water level of the evaporative condenser is maintained by a float valve, the same as we used to have on the old air washers. Just ahead of this float valve is usually a hand valve. This hand valve should always be open, except when intentionally closed during the cleaning process.

Guarding Against Deterioration

Check the condensers carefully for rust. Most generally, evaporative condensers require careful scraping and painting once each year. This can best be done just before the cooling season or just after the plant has been shut down for the season. The cleaning and removal of all rust, dirt and scale is of great importance before painting, and to have it done properly usually requires real supervision on the part of the manager or some other responsible person designated by the manager.

If condensers are not thoroughly cleaned, most of the value of the subsequent painting is lost. Good paint should always be used. Remember: The price of paint is its least important qualification. A paint that has really stood up under severe trial is Mirasol as a first coat, followed by the aluminum paint made by the same paint manufacturing concern. (Feroleum Products, Inc.).

Q Water Pumps

Water pumps are an important part of air-conditioning. Perhaps it is because they give us so little trouble that they are so frequently neglected. At least annually, the bonnet of all water pumps should be lifted and the impeller examined, the bearings checked and the packing looked over. Packing for the average pump costs from five to ten dollars, and the time comes about every two or three years when it is necessary to replace it, since by then all that can be taken up has been taken up on the cap screws.

Don’t do what I saw done in one theatre—construct a shield so as to divert the leakage from the packing gland into the sewer. New packing is the only correct answer. With good packing, bearings lubricated, and the motor cleaned and oiled, plus a clean strainer, your pump will give you minimum trouble.

Q Duct Fire Dampers

Many air-conditioning systems have one or more fire dampers in the duct system. Frequently the fusible link holding this damper open has been removed. Such dampers may save your theatre from being a total loss and save lives; therefore, lines of proper rating should be installed so that the damper is held open by adequate protective means and not by a wood prop or wedge. This is important enough for the theatre head to check personally.

Q Freon Leakage

This year particularly, many leaks of Freon have been found at the expansion valve. These valves, connected into the system by bolted flange joints, indicate a
loosening of bolts. This may be due to faulty gasket material, in which case, we must look to the gasket manufacturer to correct it. It has occurred with sufficient frequency to justify this suspicion.

However, there is another possible cause—the valve was checked over and repaired and re-installed with the old gasket. Gaskets cost so little that it is penny wise and pound foolish not to use a new gasket every time an expansion valve is installed or re-installed in the system.

The leakage of one pound of Freon at, say, 40c per pound, would many times have paid for a pair of gaskets. This same thought applies to every other gasketed joint in the system.

Assuring Tight Expansion Valves

An expansion valve operates by a thermal bulb which is strapped to the discharge line of the coil fed by the valve. These bulbs are subject to a certain amount of vibration, not in any case violent. For some unknown reason, they have a mysterious way of coming loose. They should be checked frequently.

They should be strapped with two pieces galvanized pipe strapping very firmly to the pipe so that they make close contact with the pipe throughout their entire length. The use of friction tape, rubber tape or cotton tape is definitely not the way to fasten these bulbs to the piping. Loose expansion valve bulbs will result in erratic performance of the valve and consequently erratic performance of the coil, which, in turn, means erratic air-conditioning.

Q Damper Motor Linkage

The linkage of all damper motors to the dampers should be checked carefully, especially on the fresh air, return air and bypass dampers. Many times, this linkage has been found rusted through, or rusted tight in one position. Also, frequently after checking and repairing, the linkage has not been replaced as it was previously, which has brought about unsatisfactory conditions, because when a certain control called for a damper to be closed, the linkage was adjusted too short, so the damper was actually 25% open when the motor was in the closed position.

It is interesting to know that all of these little things contribute very largely to economical and efficient plant operation. For example: The failure or maladjustment of one damper may throw with an addition load on the plant so that a 20-horsepower compressor might be kept running in order to overcome the wrong effect of the damper. A 20-horsepower motor does not have to run many hours to make negligence or carelessness cost a substantial sum.

But this is not all. Most of these details of bad adjustment hit us hardest at a period of peak operation, because when conditions are such that the full capacity of the plant is required, then at that mo-

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To Help You Select

Equipment : Materials : Furnishings : Supplies

Better Theatres Catalog Bureau (established many years ago) provides a free and convenient means of getting information concerning products available from reliable manufacturers. A comprehensive list of classes of product appears in this issue (on the page indicated below), and with it is a coupon. You merely write in the coupon the numbers of the kinds of product you are interested in, then add any further explanation, and your address. Better Theatres’ Service Department will gladly do the rest.

use coupon on page 50
ment there is no extra horsepower to turn on to offset that faulty damper setting—and we condemn an otherwise good plant!

**Check the Motors**

There are instruments available (most air-conditioning service men carry them, some electricians have them, and almost always the power companies have them), known as "meggers," which are used to check the resistance in megohms of motor windings. The motor manufacturer can tell you what your motors should "meg." **Megger check up of the motors on your air-conditioning compressors is very important.** Such readings will indicate loose terminals or other conditions in the motor which can be corrected before you have a burnout that would make you spend a couple of hundred dollars to replace all or part of a motor. The compressor won't run without the motor, so it is an excellent idea to be sure that the motor is in good condition.

**Valve Caps**

Valves in practically all Freon systems have valve caps. These caps serve two functions: First, when removed and reversed they serve as a hand wheel to operate the valve; then secondly, when screwed back on the valve, they provide an extra guard against leaks of Freon along the valve stem and the packing gland, if the packing nut has not been pulled up tightly. Watch your plant and insist that all valve caps be screwed in place tightly at all times.

There are double seated valves available today. Most line valves on a system (Freon) are either full open or full shut; therefore, the double seated valve is especially valuable on Freon jobs as an additional protection against valve stem leaks when the valve is in the open position. **Most all small fittings used on Freon systems such as loading valves, oil pressure line valves, all have caps to screw into place on all outlets. These caps should always be in place, except when uncovered for certain specific purposes. These caps, to screw on all possible external connections to the system, are another precaution against leaks.**

The loss of Freon is one of the principal items of seasonal operating costs—and Freon really costs! It takes only a very small leak to cause the loss of a drum of Freon a month, and a drum of Freon costs about $60. The manager, on his periodic inspection of the air-conditioning plant, can check this point without even soiling his hands. It will pay dividends to do so.

**Saving on Filters**

Filters are a very important seasonal operating charge. Ranging from 60c upwards for a 20 x 20-inch cell, usually means anywhere from $15 to $30 total cost per change of filters. If you change filters too frequently your money will be wasted; if you wait too long you will impair the satisfactory performance of the plant.

**Periodic Cleaning of Filters**

The manager cannot control the amount of dirt carried in the air in his particular locality, but there are several things he can do about it. There are types of throw-away filters that can be partially cleaned by taking them out of the filter rack and knocking the dirt from them. To get long life out of filters, this should be done at least once each week. It should be scheduled as one of the routine jobs to be done by the porter or handy man.

The second thing that might be beneficial is a different type of filter. All filters of the throw-away type are made in certain standard sizes and thicknesses, and it is unusual to find non-standard filter racks. There are glass wool filters, spun glass filters, paper filters, jute and vegetable fibre filters, hog hair filters, etc. All of these various types have good points and some disadvantages. They all, however, do a satisfactory job of cleaning air. Some manufacturers claim their filters, and it is dirt removal other than ours, but we in the theatres cannot argue the point because we have no way of establishing the facts. They all do an acceptable job, so it resolves itself into the question of which is the cheapest for the exact conditions that exist at a given theatre.

**Finding the Filter for the Job**

That can only be decided after careful, controlled observation of their performance. Number of hours in operation, number of times the valve had been knocked out of them, contribute their part in leading to a correct decision.

The final step that can be taken by the manager is to install a pilot tube type of draft gauge in order to measure the resistance across the filter bank. As the filter fills up with dirt, the resistance to air flow will increase. When this resistance has reached a certain point, then the dirt should be knocked out of the filters. A reading taken after this will show you how much benefit you have derived by knocking out the dirt. After repeating such operations for a period of time, you will discover that the filter continues to fill up with dirt; consequently, the resistance increases on the draft gauge. When the resistance has reached the point where you are handling only 60% of the air, the system was designed to handle, then the filters should be thrown away and a new set installed.

This draft gauge assures you of getting full use out of the particular filter that is being used. I contend that it will save its cost in one season of operation on a sized job, and certainly in two seasons.

In the second installment, in the June 29th issue, Mr. Knight submits an Operating Log Sheet form."

A Section of Motion Picture Herald
HANDLING CONSTRUCTION

THERE ARE VARIOUS METHODS by which the exhibitor may contract for the erection of a theatre building. The advantage of one method over the other would probably differ in each instance, but the fundamental principle embodied in each should be understood by the exhibitor before he makes the choice. The different methods are commonly referred to as follows:

1. General Contract—in which one contractor agrees to do all of the construction and finishing of the building according to plans made by an architect, the architect being employed by the exhibitor.

2. Separate Contracts—in which many contractors, usually divided according to the various trades, individually agree to do their part of the work according to the architect’s plans.

3. Work by the Exhibitor—in which the exhibitor buys all the materials and employs all the labor to execute the work.

4. Plans and Construction—in which a single individual or company agrees to furnish plans and specifications and construct the entire work in accordance with these plans.

Locating Responsibility

In commenting on all these methods it is assumed that the exhibitor will, by investigation in all cases, choose responsible and capable contractors, but it should be emphasized that Method 1, and especially Method 4, require very careful investigation of contractors.

In methods 2 and 3, it is important for the exhibitor to have had some experience in co-ordinating construction work, as well as having actual building experience. This is especially so in the case of Method 3.

Architect Supervision

Method 1 is by far the most advisable choice when the owner has obtained from a reputable architect a complete set of plans and specifications which will bind the contractor to deliver a satisfactory job. The exhibitor is also assured in the beginning that the work will not run over the budgeted cost. The architect’s supervision in this case is the check on the contractor’s work. Cost is always kept down in this method because a reputable contractor has better buying power than the average exhibitor.

Selecting a Site

For a Small Theatre

In proposed theatre construction where capacities are to be limited to 400 seats or less, and where the cost must be kept very low, there are a few methods of construction which would aid in controlling costs. Also there are a few precautions to be taken in the selection of the plot to be used for the construction of the theatre.

Care should be taken to make sure that the soil is firm and unyielding to the normal weight of the construction. The opinion of an engineer or architect in this matter before a land purchase is made is advisable.

Flat Floor Possibilities

What may seem to be inexpensive land may prove to be costly in the end due to expensive foundation construction which may become necessary. The land preferably should be comparatively flat, because small-capacity theatres can be built with relatively flat floors.

Where the depth of seating is limited to approximately 22 rows or less, it is possible to design a fairly flat floor and yet obtain unobstructed vision lines when the stagger system of seating is employed. To achieve this it may be necessary to increase the back-to-back row dimensions in the rear half of the auditorium over and above that of the remainder of the rows. A slight amount of rise may also be necessary in the last few rows near the standee rail; otherwise it is possible to use a completely flat floor.

Assurance of Savings

It is understood that in using such a system, an experienced person should check the design. In this way you not only avoid excavation and fill of ground, also steps and stairways for means of exit at the screen end, but you also can create savings by laying level concrete instead of shaped, curved concrete finish, which is more costly. From a real estate viewpoint, the convertible feature of a building having a flat floor about level with the street, as against a sloped floor is also important.—B. S.
What to look for in projection lighting, and what you get in projection lighting with

The New 19000 Series

**What to look for in projection lighting, and what you get in projection lighting with**

**SUFFICIENT LIGHT VOLUME**

The SIMPLEX HIGH intermediate capacity arc projects twice as much light as the low intensity. It has been designed especially for theatres of up to 800 seats and using screens as large as 18 feet in width.

**LIGHT OF PROPER CHARACTERISTICS**

The SIMPLEX HIGH is a high intensity, direct current arc which projects the snow white light which is so necessary to the projection of colored pictures.

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The SIMPLEX HIGH has been designed and priced for theatres heretofore restricted to the use of low intensity lamps because the operating, if not the original cost, of the earlier high intensities has been prohibitive. The over-all operating costs are only slightly higher than with the low intensity, because this arc operates at only 27 volts as compared to 55 volts in the low intensity, and each 14-inch 7-mm. suprex positive carbon burns for at least two hours.

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The SIMPLEX HIGH is another example of SIMPLEX engineering excellence. The name SIMPLEX, on any product, for years has been your guarantee of quality.

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LAMENT OF A
1925 PROJECTOR

So now they've got crying rooms for babies, have they? Maybe pretty soon they'll get one for me, too. I've been cryin' for relief for years but nobody listens to me.

Of course, I'm not really so old as years go (look at Shirley Temple, a "has-been" at eleven), but think of what I have gone through—or maybe I ought to say, "Look what's gone through me."

Oh, I was a mighty good projector back there in '25. If I say it myself, Fresh, chippier, and as bright as a new nickel. And smooth! Yes, sir! Top o' my class. That was the year I handled, among lots of others, "The Big Parade"; "Ben Hur"; and "What Price Glory?" Remember? Yep, I took 'em all in them years. There wasn't none of them too tough for me—or too big—or too hard to handle.

Cockey? Sure, I was cockey. Why shouldn't I been? I was all of a year old, wasn't I?

Umm, let's see now—where was I? Oh yes, back in '25. Well, sir, the next year they released some 740 features and I guess I took on the most of them. Remember "Seventh Heaven," with Charles Farrell and Janet Gaynor? (Cute, wasn't she?) And "Underworld," with George Bancroft poppin' them tommy guns—and "Beau Geste" (I mean the first one with Ronald Colman and Noah Beery)—and Pola Negri, too?

Those were the days! Well, not long afterwards they wired me for sound. No, it didn't hurt a bit. I came through it fine, and right after that they pushed through 834 features—some I ran and some I didn't, but the big smashies I remember were hits like the "Cockeyed World" and the "Broadway Melody." It sure sounds like ancient history now, doesn't it?

Right through '29 and '30 and '31, I was rolling along swell. Pictures like "All Quiet on the Western Front," "Hell's Angels"—remember Jean Harlow in that? "Anna Christie," with Garbo talking! "Cimmaron," "City Lights," "Min and Bill," "Grand Hotel," "Emma"—with Marie Dressler—and Paul Muni in "Scarface"—they were all making history.

And me—by that time I'd more than paid my way. So they decided that I could do with a face lifting, or an operation—or something. Told me I'd be as good as new. And I was, too—for a while. I kept a movin' those pictures through, giving as good as I got. The competition was fierce, creeping up on me and my boss all the time. Other houses were opening up and they didn't try to run with 1925 projectors. They were getting the business and we were losing it. But would anybody listen to me? You bet they wouldn't.

More years kept slipping by and I kept slipping the pictures through. I remember 1933 for "Little Women" and "It Happened One Night" (did I get a kick out of that one, old as I was!). And the hits of '34, like Astaire and Rogers in "Top Hat," Charles Laughton in "Ruggles of Red Gap," "Mutiny on the Bounty," "Mr. Deeds" and "Anthony Adverse" in '35. Mister, I ran them all.

In '36 they were back to 700 features, but it might just as well have been 7,000, the way my old insides felt, Oh, I didn't quit—no, sir! But it was tough on me to see what was happening to the picture on the screen, and nothing I could do about it.

Well, somehow, I pulled through '37 and '38 and '39 (maybe Hedy Lamarr had something to do with that)—but here I am in '40, still workin' and the end not yet in sight.

Ain't there no social security for guys like me? Fifteen years of it should oughta be enough. I'd like to retire someday, too. How's about it, boss?

—F. Louis Friedman.

By F. H. RICHARDSON

Your Sound System Outdated?
Here's What It's Doing to You!

So they bought the rare Tiffany diamond, they allowed it to become chipped while standing on their shelf, they displayed it in an old box rescued from the junk heap which soiled it and dimmed its lustre—and they said, "See what smart merchants we are—we know how to keep down the expense of doing business."

When a 1940 sound track goes through out-of-date sound equipment, from one-third to one-half of its sound is very literally chipped off and thrown away. Whatever sparkle or beauty may be left is dimmed by distortion not present in modern apparatus. Yet some theatre merchants daily take sound tracks which cost more to record than most rare stones sell for, and subject them to such mishandling. They are clever merchants; they have found the simplest of all formulas for keeping down expense. They destroy the value of their merchandise.

Now, gentlemen, no diamond expert is needed to understand that if a carefully polished stone is chipped its value is impaired—similarly, no engineer is needed to understand so simple a matter as sound volume. There are loud sounds and weak sounds, but their loudness is relative—that which would be a shout in a quiet living room would be a whisper in a boiler factory.

A sound impresses us as being loud or otherwise according to the general "noise level" of the place in which we find ourselves. There is an unavoidable noise background in every theatre, produced by the audience itself. A whisper from the screen must be loud enough to be barely heard above that background. The volume of sounds meant to give the impression of loudness must be increased proportionately.

It's on the Track Today

Modern sound tracks approach this ideal closely, both in speech and music—they have, in engineering language, a wide volume range. But older-type sound systems have a more restricted volume range; they cannot reproduce the range of volume which the print delivers to them. They deprive the show of the dramatic contrast in volume which makes an enormous part of the difference between sound that is exciting and sound that is "blah". They reduce a crashingly loud recording to a mere suggestion of loudness, yet raise a whisper to a husky shout. Their limited
volume range is a bottleneck in which the more dramatic volume range of the modern track is trapped—and kept from reaching the audience.

**Distortion Checked**

Distorted sound is another handicap of systems only a few years old, by comparison with the quality of today’s sound track and today’s theatre apparatus. All sound amplification involves the defect known as harmonic distortion—all amplifiers produce it. A good amplifier produces less, that is all. Until recently, the amplifiers used in the recording studio added noticeable harmonic distortion to the sound recorded on the track, and theatre amplifiers added a further quantity when the film was played. The best that could be done was to use oversized amplifiers which could hold harmonic distortion to a minimum.

Today’s amplifying equipment is deliberately made light, small, and inexpensive—the engineers calmly allow it to produce harmonic distortion, then they introduce a reverse feedback circuit or other compensator, which takes the distortion out again before the amplified sound reaches the recording valve or the theatre speakers. The sound tracks carry the benefit of this improvement, which is very noticeable in the naturalness of voices and instruments, and the quality of tone; even more noticeable is the harshness heard when an amplifier of the type of five years ago is used in reproducing modern tracks. There is only small value in removing harmonic distortion from the film record, if old-style theatre amplifiers are allowed to put it back in the reproduced sound.

The sound systems of some few years ago not only are unable to reproduce the volume range or the tonal quality of modern tracks—they lose, throw away, choke back, up to one-half the sound tones on a track of today. All sounds have tone or pitch, expressed in engineering language as frequencies, ranging from 16 double vibrations (or cycles) per second to about 16,000 double vibrations per second. The earliest sound systems were limited to a range from about 60 to about 4,500 cycles per second. So were the earliest tracks. Today’s tracks—and theatre apparatus—can reproduce from 40 to 9,000 cycles per second—slightly more than twice as much actual sound, not in terms of volume, but at separate tones that can be individually heard.

**Better Sound Costs Less**

The seeming cost of new apparatus is a factor which blackens some exhibitors into keeping obsolete apparatus in use. All the new systems cost less to operate, on every possible basis of comparison. To take one point: New speakers tend to be of the permanent magnet type which do not need current to excite their fields, do not need a rectifier to supply such current, do not need replacement tubes for such a rectifier.

Modern “power” tubes tend to require about one-fifth as much filament, or heater, power to deliver the same sound output as their earlier counterparts. Moreover, the amplifier carrying the modern tubes needs a power transformer only one-fifth the rating of its predecessor, and therefore one which is correspondingly cheaper to replace in case of burn-out.

Cost contrasts are even more drastic in the case of other replacement or emergency stock parts—filter condensers, for one example. Tubes, for another. True, it costs money to buy a new system, but it wastes money (altogether aside from the effect on the box office) to keep an old one operating.

**Providing for Tomorrow**

Still further, today’s equipments contain provisions for their own modernization. The next important improvement, already here to some extent, is push-pull recording. Sound systems sold today are built with means for changing over their soundheads to push-pull operation, either at trifling cost or merely by pushing a lever at no cost at all. The old equipment that continues to plague the ears of the audience will have to be replaced tomorrow, in any event, to permit use of push-pull tracks. It would seem sense to replace it today, giving patrons today’s superior sound and the theatre lower operating costs, as well as the further benefit of ability to use push-pull tracks whenever offered by the exchanges.
"WE'RE STEADY PATRONS Now."

Your pictures are much better than they were, Mr. Williams. What have you been doing?"

"We've put in new projection lamps — 'One Kilowatt' High Intensity Arcs, the last word in projection light for small theatres like ours. They increase the light on the screen more than fifty per cent."

"That must run up your power bill."

"No, it doesn't, Mr. Harrison. These new lamps actually cost less to operate than the old, low intensity lamps we threw out."

"I notice the color features are better, too. They're perfectly natural now. Why is that?"

"That is because the light from these high intensity arcs is snow white. It's like daylight, so the colors all look natural. Many of our patrons have complimented us, as you have, on our improved projection and our increased business will soon pay for the new lamps."

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**BETTER THEATRES: June 1, 1940**
Today's Motion Picture Requires Today's Projection Equipment

You don't wait until tomorrow to sell today's picture, nor do you use yesterday's outmoded methods. The same policy is demanded by projection, which provides what you are selling.

By HERBERT GRIFFIN

[Hollywood] and the making of pictures have monopolized public interest in the motion picture field and it is easy to understand why so little is generally known about putting the picture on the screen. But those connected with the motion picture industry have less excuse for this lack of knowledge, and it seems to me we should be better informed regarding the men, methods and materials which enter into the manufacture of projection equipment. The better theatres throughout the country, and these frequently include the small houses as well as the deluxe theatres, now recognize the importance of good projection and spare neither time nor money to make it as fine as possible. Many theatres—too many—are still indifferent to the money-making possibilities of good projection and do not give their projection equipment the care it deserves. Even a good projectionist striving in every possible way to secure excellent screen results can do little with inferior equipment, and when it is kept in a poor state of repair there is little inducement for the projectionist to take real pride in his work. Successful exhibitors now realize that a poorly lighted, unsteady picture is objectionable to an audience, even though not actually objected to, and are much more ready to support projectionists in their requests for good equipment kept in proper repair.

There is nothing new in the suggestion that "good projection and a clear steady picture on the screen are vital links in the studio-to-public chain." There is, however, something new in its application. It hasn't been through failure on the part of those engaged in the manufacture of projection equipment to emphasize its importance to the industry. The fact that there is not one hundred per cent good projection is because those using such equipment have been unwilling to appreciate its value. The exhibitor of motion pictures operating the larger or the smaller theatre in the largest or smallest city has only one thing to sell, and that is projection.

From the point of view of the exhibitor, projection and the elements which bring it about should be elevated, placed on a plane commensurate with the part it plays in the presentation of motion pictures. Projection is of vital importance. It is an indisputable fact that imperfect projection reduces the attractiveness of the finest production. And it must be admitted that while perfect projection does not raise the tone of a poor production, nevertheless, a poor production properly presented has its good points enhanced and its poor ones glossed over. The finest production in the world can be utterly ruined on the screen through poor projection, while the mediocre production can be tremendously raised through good projection. Projection should be considered on the basis of its results, the bearing it has on the success of the theatre, the satisfaction of patronage.

Good Projection Costs Less

Good projection actually costs less in the long run. If you have faulty projection, you also have expensive repairs of machines and reels, less box office receipts; while the good will value of your theatre is nil. But if you have perfect projection, you have larger box office returns and a high investment value in your machines, while the reputation of your theatre extends more and more every day.

The theatre that continually features good projection becomes known as a reliable source of good entertainment. Casual visitors become steady patrons. And steady patronage is the secret of success for the majority of motion picture theatres.

It is agreed that screen presentation is an important part of good showmanship and that if the projection is to be satisfactory the right kind of equipment must be used. It is also understood that the equipment must be kept in proper condition, and this of course will be to a considerable extent in the hands of the projectionist. But every mechanism is subject to wear and even under the most favorable conditions machinery may develop defects. The control of these things is frequently beyond the ability of either the manufacturer or the projectionist, and we must therefore carefully consider the importance of service in connection with motion picture equipment.

Dependable Servicing

Someone has said that "service is an important consideration in the purchase of any mechanical product and is the practical substitute for unattainable perfection in manufacture." We therefore should understand how very important service is. We know that auto manufacturers have put service on a carefully systematized and almost scientific basis. Their vast operations, their great engineering staffs and sales organizations enable them to secure facts and figures as to what constitutes adequate and practical servicing. In the motion picture industry we have not had the opportunity to do this, but all things considered, we have managed to develop an excellent standard of service for this field.

The efficiency and promptness of the service rendered by dealers is often really remarkable and they deserve great credit for the effort and sacrifices they make. The dealer knows that the reputation of a house may be seriously affected by a single shutdown and result in serious financial loss. It is, therefore, up to the supply dealer to render service with the least possible delay and this is often done under very difficult conditions. Great experience and good judgment are essential in competent dealer servicing as excessive liberality may prove costly, and too little service is sometimes a "penny wise, pound foolish" policy.

The exhibitor who is fortunate enough to require little service should not imagine that he is paying for the attention given to others, for ordinarily this is not so. The experienced dealer knows how to strike a fair average, but in an emergency does not consider cost or his own convenience. The failure of the theatre to open is so serious a matter to the owner that the conscientious dealer knows that it is up to him to do a lot of worrying and working until matters are properly straightened out. The exhibitor should, therefore, realize that although he may seldom or never require emergency service, it is there waiting for him should he need it. This constitutes a form of "trouble insurance" and it should be a real comfort to the exhibitor to know that he has someone upon whom he can depend should anything go wrong with his equipment.

The manufacturer may designate what he considers good service but it is the local
Let Strong Light Your Way to Low Cost High Intensity Projection

Moderate sized theatres have long realized the hopelessness of getting a good picture on the screen with prevailing dense black and white films when using the dim low intensity lamp. Furthermore, satisfactory projection of colored films with the muddy yellow light of the low intensity was just as impossible. And the required brilliance and sparkling snow-white light of the high intensity arc were denied them by prohibitive operating costs.

It remained for Strong, through the development of the new Utility, a perfectly balanced and coordinated lamp and rectifier unit of intermediate capacity, to solve their problem, to produce a high intensity lamp which exactly filled the needs of the medium sized theatres with screens up to 18 feet in width.

This new Strong lamp projects twice as much light as is possible with any low intensity lamp and at an increased combined current and carbon cost of less than 2c an hour.

Your leading Independent Theatre Supply Dealer will gladly demonstrate this new marvel of efficiency in your theatre without obligation . . . Call him today.

THE STRONG UTILITY Arc Lamp

THE STRONG ELECTRIC CORPORATION

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Better Theatres: June 1, 1940
man, the man on the ground, who must do the work, who must render the actual service. The manufacturer can only do his part by designating and supervising, and certainly he has tried to do this; the repair man is doing his part; it is then up to the exhibitor to do his share of the service. The exhibitor, as a good business man, will wish of course to buy equipment as cheaply as possible, but price should not always be the chief consideration. In many instances price cutting is a two-edged sword which injures the buyer as well as the seller. Exhibitors should purchase equipment through a reliable supply dealer selling genuine parts — and pay a fair price for them.

**Design Standards**

The difficulty does not lay so much in making careful inspection, but in maintaining the necessary high manufacturing standards at all times. There are very good reasons for maintaining very close working tolerances in the production of motion picture projectors and sound reproducing equipment and these should be more thoroughly understood. A professional motion picture film, when projected to the screen, is magnified many hundreds of times. To begin with, the picture on the film itself has an area of less than one-half of one square inch, and it is projected to screens as large as 30 feet high and 40 feet wide. The picture must be absolutely steady in the projector both vertically and laterally in order that this requirement may be maintained. After all, the so-called motion picture is nothing more than an optical illusion and this illusion can be sustained only through the use of accurately made apparatus. The projection of a feature picture of, say, 10,000 feet in length, means that every time the picture is projected, 160,000 rock-steady still photographs are projected to the screen in rapid succession each picture being so slightly different from the preceding one that the illusion of motion is obtained.

In standard projection exactly 24 of these separate pictures are projected to the screen in every second of time, and each separate picture is moved into the light beam in one ninety-sixth of a second. The picture remains stationary at the aperture for one thirty-second of a second, during which period it is projected to the screen twice, each time for one ninety-sixth of a second, making a total projecting period per frame of one forty-eighth of a second. During the period in which each picture is moved down into position in front of the aperture plate it is necessary to cut the light from the screen. If this were not done only long streaks in black and white would be perceptible to the audience. It is necessary, therefore, that the shutter be very accurately timed with the intermittent movement. If only this single shutter were to be inserted at the proper cycle a very objectionable flicker would be apparent and it is necessary therefore to introduce a balance blade of equal proportions to the cut-off shutter and thus in modern equipment flicker is practically completely eliminated.

If the projector mechanism is not accurately manufactured, or if the parts thereof are worn to any extent, the accuracy of the timing between the intermittent movement and the revolving shutter is destroyed and we have what is known as "travel ghost." Travel ghost is simply a streaking of the highlights in the projected picture due to the fact that the cut-off shutter does not exactly coordinate with the film motion, and this is due to wear and tear. Furthermore, it is necessary at all times to maintain projection equipment in first-class operating condition if patrons of the motion picture theatre are to get the fullest enjoyment for the money they pay at the box office.

The production of an intermittent movement to function properly requires extreme manufacturing skill, first-class materials and highly specialized manu facturing equipment. The parts of this unit must be produced with tolerances not exceeding plus or minus one-tenthousandth part of an inch. The intermittent movement comprises what is known as a star and cam type mechanism in which there is a small pin, one-tenth of an inch in diameter, manufactured with practically no tolerance at all, and it is this little pin which must in the course of a year, under average projection conditions, accurately place before the aperture plate of the projector mechanism almost two hundred million separate pictures, each one projected to the screen with rock-steadiness!

It naturally follows that if the intermittent movement, which has been so well named "The heart of the projector," properly performs its function, all of the driving mechanism—gears, spindles, shafts, bearings, etc.—must be made with equal precision because if any other individual piece of equipment called upon to operate continually without breakdown. If projection and sound reproducing equipment fails, the entertainment value which the customer has purchased is lost, and this may result in refund of box office receipts and may lead to patrons going elsewhere for their entertainment.

I shall not dwell at any length on the problems of sound reproduction, but it is obvious that high quality reproduction of sound in the theatre depends equally on the high quality of the sound heads, the amplifier, the speakers, and other associated apparatus which forms a part of the whole projection system and depends also to a very great extent upon the proper functioning of the projector mechanism.

**Meeting Today's Needs**

One of the most serious problems of modern motion picture projection is how to serve the needs of theatres of today and at the same time anticipate their requirements tomorrow. We cannot wait until we see the "whites of the eye" of a situation. We must have long-range vision which enables us to view conditions which are out of our sight. A particular instance of this is stereophonic recording, which may be perfected in a few years or may take much longer. This is not the time to discuss the merits of stereophonic recording, but in the design and manufacture of our sound systems we have anticipated such changes as these and our equipment is adaptable to dual channel stereophonic recording when and if it comes.

With the great improvement in film producing technique, more particularly in connection with the faithful rendition of color and the introduction of sound, the exhibitor has come to the necessity for better illumination. With increase of illumination has come an increase in the amount of heat in the light beam and the necessity for protecting the film in transit through the equipment from the strains which cause "buckling," which in turn destroys the definition of the projected picture. With the proper placing of the revolving shutters and with the provision for quickly moving hot air from the aperture plate and film handling surfaces, any injury which might be done has been reduced to an absolute minimum.

It is a far cry in the motion picture industry, although such sound as time is reckoned, to the days when a moving picture machine, so-called, consisted of a very flimsy projecting equipment in which all the parts were entirely exposed to dirt and dust. The reel of film to be projected was supported on a reel hanger without any thought of guarding it against injury or fire. The film after leaving the intermittent movement was run into a bag without any take-up apparatus of any kind and the picture projected by means of an oxygen acetylene tank and a lime stick. The whole equipment weighed less than 100 pounds. That was only thirty-five years ago! Compare this with the modern Simplex projector and sound equipment produced and made available by International Projector Corporation today. The Super-Simplex and E-7 projectors are notable examples of research and development. Cleanliness and ease of operation are a paramount consideration in the highly specialized art of projection as it exists today. The modern Simplex projector is so designed that the many assemblies, more particularly the film trap, the gate, the intermittent movement, etc., may be readily removed for repair, replacement and cleaning, and a little attention on the part of the projectionist is all that is required to see that deposits from the film are removed from the teeth of the picture shoes and film trap runners. Lubrication of the entire mechanism is possible through the simple pressure of the finger on a lever which forces well filtered oil under high pressure to all bearings.

Our modern projection problems are to supply equipment that gives audiences the best possible entertainment—the problem of theatre owners, managers and projectionists, is to keep it maintained in such condition that patrons will enjoy each performance to its fullest.
F. H. RICHARDSON'S

COMMENT

More Sleuthing on Intermittent Flicker

GUY COWAN, projectionist at the State Theatre in Worthington, Ind., has a case of intermittent flicker which he describes thus:

"I'm having some trouble that has got me down. It's a case of intermittent flicker, concerning which there have been two articles in your columns recently, which I read carefully, but no soap.

"Starting at the beginning: We have two Motograph projectors, not new, but they have been kept in good condition. They have two-blade front shutters. Low-intensity light sources pull about 23 amperes through two Garver rectifiers. Projection distance is 72 feet, screen image 12 feet, 8 inches by 9 feet, 6 inches. Both projectors are equipped exactly alike. Good screen illumination.

"Recently one projector developed a bad case of flicker; at least it shows up bad on light scenes. It happens, by actual count, 25 minutes a time. Other projector light is as clear as crystal. I have tried five different shutters, including a three-blader; also, the shutter from the other projector. I have exchanged complete shutter movements, also the gear train, and have exchanged rectifiers. I have tested speed and found it to be exactly 90 feet per minute. The flicker cannot be caused by the intermittent movement, since I am the same with the projector running empty. I have been projecting since 1926, but have never encountered anything like this. To a considerable extent it resembles the flicker we used to get with a.c. arcs.

"There are many things outside my own trouble that I would like to talk over with you, but guess I had better save them. One thing, though—may I suggest that it does not require a million dollar house and a hundred-dollar-a-week projectionist to place a decent screen image and good sound before audiences. Taking it up one side and down the other, I believe most of us chaps in towns of around 2,000 population try just as hard as the Big Boys do, and if we have the co-operation of the manager, as I really have, we do a pretty good job, too."

Commenting on your last first, there is an excellent reason why very many small-town men might be able to show up "Big Boys" considerably. When troubles, big or little, come to one of the big city rooms, the projectionist well knows that nearby are engineers ready to respond to a mere phone call. But with the small-town man it's very different. Expert help is perhaps a hundred miles away, so it's up to him! And, by golly, unless it is something very serious he had better be able, not only to

BETTER THEATRES: June 1, 1940
find the trouble, but to remedy it, too, at least temporarily.

And now as to friend Cowan's trouble. This intermittent flicker matter is being reported quite often lately, so I have been discussing it with several projection engineers, including Herbert Griffin, executive vice-president of the International Projection Corporation. Mr. Griffin's diagnosis sounds particularly logical. It goes like this:

The only thing that suggests itself to me is that there is something wrong with the projector's wiring. Looks like either a loose connection somewhere or an intermittent ground.

The rectifiers are okay, since he has tried both in the offending circuit. Normally it would be presumed that the trouble was caused by a defective rectifier tube. Mr. Griffin suggests that a temporary direct line be run from the panel board and hooked in the rectifier to the projector which gives the trouble in order to ascertain whether or not the regularly installed wiring to this projector is in any way defective.

**Film Damage of Obscure Origin**

FROM W. Allyn Butterfield, projectionist of Napoleon, Ohio, comes this problem:

"You will find in the center of reverse side of the two enclosed film clippings, a straight, thin scratch. These clippings are from a new print, hence the damage evidently was caused by some fault in my projectors, though I am unable, after very careful examination, to find any such fault.

My Motograph projectors, Model K, are two years old but in excellent condition. Soundheads are Western Electric with curved sound gate, mounted on W. E. bases, with hold-back sprocket in takeup magazine, latter having rollers in excellent condition.

"So far as I am able to determine, the film contacts only at its edges all the way through the mechanism, therefore the question is: How is that scratch inflicted through the film's center? Everything is clean; all rollers turn freely. I take real pride in putting on good screen and sound results, even if we are in a small town. Such a report from the exchange is to me a black mark."

Friend Butterfield has the right spirit. While it is possible the damage was done by one of his projectors, that is not necessarily true. Moreover, if other prints have passed through both of his projectors without injury, is not their innocence pretty well proven? The injured print is a new one, but don't let anyone tell you it has never been projected until you received it. The chances are at least ten to one it has, possibly by the exchange itself. Moreover, it has been wound upon a reel, and in that process such damage could be inflicted. Not probable, but nevertheless possible, as is proven by an odd case that came under my own observation some while back.

I was in the office of the manager of a large exchange when an inspector entered bearing a new print just received, which he had wound upon a reel. In mounting the paper binder, she noted a scratch mark on the back of the title, very closely resembling the one Butterfield presents, which was found to extend back indefinitely. The manager was about to order the print returned. Observing that the inspector's fingers were bound with tape, I asked that she step to a rewind in the manager's office and rewind the print exactly as she had previously done. The inspector held the film lightly between her thumb and tape-bound fingers. Examination of that tape disclosed a minute but very sharp particle of steel embedded therein.

A scratch mark on a new print is not necessarily evidence that a projector inflicted it. Butterfield has carefully and thoroughly examined the film tracks of his projectors and found nothing wrong. One guess is as good as another. My own is that Butterfield is wholly blameless.

Yet another curious case of film scratch is reported by Raymond Dilloway, projectionist at the Strong theatre, in Burlington, Vt. He has sent samples of film, each third frame of which shows a tiny abrasion of the sound track.

Now, a projector sprocket wheel circumference is just equal to the length of four frames, hence it could not inflict the same damage in exactly the same place in every third frame, though it might in every fourth one. What the cause could be, I cannot even guess without examining the equipment. What do you fellows think?

**Recollections That Show Past is Still with Us**

FROM a Missouri theatre owner who was once a projectionist, comes this newsy letter:

"Dear Dad Richardson: I have followed your articles since the early days of the..."
Moving Picture World. Occasionally have written you for advice. This letter is not for publication, but just that I feel the urge to write. [Well, he can’t kick if I withhold his name, can he—F.H.R.]

"I am not a projectionist, machine operator or what have you, but the owner of a smalltown theatre. Don’t fancy bragging, but will stack our screen results up against any. Moreover, our sound is nothing to be sneezed at.

"Yes, once I was an ‘operator,’ before the days of the specialized projectionist. Have presided over an Edison Universal and Exhibition model, both one- and two-pin movements, Powers 5 and 6B, Lubin, Selig Polyscope, Pathé, Standard 4, Edison Super Kinetoscope, Motograph DeLuxe, Monarch, Simplex (though not its latest models), and one that I believe was called the ‘Royal.’ So you see I have pretty well been through the mill. Of all the projectors made I liked best the old reliable Powers, with its roller pin intermittent movement.

"In the last issue of Better Theatres you said you were unable to recall name of the projector Frank Cannock made prior to the Simplex. Was it not the Edengraph? [It was.—F.H.R.]

"Now don’t laugh when I say that we are using a pair of Powers 6B’s in my theatre, and are doing so by choice. We just like them! Have probably spent enough on replacement parts to buy two new projectors. Save for the frames and flywheels, I guess there is nothing of the original mechanisms left. But, kept in repair, they give us no trouble. Have them completely overhauled every six months. I don’t write many letters, but when I read your article, the old days came back to memory, with this result.”

And the result is welcome, indeed. There are hundreds of old-time projectionists who like to hear from and about others whose experiences of projection go back to the early days.

One error occurs, however. The Edison Kinetoscope was not placed on the market; just two or three of them were installed in theatres on trial. Some fault developed. Then about that time, a disastrous fire occurred in the Edison plant and all the jigs, dies, etc., were destroyed, whereupon Mr. Edison sold out all his projector manufacturing business to the Baird Company, which itself dropped out of sight not long after.

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Next Issue—Special Material on Auditorium Seating.
PHIL BAROUDI has closed his Happy Hour in North Creek, N. Y., for remodeling. The theatre will be reseated and completely modernized.

E. C. SHRIVER, formerly Altec branch manager in Cincinnati, Ohio, has been appointed manager of the company's Western district, with headquarters in Los Angeles. H. W. DODGE, former Western manager, has been named Altec headquarters staff representative on the west coast.

The F & Y Building Service of Columbus, Ohio, has been awarded the contract for the building of a new 600-seat house to be called the Westmor, at Huntington, W. Va., to be operated by Bert Hukle, who also runs the Roxy in the same city.

The DeKalb in Decatur, Ga., is to be remodeled. Plans call for a new lobby, a new front, the installation of an air-conditioning system, new seats and redecoration. The house is one of the Lucas & Jenkins holdings.

BILL CLARK has reopened the Colonial in Waddington, N. Y.

NICK KOTSIS has begun remodeling of his Oswego theatre in Oswego, Kans.

FREDERICK VAN DOREN has opened his new 600-seat Tower in Waterbury, Conn.

L. J. CARKEY, who operates the Family and Carole theatre at Utica, N. Y., is taking over the Lyric, Tupper Lake, N. Y.

W. D. FULTON has finished the installation of new seats and decorations in his Strand in Kansas City, Mo.

BILL REISENGER has been appointed manager of the Loew-Poli Bijou theatre in New Haven, Conn., after being associated for ten years with Loew's at Dayton, Ohio. BILL ELDER, former Bijou manager, is at Loew's in Harrisburg, Pa.

JAMES PAPAYANAKOS has opened the new Star in Potsdam, N. Y.

JOHN DALE recently opened the 250-seat Everton in Everton, Mo. The house had been dark for some time.

PHILIP J. MARGET, real estate and theatre operator of Boston, Mass., has purchased the Majestic theatre property in West Springfield, Mass., from the Medford Trust Company. Immediate plans are being made for the complete renovation of the house, including the installation of new seats, sound equipment and an air-conditioning system. The theatre will be operated by Majestic Amusement Corp.

ROSSI BROTHERS of Schroon Lake, N. Y., are reopening their Strand theatre there, and have also taken an option on the town hall in Woodstock, N. Y.

LOU GOIDEL and MAX COHEN have taken over the Lido theatre in Brooklyn, N. Y. Messrs. Goidel and Cohen have given up the operation of the Paras Court theatre in the same borough, after having run the house for the past three years. A suit for $25,000 has been filed by Mr. Goidel and Mr. Cohen against the Aventi Realty Corporation, owners of the building which houses the Paras Court. The complainants claim that the owners leased the upper floor of the building for a dance hall, which tenancy allegedly made the building unsafe and forced Messrs. Goidel and Cohen to give up their lease.

PAUL JONES, manager of the Saenger at Pine Bluff, Ark., has announced that a new marquee and new seating will be installed.

Extensive alterations are to be made on the Metropolitan theatre in San Francisco. Plans have been drawn by Jorgensen & Deichmann, San Francisco architects.

JOHN G. EVINS, owner and manager of the Plaza and Tenth Street theatres in Atlanta, Ga., has announced his candidacy for the city council.

EDWARD L. THOMPSON has purchased the equipment, lease and furnishings of the Aero theatre in Santa Monica, Calif., from SYLVIA BILSKY.

MR. AND MRS. GENE McLAUGHLIN, owners of the Croft at Bancroft, Ia., have bought a theatre in Trar, Ia. Mrs. McLaughlin has gone to Trar to take charge of remodeling operations on the house.

The Stanley, with a seating capacity of 621, and located at Seventh Avenue and 41st Street in New York City, has been acquired by the Brandt circuit. The London Theatre Corporation, of which LOUIS SCHNEIDER is president, was the former operator of the house.

The Twenty-nine Palms Theatre Corporation has been incorporated at Twenty-nine Palms, Calif., with a capital stock of $150,000, by ZENA SHERWIN, JEAN C. MILLER and G. M. BOWERS.

J. A. TUCHEK of Cresco, Ia., is remodeling his store building on Market Street in that city, constructing a 40-foot extension at the rear, for the purpose of opening a motion picture theatre with a seating capacity of 360. Plans call for an opening date around July 1.

The Grand theatre at Yoakum, Tex., was damaged by fire recently, with a loss estimated at several thousand dollars. A short circuit in lighting wiring is believed by fire authorities to have been responsible for the blaze.

WILLIAM G. LEFFERS of Cedar Rapids, Ia., who recently took over the equipment of the Cozy theatre at Fayette, Ia., formerly operated by LESTER ANDERSON, has remodeled the house and reopened it under the same name Fayette. Remodeling enlarged the capacity to 232. Plans call for an installation of three more rows at a later date.

MRS. VERA JANE PEASE, who has been called the first woman motion picture theatre owner in the world, having built and operated a theatre at Corona, Calif., during early film days, recently completed a survey of California itinerants and her findings have been placed in the hands of President Roosevelt for study.

MILES A. GOLDRICK, assistant foreign manager of ERPI, has departed for an extensive tour of inspection of the company's interests in the Far East. Before departing on the China Clipper May 28, Mr. Goldrick conferred with ERPI officials in Hollywood.

A Section of Motion Picture Herald
H. M. Johnson has leased the Uptown at Arnold's Park, IA, from Mrs. A. W. McKinney.

Harry Newland is reopening the Windham in Windham, N. Y., a summer resort center in the Catskill Mountains.

Strand Amusement Company will renovate the interior of the 750-seat Rialto in Bridgeport, Conn., during this coming summer, and he expects to install a new front and marquee on the Hippodrome in the same city.

Charles Holtz is building a theatre in Sacramento, Calif., at an estimated cost of $100,000. The new house will be called the Colonial, and the architecture will be in keeping with the name.

The Capitol theatre at Elizabethtown, N. Y., in the Adirondack Mountains, is scheduled for early reopening by Dave Rosenbaum, who also operates houses at Ausable Forks and Keeseville, N. Y.

John H. Daniel, 52, vice-president of the Atlanta projectionists' local, and projectionist at the Rialto theatre in Atlanta, was killed when the car in which he and Mrs. Daniel were traveling from Columbus to Atlanta crashed into a telephone pole. Mrs. Daniel received injuries. She and two sons survive Mr. Daniel.

A roll top desk is not only old-fashioned but destructive as well, according to the experience of B. M. Merrill of the Edgar theatre, Edgar, Neb. Mr. Merrill, in closing his roll top desk, knocked off the head of a match, which bounced into a waste paper basket. By the time Mr. Merrill noticed the ensuing blaze, the fire was out of hand. Result of the accident was a $3,000 theatre loss with no insurance to cover the damage, it is reported.

Al Minor will erect a theatre at Burbank, Calif., to be called the Magnolia.

Herman Sussman, president of the Constance Theatre Corporation, has remodeling plans calling for $20,000 in modernization work on his Colonial in Amenia, N. Y.

Work has been launched on the construction of the Mission theatre at Santa Clara and Ash streets in Ventura, Calif., for Mrs. Jennie Dodge. The cost of the house is estimated at $70,000.

Dewey Keer, formerly of Fairmont, Neb., has leased the Roxy at Alta, Ia., from the American Legion. The house was formerly operated by Lowell Riddle.

Norman Randall has been promoted to the post of assistant manager of the Paramount theatre in New Haven, Conn. Mr. Randall succeeds George Reising, who has resigned.

Mrs. L. E. Van Buren has reopened her Van Buren in the summer colony sector of Cairo, N. Y.

D. Donnici has redecorated and reequipped the Palace theatre in Kansas City, Mo. Mr. Donnici has operated this house for 25 years.

Morris Amusement Company of Boston, Mass., is reopening the Colonial in Utica, N. Y., as a motion picture theatre. The house had been offering combination vaudeville and burlesque.

M. B. Pressley is taking over the operation of the Plaza at Appleton, Wis., from Crump Taylor. W. L. Pressley, son of Mr. Pressley, will operate the house. Mr. Pressley also operates the Globe, Savannah, Dixie, Belton and Binney in Patronsburg, Mo.

Lee Sproule, veteran exhibitor, has taken over the Mac theatre at McPherson, Kans., from E. E. Tagaden. Mr. Sproule has sold the Cozy in Ottawa, Kans., to A. M. Straffus.

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W. L. Jones, national service manager of RCA, has announced several promotions in that company's service division. Adolph Goodman has been appointed to the post of assistant manager of the RCA national service division in charge of all Photophone service activities. Carl Johnson has been transferred from the office of Kansas City district service manager to the Camden, N. J., office to promote the sale of RCA sound reproducing equipment. Mr. Johnson has been succeeded in his former position by Bill Hardman, formerly of the national service office staff at Camden. N. A. Willis, field engineer of the Baltimore, Md., service district, and Adolph Lof of the New York staff, have won promotion similar to that of Mr. Johnson. F. M. Armstrong has joined the staff at Baltimore to replace Mr. Willis, while A. P. Wark, night emergency man in New York, succeeds Mr. Lof. Mr. Gibbons has been named to Mr. Wark's former position.

Samuel Whiteside, Jr., of the American Seating Company, Chicago office, has joined the organization's staff in Kansas City, Mo., under Hal Perrin.

An air-conditioning system will be installed in the State Theatre in Oklahoma City, Okla., according to Robert Pfotenhauer, manager. The installation will be handled by the United States Air Conditioning Corporation, with Herman Nottberg, Jr., in charge. Cost for the improvement will be approximately $20,000. The new system is to replace an air-washer and ventilating system used for the past three years, since the opening of the house. Filter compressors will provide 80 tons of refrigeration.

The Mission Hills theatre in Johnson County, near Kansas City, Mo., has been renamed the Dickinson. The house is owned by Glen W. Dickinson.

The Harmony theatre in Harmony, Minn., operated by J. M. Rostvold, was damaged recently by fire, with a loss estimated to have been in excess of $10,000.

Rose M. Poole, president and manager of Klamath Theatres, has entered into an arrangement with United California Theatres, associating her properties with the latter circuit.

Architects are working on drawings for the rebuilding of the Waller theatre in Laurel, Del., according to R. H. Wallis, former manager. The Waller was severely damaged by fire several months ago.

about People of the Theatre (continued)

James Edwards, Jr., Los Angeles operator, again Orders a decided departure from the conventional for a new theatre in the town of Temple on the outskirts of Los Angeles. Mr. Edwards' barn-style Tumbleweed theatre in an outlying Los Angeles subsistence community was described in Better Theatres about a year ago. The Temple theatre, with a frontage of 150 feet, will be of modified Cape Cod architecture. Above is a rendering of the exterior design by S. Charles Lee, Los Angeles theatre architect. Mr. Lee was also the architect of the Tumbleweed.
BE better Theatres
CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

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Acoustic materials
Advertising novelties
Air filters
Air conditioning, complete
Air system control
Air washers
Amplifiers
Amplifier tubes
Architectural materials
(A specify purpose for which material is wanted)
Automatic curtain control

B
Batteries, storage
Carbon
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeover
Cleaners, vacuum
Cleaning equipment, mechanical
Clocks, show-time
Color foods
Cut out machines

D
Dimmers
Disinfectants
Drain pipe, cleaners

E
Effect machines
Electric signals and controls
Emergency lighting plants
Exciter lamps
Exploitation, mechanisms

F
Fans, ventilating
Film rewinders
Film splicing devices
Fire prevention devices, projector
Fire extinguishers
Flashers, electric sign
Flash light
Floor cleaners
Floor surfacing materials
Fountains
Frames, lobby display
Furniture, lobby and lounge

G
Grilles, ventilating

H
Hearing aids
Heating systems
Horns

L
Ladders, safety
Lamps, incandescent
projection
Lamps, projection arc
Lanterns
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M
Marquees
Mats and runners
Microphones
Motor—generators
Motors (specify purpose)
Music stands

O
Organs

P
Paints, lacquers, etc.
Perfumers
Photo—electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture
Public address systems

R
Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazes
Reels
Rewinders, film
Rheostats

S
Safes, office
Screams
Screen masks and modifiers
Screen resurfacing service
Set covers
Signs, directional
Signs, theatre name
Shutters, projection port
Sound heads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T
Tickets
Ticket booths
Ticket destroyers
Ticket issuing machines
Transformers

U
Uniforms

V
Vacuum cleaners
Vending machines
Ventilating systems

Index to Advertisers

Adler Sign Letter Co. ........................................ 26
American Seating Co. ...................................... 3
Ames Metal Moulding Co., Inc. .......................... 23
Arktraft Sign Co., The .................................... 32
Ashcraft Mfg. Co., C. S. .................................. 6
Automatic Devices Co. .................................... 28

Baldor Electric Co. .......................................... 40
Bausch & Lomb Optical Co. ............................... 45
Best Devices Co. .......................................... 40
Brenkert Light Projection Co. ............................. Second Cover

Chicago Expansion Bolt Co. .................................. 28
Colonial Sales Corp. ....................................... 32
Continental Electric Co. .................................. 40

Davidson Enamel Products Co. ........................... 23
Du Pont de Nemours & Co., Inc. .......................... 4
Fabrikoid Div. ............................................. 4

F & Y Building Service, The ................................. 28
Garver Electric Co. ......................................... 29
Goldberg Bros. .............................................. 32, 40
GoldE Mfg. Co. ............................................. 33

Hertner Electric Co., The .................................. 47
Heywood-Wakefield Co. .................................... 27
Heyer-Shultz, Inc. ......................................... 47

Ideal Seating Co. ............................................. 38
International Projector Corp. Third Cover
International Seat Corp. .................................. 23

Kawneer Co., The ........................................... 20
Lavezzi Machine Works .................................... 45

National Carbon Co., Inc. ................................ 41
National Theatre Supply Co. ............................... 26, 38

Pantasote Co., Inc., The .................................. 23
Pittsburgh Plate Glass Co. ................................. 5
Poblocki & Sons Co., Ben B ................................ 35
Projection Optics Co., Inc. ................................. 40

RCA Manufacturing Co., Inc. ............................ Fourth Cover
Reynolds Mfg. Co. ........................................... 26

S. O. S. Cinema Supply Corp. ............................ 36
Schlanger, Ben ............................................ 29
State Sanitary Corp. ....................................... 31
Strong Electric Corp., The ................................ 43
U. S. Air Conditioning Corp. ............................. 33
U. S. Rubber Co., Coated Fabrics Div. ................. 29
U. S. Rubber Co., Foam Sponge Div. .................... 21
Union Carbide & Carbon Corp. .......................... 41

Wagner Sign Service, Inc. ................................ 31
Weber Machine Corp. ..................................... 47

A Section of Motion Picture Herald
Many poor stories have been saved by beautiful photography and perfect projection.

DANIEL B. CLARK
Executive Director of Photography
20th Century Fox

BETTER PROJECTION MEANS BETTER BUSINESS

S.I. INTERNATIONAL

A NEW and LOWER PRICED
Simplex PROJECTOR
FOR SMALLER THEATRES

Discard old, worn-out and sub-
standard equipment.

INSTALL Simplex S.I. INTERNATIONAL PROJECTOR

Simplex Quality Means Better Projection, Increased Dependability and Reduced Maintenance Costs.

THE WORLD'S STANDARD FOR OVER TWENTY-FIVE YEARS.
You wouldn't call this the modern way to go picnicking.

It's just as old-fashioned to use an outmoded sound system for modern movies!

Modern Sound will "up" your takes!

INSTALL RCA PHOTOPHONE
MAGIC VOICE OF THE SCREEN

The importance of movie sound is reflected in the attention it is given by Hollywood studios. They invest fortunes in sound recording equipment because they know better sound means better box-office.

How are your takes? The RCA Photophone Magic Voice of the Screen will help you better them! For it provides true reproduction of modern movie sound, enables you to offer your patrons the kind of sound they want to hear!

And it's low in cost! Ask your RCA Photophone representative for details.

Better sound means better box-office—and RCA Tubes mean better sound

Only the New Magic Voice of the Screen offers all these Features!

Constant film speed is assured by famous RCA Rotary Stabilizer! This new Magic Voice also offers you new styling, new protection, new convenience, new added reserve power and many other outstanding features!

RCA Photophone's service organization has a low cost theatre service plan in which you'll be interested.
FEATURE REVIEWS:
"Earthbound"
"Susan and God"
"Tear Gas Squad"
"On the Spot"
"Safari"
"Rocky Mountain Rangers"
"Love, Honor and Oh, Baby"
"Gestapo"
"Conquest of the Aat"

The Battle of Foley Square Opens
as
The Battle of Washington Ends

COLUMBIA PLANS 44 FEATURES
WARNER BROTHERS TO HAVE 48

VOL. 139, NO. 10
JUNE 8, 1940
WHAT THE
PUBLIC
WANTS!
3rd week! and still the best in town!

VIVIEN LEIGH • ROBERT TAYLOR in M-G-M's
WATERLOO BRIDGE
CAPITOL
B'way & 51st St. • Major
Edward Bowes, Mng. Dir.

3 WEEKS NEW YORK
2 WEEKS WASHINGTON
2 WEEKS ATLANTA
2 WEEKS PITTSBURGH
2 WEEKS BRIDGEPORT
2 WEEKS HARTFORD
2 WEEKS NEW HAVEN
2 WEEKS MILWAUKEE
2 WEEKS SAN FRANCISCO
2 WEEKS LOS ANGELES
(playing two theatres, day and date)
2 WEEKS BOSTON
(playing two theatres, day and date)
2 WEEKS PORTLAND

with Lucile Watson, Virginia Field, Maria Ouspenskaya, C. Aubrey Smith • A Mervyn LeRoy Production • Screen Play by S. N. Behrman, Hans Rameau and George Froeschel
Based on the Play "Waterloo Bridge" by Robert E. Sherwood
Directed by Mervyn LeRoy
Produced by Sidney Franklin
An M-G-M Picture
BREAKING NEWS!

THE WARNER MEN ARE MEETING...
PITTSBURGH
This Monday
AND
CHICAGO
Next Monday

Keep Watching! Keep Listening!
As Showmanship Shows the Way!

MORE BIG NEWS COMING!

"ALL THIS, AND HEAVEN TOO"
Begins Nation-Wide Roadshowings
on June 13th at Carthay Circle, L. A.!
"The way in which audiences receive 'Four Sons' is something I have never seen in 23 years of show business. It wrings their hearts with the force of its drama—men and women alike! Particularly the women... it's a picture they'll virtually rush their men to see!"

ROXY THEATRE

Twentieth Century-Fox presents with pride one of the truly great pictures of our era!

FOUR SONS

DON AMECEH - EUGENIE LEONTOVICH
MARY BETH HUGHES - ALAN CURTIS
GEORGE ERNEST - ROBERT LOWERY
LIONEL ROYCE - SIG RUMANN

Produced by Darryl F. Zanuck
Associate Producer Harry Joe Brown
Directed by Archie Mayo
Original Screen Play by John Howard Lawson - Supplemented by a story by I. A. R. Wylie - Additional dialogue by Milton Sperling

AND WALTER WINCHELL SAYS "ORCHIDS!"
ON TRIAL

THIS is a year of ordeal for the motion picture and its masters. The screen's world from London to Tokyo is all but lost to war. At home in America it is deep in conflict of serious order.

Down in New York's Foley Square the organized industry is on trial in Federal court for everything that it has done for two decades, save the making of pictures.

In Washington the entire structure of the industry has been under inquisition in the interminable debates and contentions of the Neely Bill hearings.

But more importantly than all this, the motion picture is also very much on trial before its customers, the patrons of the box office—and that is on the subject of the making and presentation of motion pictures.

A great deal is being said behind hand about that.

The motion picture's controlling personnel can properly be much concerned about Washington and Foley Square, but the blunt fact is that that's just their troubles in which the box office public is not nearly so much interested as in pictures, entertainment.

The organized industry can win or lose actions at law and the public will not be caring very much. That same public, though, seems to care very much indeed about its theatre and pictures.

Nothing that is to be decided in courts of law, or in new legislation, can be quite as important as the progress of the motion picture on trial as entertainment before its patrons.

THUS far, conveyance to the exhibitor and the theatre about the plans and product promises of 1940, taken as a whole, is not overly laden with verve. A great deal that has been heard, the most that has been heard, has been about devices for making the customer pay more for the product—and, if the advocacy of longer runs is to be taken at par, all this is with an inescapable assumption that, while paying more per picture, the customer will be seeing fewer of them. So farther and farther, the trend of such a program of bigger and fewer is to make the motion picture less and less the mass entertainment it has been, taking it farther away from that broad basis of wide popular support as the universal entertainment which has given it stability, success.

And, while the furor of discussions has been of curtailments in product, it is to be observed that compilation of the product announcements, complete this week, gives a total contemplated output of almost exactly as many pictures as before. That has been, to be sure, along with much use of the term flexibility, which may mean what it says, or indecision.

Developments in the organized and controlled screen world in the last few months have not included improvement of the status of the motion picture.

The devices applied to picture merchandising addressed to the public have been more coercive than constructive.

The struggle seems to have been addressed at maintaining within the industry a certain status quo, not an effort at adjustment to the day and times, attunement to taste and buying power.

Examination of payroll reports would indicate that the industry is abundantly supplied with priceless talent in all departments, creative and executive. The figures are enough to make one seek a paraphrase for that line of Omar's: "I sometimes wonder what the vintners buy one-half so precious as the stuff they sell." With such clustered golden grapes of genius one might guess the product must be perfect, leaving the problem entirely in the shortcomings of the customers.

THE state of uncertainty is of course getting around to that matter of the customers. There is, for instance, that project for a Gallup poll. All of Dr. Gallup's scientific sampling technique, it must be observed that Gallup polls appear to be these days rather a sort of fashion, a new method with hint of miraculous divination.

All that any poll can do is to ask the customers.

The motion picture and its showmen have been asking the customers many a year. They are still asking every night from about fifteen thousand marquees. The public has been answering, too.

Apparently there are those who hope to get a more pleasing answer by asking someone else.

Hollywood holds almost all the picture-making skills and talent in the world.

Hollywood has made the world's greatest motion pictures, ever since Hollywood began. It can and will continue to do that.

But in increasing ratio as Hollywood has grown rich, grown powerful, considerations that have had much more to do with pride and vanities, with personal ambitions and positions, have come to stand between picture making and a clear sight of the customer looking at the marquee.

What the screen needs now, especially now as never before in this troubled world, Hollywood can supply, if it will get out of its own light, and let the public issue the oscars.

QUIET PLEASE

THE raspberry tinted cubicle in which this page is confused is some three hundred and fifty feet up in our ivory tower on the escarpment of Rockefeller canyon.

Deep down below is the sunken garden of Rockefeller Center presided over by a golden image of Prometheus, and all hedged about by exotic trees and flowers. In the winter it is an ice skating rink, where girls in short skirts display their dexterity, and where now, the ice gone and iris blossoming, they are on rollers. It's a touch, a humanizing, democratizing touch, of policy kinship with the gesture of the Sidewalk Superintendent's club idea.

So much for the picture—it's the sound that is on our mind and in our ears. It seems that this Coney Island skating rink idea has to bring with it mechanical music, not so obtrusive, over the street noises by day, but rising, hour by hour, with upturn

[Continued on following page, column 1]
This Week
in the News

That Consent Decree
EVEN as the Department of Justice was
starting actual trial prosecution of its anti-
trust suit against the organized industry
Monday in New York, there were some
Washington observers still pointing optimistic-
tally to an out-of-court settlement, a pos-
sibility frequently mentioned during the two
years of trial preparation.
They reported renewed conversations be-
tween Department of Justice and Depart-
ment of Commerce officials reviving pos-
sibilities of a consent decree, which, of
course, could be effected at any time dur-
ing trial.
Officials of both departments refused, as
usual, to comment, but it was reported in
the Capital that meeting had been held
between the Department of Justice participat-
ing, meeting behind closely
guarded doors, someplace in or between
the buildings of both departments.
The meetings were suggested by observers
in Washington as indicative of possibilities
that, with his case in the record, Assistant
U. S. Attorney General Thurman Arnold
would not be adverse to considering settle-
ment of the issues through a stipulation.
The same observers pointed out that a
consent decree would save both the Gov-
ernment and the industry much time and
money, would give the Government some,
at least, of the "reforms" it seeks through
its trust suit, and would give also to the
industry a much-desired stability in a time
of international stress.
There was a general belief in Washing-
ton this week that both sides would welcome
a quick termination of the case, rather than
have it drag a couple of years through the
courts. To the motion picture industry, par-
cularly, Washington sees a settlement de-
sirable because of its possible bearing on the
80 other independent and Governmental
trust suits pending, and also on any which
might be filed following a final court deci-
sion of the "key" case.
The story of the opening of the New York
trust trial starts on page 12.

Suit Indemnification
STOCKHOLDERS of Radio-Keeh-Or-
phum, Wednesday at their first annual
meeting since reorganization, voted an
amendment to the corporation's bylaws in-
demnifying its officers and directors for any
"expenses" incurred by being named par-
ties to any suit against the company in
connection with their duties, unless derel-
cition on their part be established. This is
the first instance in this age of indemnify-
ing officers in an industry which has so
many law suits. Such indemnification, how-
ever, is not unusual in large corporations in
other industries.
Ned E. Depinet, RKO vice president and
proxy for large holdings, presided at the
meeting, held in Dover, seat of incorpora-
tion. More than 2,000,000 shares out of
2,650,000 were represented. They voted to
retain Price, Waterhouse and Company,
New York, as corporation auditors for an-
other year.
The meeting was not scheduled to elect
directors, since the directors as approved
by the United States District Court, in
New York, last year in reorganization pro-
cedings under 77-B, have another year to
serve.

J. M. Schenck Indicted
JOSEPH M. SCHENCK, chairman of the
board of 20th Century-Fox Film Corpora-
tion, was indicted Monday by a Federal
grand jury in New York, on charges of in-
come tax frauds, conspiracy, perjury and
making false statements to a Federal investi-
gator.
This was coincidental with the opening of
the trial of the Government's anti-trust ac-
tion against the major concerns of the or-
ganized industry, also in New York.
Joseph H. McBlowkowitz, an executive of
20th Century-Fox, is also indicted. In the
two indictments against Mr. Schenck there
is a total of twenty-four counts.
Charge is made of conspiracy and fraud
on income taxes for 1935, '36 and '37 by
fictitious stock sale transactions and deduc-
tions of expenses, amounting to a tax total
of some $400,000.
The second indictment, charging perjury
and a Gov. statements, is based on transactions
in 1937 in which the Government asserts
Mr. Schenck gave Willie Bioff, Hollywood
I. A. T. E. representative and labor
agent, $100,000 in cash and $50,000 in 20th
Century-Fox stock, this subsequent to a
strike controversy settlement. The charges
include the contention that some ten false
statements were made to James A. Ronayne,
special agent of the Internal Revenue de-
artment.
Bioff is under indictment for alleged in-
come tax frauds pertaining to this transac-
tion, which was under investigation in 1938.
That matter is yet pending, while Bioff is
in a Chicago jail completing a workhouse
sentence on a vice traffic conviction of some
eighteen years ago, prior to his rise in labor
activities.
Mr. Schenck, in Hollywood, issued a
statement, distributed from his New York
office late Monday after the announcement of
the indictment, in which he said:
"Income tax problems are always com-
plex and subject to dispute. The charges
made against me are grossly unfair.
"Two of the best auditing firms in New
York, Boyce, Hughes and Farrell, and Web-
ster, Horne and Blanchard, after a recent
audit, have advised me that for the years in
question I have overpaid rather than under-
paid my taxes. Mr. Hughes is the former
president of the American Society of Certi-
fied Public Accountants and Mr. Webster is
the Chairman of the Board of Examiners
of the New York State Certified Public Ac-
countants.
"The claim that I made a false statement
to a Government agent about another per-
son's tax is not true.
"I am confident that when all the facts
are finally determined full vindication will
result."

Official Report
OFFICIALS of the industry met at the
Union League Club in New York Wednes-
day with representatives of the War De-
partment and pledged the cooperation of
the industry with government plans for
national defense.
The War

AS THE Nazi war-machine threw all its power against the French Wednesday, the white England was reassimilating its army, the British film distributors organization, the Kinematograph Renters Society, met Wednesday with circuit representatives to study the booking and transportation problems that would result in event of bombing raids over London. Emergency arrangements made last September at the outbreak of the war were prepared for immediate use.

Home office executives in New York at Herald press time had heard nothing of any branches and their theatres in Paris, under the new Nazi drive on Paris and southern France.

The threat of a German invasion or air bombardments may result in the complete cessation of all American company production in England. A number of executives have taken the advice of the U. S. Government and left Great Britain. The President Roosevelt, due Sunday, has on board the following film executives who directed the British production at the London area: Ben Goetz, MGM British production head, Mrs. Goetz and Robert T. Kane, in charge of British production for Twentieth Century-Fox, and Mrs. Kane.

Also Joseph Friedman, European manager for Columbia, and Mrs. Friedman; Jeffery Bernerd, head of Great National Films London; Mrs. David Rose, wife of the head of British production for Paramount; Mrs. Frances E. Badley, wife of the 20th Century-Fox managing director in Great Britain. Others are also en route or awaiting passage.

Breen's Air 'Career'

THE advertising agency of Young & Rubicam, New York, will know by June 24th whether Joseph Breen, Production Code Administrator in Hollywood, will take to the air on a commercial broadcast, as a "sideline." Mr. Breen is interrogator, also on the side, for the local Hollywood "Ask the Stars" radio program.

Early in April Mr. Breen began his sideline radio "career" on Wanners' Station KFWB, Hollywood, on Monday nights, questioning stars of the movie studios on an Information Please type of program. The show was copyrighted by Russell Hughes, radio producer.

Young & Rubicam took an option on the program, due to expire June 1st. One prospect turned "cold," but a new one is showing interest and the option was extended until June 24th—so disclosed a Young & Rubicam official Wednesday.

THE UNITED STATES of America vs. motion picture distributors, producers and affiliated circuits, in equity, opens in New York Federal Court Page 12

LATSE delegates hear Browne and Brden commend Biff, Nick, Cirella and Kaplan as victims of persecution Page 14

COLUMBIA announces 44 features, 16 westerns, 4 serials and 130 short subjects Page 15

WARNER BROTHERS to have 48 features, two specials to be sold separately, delegates are told Page 17

CONGRESSIONAL committee ends hearings on Neely bill and sends it to subcommittee for possible revision in a form directed at enactment at this session Page 21

STORY PURCHASES by Hollywood total 112 for April and May Page 25

STUDIOS not disturbed by possible intrusion of talent ranks by television; provision for control of star appearances not seen matter for concern Page 27

SHORT versions of stage plays to be presented with single feature offered as substitute for double bills Page 28

BRITISH exhibitors widen fight against present rentals sale Page 33

ACADEMY of Motion Picture Arts and Sciences under Darryl F. Zanuck as chairman takes steps to study economy in technical operation Page 34

DEPARTMENTS

Asides and Interludes Page 29

British Studios Page 32

Courts Page 48

Hollywood Scene Page 35

Managers' Round Table Page 49

Newsreels Page 42

Obituaries Page 48

Productions in Work Page 41

Release Chart Page 57

Reviews Page 36

Shorts on Broadway Page 40

This Week in Pictures Page 10

What the Picture Did for Me Page 43

No Rushing FCC

THE Federal Communications Commission again dashed hopes of proponents of early television commercialization, when, on Monday, in Washington, Chairman Fred L. Fly warned that the Commission would not allow commercial interests to influence engineering opinion on standards for television; and hence that it would not encourage or approve television broadcasting for the benefit, solely, of commercial interests.

The Commission, several weeks ago, banned commercialization of television, planned by the Radio Corporation of America and others for September 1st.

Both the RCA, and DuMont Laboratories favor early commercialization, and an establishment of standards though their recommendations have differed before the FCC.

The Radio Manufacturers Association meets next Tuesday and Wednesday, in Chicago. Observers of the radio industry expect the manufacturers may attempt to settle their differences and form a united front.

Price Differentiation

THE desire of several distributors to have flexible admissions established to allow price increases for "important pictures" was given encouragement Wednesday by the leader of the MPTOA, Edward L. Kuykendall, who said that he had long advocated a price differentiation, "price adaptation," was fully employing it for years in his own theatres at Columbia, Miss. Mr. Kuykendall, visiting New York from Washington where he had attended the House Committee hearings on the Neely Bill (see page 21), declared that the industry-wide practice of charging the same admission for good, bad and indifferent pictures is "unsound."

"As for price differentiation, labeling 'bad' pictures that is nonsense," he added. "The public can tell a 'bad' picture from a 'good' one before seeing it. Many who wouldn't go to see a 'bad' picture at prevailing admissions, might attend if a fair price differential were established. As a matter of fact, the public is already being attracted by higher admission to see an 'outstanding picture.'"

Radio Figures

WHILE the market in the United States for foreign language motion pictures is narrowing to an all-time low since the post-war period of World-War I, due to the non-availability of imports from countries engaged in World War II, foreign language or foreign appeal radio programs here are surprising figures, due to the Community Forum, Philadelphia, estimating that today more than 1,000 air shows are being broadcast daily.
THE Battle of Foley Square opens with the lawyers drawn up row on row before the bar of justice. The time, last Monday. The place, a panelled courtroom in the classic Graeco-Roman federal courthouse on Foley Square in downtown New York. The cause, the United States Government's suit in equity against motion picture producers, distributors and affiliated circuits. Pre- siding at the bar was Judge Henry W. Goddard, left, who will render the initial decision. Outside the inevitable crowd, below, awaited the Hollywood celebrities who, during the first few days, did not appear. Story on pages 12 and 13.

FOR THE GOVERNMENT:
Thurman W. Arnold

FOR THE DEFENSE:
William J. Donovan

John W. Davis
FIORELLO LAGUARDIA, Mayor of New York, seems to be turning a new leaf above in the interests of Mrs. Osa Johnson's "I Married Adventure", new Columbia release. The giant book and Mrs. Johnson, shown with it and the Mayor, are on an advance publicity tour of the country.

BOB WHITE, right, of Bob White Theatres, Portland, Ore., refreshes himself in the RKO exhibitors lounge in New York while Mrs. White looks on.

ON TOUR around the Loew circuit Oscar A. Doob, below right, director of advertising and publicity for Loew's Theatres, visits Syracuse and Joseph Boyle, assistant manager of the State; Charles E. Kurtzman, division manager, and Frank Murphy, manager of the State.

THE RKO publicity staff, both home office and studio, gathers, above, to plot a "scientific sampling" of the tastes, habits and interests of the motion picture public through Audience Research Institute, a new unit of the Dr. George Gallup organization, famed sampler. Left to right: Perry Lieber, studio publicity chief; J. R. McDonough, vice-president; David Ogilvy, director of Audience Research; S. Barret McCormick, Dr. Gallup and Rutgers Neilson.

ANNABELLE WARD, seated above, of the Elliott-Ward Enterprises in Lexington, Ky., with her sister, Adeline Ward, on a visit to the headquarters of the Managers' Round Table Club in Rockefeller Center, New York.

REQUESTED by the Kokusai-Eiga-Tsushinsha (Kokusai Film News Service, Inc.) for use with the above picture was the following subcaption: "The International Film News, Ginza, Tokyo, quite intent for the promotion of welfare and good-will by the medium of motion pictures throughout the world is now preparing... the Film Year Book of East Asia... In connection with this plan a jolly dinner party was given Mr. Morey Marcus, general manager of MGM's Japan office... to interview him about the motion picture business in the Netherlands Indies. His information was very interesting and instructive." Second from left, seated, is Mr. S. Ichikawa, publisher-editor of International Film News, and third is Mr. Marcus.
GOVERNMENT CALLS EXCHANGE MANAGERS TO COURT

The United States Government, at 10:30 last Monday morning in Room 1306 of the Federal Court House in New York City, fired the first verbal barrage against the "Big Eight" of motion pictures in the battle of Foley Square, the anti-trust prosecution which, if lost by the defendants, would result in a remolding of the structure and practices of the American film industry. The event has been two years a-coming and two months may elapse for the matter to be finally concluded, if a consent decree settlement is not signed.

A curious crowd of some 500 persons had assembled in Foley Square hoping to get a glimpse of Hollywood starlets and well-known producers but the public was disappointed.

The Government was represented by Thurman Arnold and his staff of a dozen anti-trust division members and the defendants had only their counsels and a few home office lawyers numbering about 40.

**Government's Aims**

The Government seeks the following changes in the industry:

1. Reduction of production and distribution from exhibition which would mean that Paramount, Twentieth Century-Fox and Warner Brothers would be compelled to drop their theatre interests and Loewe's, Inc. and RKO would have to drop production activities.

2. Free access to all product by exhibitors.

3. Elimination of predominant pools and other agreements not available to independent producers.

4. Abandonment of compulsory block booking, forcing of shorts and newsreels, arbitrary designation of playdates, protection, overbuying, double bills, the leoning of score charges and the limitation of minimum admissions.

To enforce these changes the Government asks a permanent injunction, the appointment of a court-appointed examiner, the issuance of subpoenaes to all exchange companies and court order ruling that all sales contracts which violate these objects are illegal.

The major companies deny that a monopoly exists in the industry and hold that a victory for the Government would be against public interest.

The suit was filed June 20, 1938 in the District Court of the United States for the Southern District of New York by Lamar Hardy, U. S. attorney for that district under the direction of Attorney General Homer S. Cummings. It is described as in equity No. 87,273. It is United States of America, Petitioner v. Paramount Pictures, Inc., et al, Defendants.

The following were named defendants: Paramount and three subsidiaries, and 21 officers and directors; Loewe, Inc., two subsidiaries and 19 individuals; Radio-Keith-Orpheum Corporation (RKO), six subsidiaries and 18 individuals; Universal Pictures Corporation, two subsidiaries and 15 individuals; Twentieth Century-Fox Film Corporation, five subsidiaries and 19 individuals; Columbia Pictures Corporation, three subsidiaries and 12 individuals; United Artists Corporation and 12 individuals.

In the two years intervening between the time the suit was filed and the opening of the trial on Monday, conferences were held by the lawyers on both sides, interrogatories were prepared and answered and the Government has conducted pre-trial examinations of company executives.

**Settlements Have Failed**

The Department of Commerce has tried since a year ago to bring industry opinion and that of the Department of Justice together so that the suit would not be filed. A temporary restraining order was drafted but not accepted by all the companies or by Thurman Arnold. With the temporary breakdown of consent decree negotiations the Government agreed to proceed to the trial which was postponed 30 days.

On the first day of the trial, which is presided over by Federal Judge Henry W. Gold- dar who has heard many anti-trust actions, the setting was a small panelled courtroom, reminiscent of a Hollywood set in the towering dome of the Federal Courthouse. The battery of lawyers taxed the capacity of the small room and the scene was shifted to a larger room.

In addition to the ever-present American flag behind the Judge's bench the only other display in the front of Courtroom 1306 was a large map of the United States which the Government prepared. The map is expected to be one of the main battlegrounds of the trial for on it there has been placed a colored dot for each of the affiliated theatres. The Government will seek to prove that the majors have divided up territories for their theatre interests.

**Arnold Opens for Government**

After a few minutes to read into the record letter that explained the connection of the Judge's wife with a theatre in Lynchburg, Va., and formal waivers of any question of Judge Goldfarb's eligibility made by company attorneys and the government, Thurman Arnold opened the trial speech.

Mr. Arnold, head of the United States anti-trust division, in his opening statement attempted to establish the suit as part of a broad policy "to clear the channels of industry." He was followed by Paul Williams, special assistant attorney general and chief Government trial counsel, who charged that companies, with establishing a monopoly by "the tremendous force of their economic power," Mr. Williams asked Federal Judge Godfarb permanent injunction restraining the 367 defendants from indulging in practices characterized as "Shermanian and monopolistic by the defendants.

If block booking is eliminated there is grave danger of some of the smaller distributors being forced out of business, said Louis Frohlich, attorney for Columbia, Wednesday, in his opening address.

By the time former Judge Thomas D. Thacher, attache for the Government anti-trust policy, had stepped to the stand, the Judge had concluded his dissertation against the defense case, detailing the history of the industry to support his argument that the majors sharply competed with each other.

John W. Davis, attorney for Loew's, and Robert Harris, attorney for 20th Century-Fox, followed former Judge Thacher on Wednesday.

**Linked with General Policy**

Mr. Arnold explained the broad outline of the Government's anti-trust policy, and attempted to show that the film industry suit was properly part of that policy. The efforts of the Government in the anti-trust field will be directed towards freeing the channels of industry from restraint and the present suit was in accord with those efforts, he declared.

To prove the necessity of the suit it is essential to secure industrial democracy, Mr. Arnold said. The Government will no longer be acquiescent to the growth of monopoly and could not allow "a few groups" to dominate the film industry, he continued. It was not because the Government had filed suit against the majors, he said.

The speaker asserted there was no individual in the industry "who did not feel the heavy hand of someone" restricting his freedom. Nor was a film monopoly justified by a desire "to rehabilitate an industry even to preserve its solvency," Mr. Arnold said.

One result of integration, he continued, was "notorious waste" in the film business; another, "that it creates a situation where an individual cannot, even if he so desires, restrict his freedom.

Germany, Mr. Arnold said, was an example of a country which had lost its democracy because business had created monopolies in re- straint of commerce. Former Judge Thacher, who physically objected to Mr. Arnold's dissertation on Germany, claimed that if the parties had gone to that question the trial would "take not one year but ten years.

Mr. Williams, who followed Mr. Arnold, asserted that "only national relief on a national scale" could correct abuses in the motion picture industry. Efforts of the Department of Justice to adjust individual complaints with the defendants had proved unsatisfactory by 1936, he said.

Mr. Williams traced the history of the film industry and the Government's contentions as to how trade practices and usages arose. He attributed the origin of monopoly to the pur- chase by Famous-Players-Lasky by Adolph Zukor.

Mr. Williams revealed that the Government intended to bring in as witnesses, a number of men who had been active in the early days of the industry. These witnesses will be used,
BATTERY OF DEFENSE LAWYERS READY

be said, to trace the development of the motion picture industry and to show how it evolved in its present form.

In discussing production, the Government attorney said talent loans between the majors and independent producers have been "nothing but an arrangement" and that they had their origin in a desire to perpetuate the monopoly. In the early days, Mr. Williams said, the market were directed to signing up all available stars on long term contracts.

Because of the defendants' "economic power," and their mutual cooperation, affiliated houses "almost automatically" obtained first-run on films in the 36 "key cities" of the country, he asserted. Independents in these cities had been relegated to an inferior position without regard to the importance of their houses, he said.

Participation by Three Charged

Columbia, Universal and United Artists had been made defendants in the suit because they had joined with the producer-exhibitors companies" by making their product available first to affiliates. These three defendants "may be reluctant participants in the practices, but they have indulged in them and that is why they are defendants," Mr. Williams said.

He contended that block-booking, the "irresistible product" was scarce in the industry because independents had been discouraged from producing films. He also claimed that affiliates were favored by "very favorable" rights which are the direct opposite of block booking.

Mr. Williams gave the following figures for affiliates because it would vindicate them. He held that a Government victory would restore those conditions in the industry which had directly led to monopoly in the past.

Integration of the industry had been inaugurated by Adolph Zukor in 1918 to prevent First National Exhibitors from obtaining尸体. Judge Thacher said if this integration is ruled illegal, he added, efforts to monopolize similar to those of First National may be made.

Because it was impracticable to build a chain of theatres, Paramount turned to the purchase of circuits "in competition with other companies," Judge Thacher continued. At no time, he said firmly, was there any agreement to divide theatre territories and challenged the Government to produce proof of its assertion.

Vigorous Competition Seen

The cost of production, the high personnel salaries and the prices paid for story material is "persuasive proof" that there is no monopoly in the film business, the defense attorney contended.

Each defendant, he asserted, is confronted with vigorous competition from every other domestic and foreign distributor and the Government is entitled to prove that the industr when it compares the film industry with other commercial trades. In the film industry the copyright act protects the producer and all that he sells is the exploitation of a film at a certain time, he continued.

Print costs, totalling in 1939 $15,000,000, were cited as another indication of competition to an extent. The average film rent "does not cover anything but an infinitesimal fraction of a single print." He said black and white prints costs between $150 and $250 and color between $700 and $900 each is asserted.

Evidence to be submitted will show, the former judge said, that there have been no agreements between competitors to deal with each other and "we will show that it could not have happened any other way with or without an agreement." He asserted that "every single one of these defendants is an independent producer and exhibitor, regardless of what the Government may call them." He said many independent producers make good pictures but the business "requires extraordinary skill and enormous capital.

Difficulties Paramount faces in producing good films at a profit were discussed, as well as the business of distribution. Judge Thacher said, "there is no more competitive business in this country than the licensing of these pictures."

Judge Thacher concluded his statement which opened the majors' presentation by saying, "The decree sought in this case would gravely prejudice the public interest. Certainly in no case which has ever been presented, could it be said that the public has been so well served by the huge competitive efforts of those engaged in it."

John W. Davis, attorney for Loew's Inc., and Ralph Harris, counsel for Twentieth Century-Fox, on Wednesday traced the growth of the companies in an attempt to show that there has been no monopoly in the film industry.

Integration of the three branches of the industry has not been prohibited by any court decision, Mr. Davis said in his analysis of the Sherman anti-trust laws. The Government must prove an actual conspiracy.

The Government has never heretofore told companies that they must confine themselves to "such and such business and no other; or so much business and no more." Loew's cannot take "vicious responsibility" for the acts of any other company and will insist in the trial that no evidence be binding upon it unless definite proof is given that Loew's participated in the same plans.

Refuting the claim of waste, the Loew's attorney said his client had earned over $9,000,000 a year for the last four years.

He finally denied any reciprocity between his company and other major defendants, stating "the only effort is to get its pictures in the best theatres that the public can play commercial endeavor not in violation of any law."

In scouring the Government's claims that independent theatres had been forced out of business because of discrimination, Davis said that in 1933 there were 16,895 independent theatres in the country and in 1937, at but the same time, that the total seating of these houses had increased from 8,800 to 8,530,000. Mr. Davis discussed such practices as block-booking and clearance, calling them "wholly natural growths."

Fox Career Recalled

Mr. Harris detailed the gradual rise of William Fox and termed his career "swashbuckling" and conclusive proof that there has been" no restrictions in the industry. He said, "The evidence will show that in the years in which the circuits were acquired there was a most vigorous and unrestrained competition among the producing companies to secure additional theatres." The fact that "in certain territories some of the defendants operate the best theatres, the most productive theatres and the largest number of theatres" Mr. Harris said was the result of "unlimited, untrammeled and open competition."

Twentieth Century-Fox owns directly only one full run deluxe theatre in the 36 key cities named by the Government and that one is the Roxy in New York. He contended that National Theatres "was not a subsidiary of any company and not directly controlled by it. He said National theatres had six deluxe theatres in the 36 key cities.

The public, Mr. Harris continued, is the ultimate consumer and not the theatre as contended by the Government. "If an independent producer can make pictures which the public will ask the theatre to show, it is not the theatre, major or small." He pointed out that it was natural that the large deluxe theatres which pay the highest rentals will get the best pictures.

Myers Called "Active Enemy"

Also appearing for the defense on Wednesday was C. Raftery, counsel for United Artists and Universal, and Judge Joseph Proskauer, Warners, the last speaker for the defense and who was to complete his address Thursday, after which the Government was to follow with its first witness.

Mr. Raftery charged Abram Myers, Allied head, with being "the active enemy of the best interests of the industry and the result was the outcome of the Trade Practice Conference in 1927." Judge Proskauer, in attacking Mr. Arnold, said, "The ultimate purpose of this case is an attempt at Government seizure of industrial power."

The Wednesday session was also featured by a statement of Mr. Williams to Judge Goddard that the Government would not consider ownership of theatres by a producer unlawful if the producer played only his own product at these houses.

Skouras Theatres, Majors Are Sued

Skouras Theatre Corporation and the major distributors were named defendants in a suit for technical clearance, as filed in the U. S. district court in New York by the River Theatre Corporation, operating the Central Theatre in Pearl River, N. Y. The plaintiff asserted that its 564-seat house was closed seven days after the Skouras' Nyack theatre but that it is compelled to wait from 52 to 72 days.

FEDERAL THEATRE FIGHT TO SENATE

Efforts to restore theatre projects to the Federal relief program have shifted to the Senate after refusal of the House of Representatives to rescind its stand abolishing the projects because of allegations of political influence and mismanagement.

Representative Emanuel Celler (Dem., New York) appealed to Congress to rescue a growing army of unemployed actors and actresses from what he described as "death blows" struck at the stage by the radio and motion picture industries.

In the plea, the House rejected his amendment to the billion dollar relief bill.

DEEP AND TURBID WATER

It is a fact that the motion picture industry has grown into a big business. It is a fact that the industry has turned to financial and restrictive practices to control the market. It is a fact that the industry has turned to the Government for protection and assistance.

To the extent that the Government has been able to assist the industry, it has only served to make the industry more powerful and the practice of the industry more restrictive.

The evidence shows that the industry has used its power to control the market and to prevent competition. The evidence shows that the industry has used its power to control the market and to prevent competition.

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The evidence shows that the industry has used its power to control the market and to prevent competition. The evidence shows that the industry has used its power to control the market and to prevent competition.
Attorney Breslin Charges a Campaign of Destruction Against Union with CIO "In Background"

by E. H. MORRIS
in Louisville

Culminating one of its most turbulent years, the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, largest theatrical union in America, with 43,437 members, opened its 35th convention, Monday, at the Jefferson County Armory, Louisville.

Browne Defends Leaders

As if anticipating expressions of a large number of the 1,000-old delegates to hear the organization's official stand on the attacks, Attorney Breslin, the Nick's counsel, in his address to the IATSE and its American Federation of Labor parent.

Mr. Browne, from the rostrum, publicly gave carte blanche to IATSE Hollywood union executives to meet with Bobbo, who reputedly is directing those matters now, even though he is in Chicago city jail serving six months on an 18-year-old pandering charge.

Mr. Browne indicated that as soon as Bobbo is released from jail in October—he was committed April 13th—he would return to work in the Hollywood unions, adding, "Let us hope that from now on he will be able to enjoy the peace he so richly deserves and that this persecution by his enemies will cease forever.

Even before the convention opened, Mr. Browne called the press to his hotel suite to defend Bobbo and Circilla. They are efficient union leaders who have served the IATSE well.

In his Bobbo report to the convention, Mr. Browne avoided reference to a federal income tax indictment, which Bobbo must answer in Federal Court in Los Angeles, upon completing the pandering sentence. Nor did Mr. Browne refer to Bobbo's transactions in 1957 in which the Government asserts he received $100,000 in cash and $50,000 in Twentieth Century-Fox Film stock, this subsequent to a Hollywood strike controversy settlement.

Defense Comes First

Defense of the IATSE subordinate took precedence over such convention matters as jurisdiction of the IATSE vs. CIO affiliates in certain theatrical projects, "private service" contracts for servicing all theatre equipment, an Altec matter: position of the IATSE in Tokyo, and its status in television and in the new nuzzle-in-the-slot moving picture industry; as applying the American Federation of Labor's group insurance to all of IATSE's 43,437 members, and other business. Morton Picture Herald, on April 27th, described the union insurance plan, which would be written by the Union Labor Life Insurance Company, James J. Brennan, fifth vice president of the IATSE, heads the organization's committee on insurance study.

AFL President Matthew Woll is president of Union Labor Life.

Mr. Browne admitted to the IATSE delegates on Tuesday that there were fifth column activities within the organization's ranks. Congressman William T. Schulte of Indiana and a member of the Hammon, Ind., IATSE Local 135, warned the delegates to be on guard against fifth column elements, particularly in labor movements.

Judge Matthew Levy of New York City on Wednesday gave a high thumbs up to IATSE's continued drive on "subversive" elements within the IATSE.

G. Breslin, IATSE general counsel in Hollywood, and active in virtually all of its negotiations in recent years with producers on salary demands, as instigated by Bioff, spoke on the floor Tuesday to echo Mr. Browne's praise of the jailed leader.

"I regret to say those people who would destroy your organization are supported by certain executives who are known to be counselling, advising and furnishing funds for this purpose, as are certain actors, other organizations, the press and political leaders, and, of course, the CIO is in the entire background," Mr. Breslin said.

Green Pledges Support

William Green, president of the American Federation of Labor, completely endorsed the IATSE, and pledged his "unequivocal" support of the organization's efforts to combat "splendid" and "one of the outstanding" of the larger AFL subsidies and that it could be assured of the Federation's active aid "everywhere, anywhere and all the time."

During an off-the-floor press conference, President Browne specifically denied charges of Westbrook Pegler, Scrappers-Howard newspaper columnist, that the IATSE was a "racket union" dominated by an undemocratic leadership. It was Mr. Pegler's voluminous disclosures that principally led to the return of Bobbo to jail in Chicago to serve the 18-year-old pandering sentence. Mr. Pegler has for months been attacking, in his columns, many persons in theatrical unions, frequently mentioning Nick, Circilla, Bobbo and others.

"The best reply we can make to Mr. Pegler," Mr. Browne said, "is to let the people here see our convention, how we run it, who its delegates are and the quality of its leadership."

He told the investigating reporters, Sunday, that he and William Woll, New York, and James B. Brennan, the Chicago police record, "is a good union man, too. My God, his troubles were some 20 years ago. Circilla, in 1935, was sentenced to jail in Chicago on charges of fist fights, and attempt to commit murder and assault to rob. In 1922 Circilla was indicted in Chicago as one of the robbers of a bank messenger but the case against him was non-prosecuted. He is now Mr. Browne's representative in Chicago, a post similar to that which Bobbo holds in Hollywood.

Mr. Browne disclosed that John P. (Big) Nick of St. Louis no longer was first vice president of the IATSE, but now is replaced by an individual who has been removed at the request of the IATSE.

The Nick was found by a St. Louis civil court to have accepted $10,000 from motion picture picture that, Bioff to forestall a wage increase, while in a criminal court a defense attorney at Nick's trial was sustained. The Post-Dispatch, the St. Louis daily, said Nick, of course, was dismissed for laxity in his position.

Kaplan Case Ignored

The staff reporters in Louisville, assigned to the conference by the New York Times, which is noted for its reports on labor, observed that Mr. Bioff "praised Local 306 of the film union in N.Y. for its remarkable advancement, but there was no hint that Sam Kaplan, who served a penitentiary term for coercion of union members and had once been an employer's strike leader, was back on the local's executive board."

Mr. Bioff emphasized that in the last three years IATSE's jurisdiction over working studio workers a total wage increase of 30 per cent and said that in so doing he incurred the displeasure of "powerful money interests."

He has said that Bobbo and Circilla, who was seen in the IATSE last year, had won the last of the three per cent wage increases.

Mr. Browne noted that the conference of the American Federation of Labor studio unions of Los Angeles had previously begged Bobbo to be their spokesman in negotiating with the producers in behalf of 35,000 workers, whose welfare, the president said, was menaced by Communist elements on the West Coast.

"After everybody has received his increase Bobbo tendered his resignation as chairman of the committee representing the studio locals, but he declined the offer. Meanwhile the studio unions refused to accept his resignation, stating to the world that they wanted "peace" and that he even if he had to do it from his jail cell," continued Mr. Browne.

"William Bioff has done the most remarkable job any man has ever done for labor against terrible odds."

Matthew Woll, vice president of the AFL, referred indirectly to the internal difficulties of the IATSE by noting that "we find the press as a whole here and there urging condemnation of labor for faults of one or two officials."

The membership of the IATSE was fixed by the union's president at 43,437, an increase of about 20,000 since he took office six years ago. The union's cash balance was reported as $344,795, an increase of $238,902 over the same period. The cost of the convention will be about $175,000; New York, for the remarkable increase, was $112,000, Kansas City, seventh vice-president, and Louis Krouse, general secretary-treasurer.

WEBER EXPECTS TO RESIGN AFM POST

After 40 years as president of the American Federation of Musicians, Joseph N. Weber will retire, because of ill health, at the organization's 45th annual convention in Indianapolis next Monday, be advised several leaders of the union this week. With knowledge of this move, some AFM officials are reported planning a "farewell" James C. Petrillo for the post.

Mr. Petrillo is head of the Chicago AFM. Mr. Weber has suffered ill health since the convention in Kansas City, last year.
Increase in Number and Appropriations Planned to Offset Foreign Losses; Best Selling Novels Included

"Because of the obvious losses of foreign income," Columbia Pictures Tuesday announced it was "throwing its entire assets into its new 1940-41 season program to make it so important in American distribution that it will materially offset the foreign loss."

Surpassing previous programs in number of productions and budget appropriation, Columbia's promised line up is for 44 features, 16 westerns, four serials and 130 short subjects.

Higher Appropriations

The announcement was made at the first of two sales convention meetings, at the Blackstone Hotel, Chicago.

"A record breaking budget appropriation allowing for a minimum of high-bracket productions," was a feature of the announcement. It was further stated that, "never before has the company been so well prepared with planned story properties, talent and assignments of stars and directors to definite productions."

Next to the higher budget and larger schedule was the list of "great producer-directors" or "great directors," among them Wesley Ruggles, George Stevens, John Stahl, Alexander Hall, Charles Vidor.


Columbia will continue the "Bloodie" group during the new season, and will offer in addition two other series: "Tillie the Toiler," adapted from the cartoon strip, and "Ellery Queen" based on the radio, book and magazine stories.

The company in 1940-41 will also embark on a "new kind of western" program, with stories based on the West's past, and early frontier heroes.

Of the 60 pictures announced, 44 will be productions featuring star, directorial or author names; of the 16 westerns, eight will star Charles Starrett and eight Bill Elliott. The program will be supplemented by four serials of adult as well as juvenile appeal.

The short subjects will consist of two series of two reel comedies and 11 series of single reeiders, of which two will be new series.

The Feature Program

Columbia's program of 44 features for 1940-41 include the following:

A WESLEY RUGGLES PRODUCTION, an unnamed vehicle following "Arizona."

ROYAL MAIL, starring Cary Grant in a story of England's postal service.

THE FIRST WOMAN DOCTOR, a John M. Stahl production, starring Loretta Young, in the life story of Elizabeth Blackwell, M.D. Adapted by Lloyd C. Douglas, directed by John Stahl.

A STORY OF OLD NEW ORLEANS, a George Stevens production, starring Jean Arthur in the novel now in preparation by Louis B. Bordenfield.

THE VALOROUS YEARS, a Wesley Ruggles production, from the Good Housekeeping serial and novel by A. J. Cronin, to be directed by Wesley Ruggles, from the screen play by Claude Binyon.

THEY THERE GO AGAIN, with Cary Grant and Rosalind Russell.

JANE ADAMS OF HULL HOUSE, starring Irene Dunne in the story of America's woman leader and winner of the Nobel Peace Prize.

OUR WIFE, from the play by Lilian Day and Lyon Pearson, starring Jean Arthur and Melvyn Douglas, adapted by Sidney Buchman.

THE VIGILANTS, one of the company's 1940-41 "spectacles" with William Holden, Virginia Bruce, Rita Hayworth and Warren William.

THE THING CALLED LOVE, starring Loretta Young.

AND NOW GOODBYE, from the novel by James Hilton, starring Brian Aherne and directed by Charles Vidor.

THE GIRLS ABOUT TOWN, starring Joan Bennett, Virginia Bruce and Constance Bennett, one of the company's new star-combinations.

THE DEVIL SAID NO, starring Boris Karloff, in an original.

UNTITLED BORIS KARLOFF STORY, cast and director to be announced.

I JOINED THE BUND, an "expose" as told by a newspaper man.

CHAIN GANG.

THE NEW FRONTIER, of America's empire in the north.

WOMEN UNDER 21.

OCEAN GOLD, a story of salvage ships.

TWO JACK HOLT PRODUCTIONS, in two stories specially written for him.

"Series-Films"

TILLIE THE TOILER, a new series of two based on the cartoon strip and portraying the adventures of 'Tillie,' 'Little Mac' and 'Slinky Wally Whipple.' Syndicated in 145 newspapers and preserved to the public through a daily audience of 40,000,000 readers.

ELLERY QUENTs, a new series of four based on the adventures of the mystery writer. Presold to an audience through its nationwide CBS broadcast, novels and short stories in Cosmopolitan, Redbook and American Magazine.

TWO BLONDES (at highest production costs), and continuing for the third year the adventures of the Bamsteads, portrayed by Penny Singleton, Arthur Lake and Larry Simms. Based on Chic Young's famous cartoon strip syndicated in 230 newspapers. Presold to the public through a daily audience of 30,000,000 readers and through listeners to the "Blonde" program over more than 90 CBS stations.

THE WESTERNs

EIGHT CHARLES STARRETT WESTERNS, starring Charles Starrett in a series of originals and featuring the 'Sons of the Pioneers' as an added musical attraction. Titles: WEST TO OREGON, TOMBSTONE TRAIL, MONTANA PIONEERS, OVER THE GREAT DIVIDE, THE CIMARRON TRAIL, CARSON CITY BANDIT, WESTWARD HO FOR IDAHO, OUTLAWS OF THE PANHANDLE. They will present well known feminine leads.

EIGHT BILL ELLIOTT WESTERNS, titles: BAD MAN FROM BISBEE, BEYOND THE SACRAMENTO, WILD BILL HITS THE TRAIL, FRONTIER TROUBLE SHOOTER, NORTH FROM THE LONE STAR, THE TUCSON WILDCAT, PRAIRIE SCHONERS, ACROSS THE SIERRAS.

THE SERIALs

WHITE EAGLE, starring Buck Jones in the adventures of an Indiana pvery express rider.

THE IRON CLAW, a mystery story.

THE RETURN OF THE SPIDER, bringing back the character of "The Spider" and the radio program.

THE ADVENTURES OF DANIEL BOONE, THE SHORT SUBJECTS

EIGHT "THREE STOOGES" COMEDIES, starring the comedians in a new series.

EIGHT "ALL-STAR COMEDIES," an aggregation of comedians from stage, screen and radio, starring Bobbe Yorke, Jack Benny, Alice Faye, Andy Clyde and Buster Keaton.

16 COLOR RHAPSORIES, in color, musical cartoons.

EIGHT COLUMBIA PHANTASIES Cartoons.

(Continued on following page)
COLUMBIA TO OFFER 44 FEATURES

(Continued from preceding page)

MOTION PICTURE HERALD June 8, 1940

EIGHT COLUMBIA FARCE CARTOONS

12 SCREEN SNAPSHOTS. "20th Anniversary De Luxe Series," Columbia's fun magazine of the screen, to be filmed at higher production costs.

6 "HOW'S YOUR I.Q.?," a new series, based on the "quiz craze.

6 THE WASHINGTON PARADE, third year of this series.

12 WORLD OF SPORTS.

6 THE NEW YORK PARADE, a new series which is to reveal "spots" of the metropolis.

10 COLUMBIA TOURS, travels by Andre de La Varre and others. Fourth season.

10 CIRCUSES, novelty, science and unusual things, second season.

10 COMMUNITY SINGS, fifth year.

In addition to the above short-subjects, Columbia will continue to offer "Columbia Happy-Hour Entertainments," national juvenile film program service. This idea was launched five years ago with more than 60 complete unit programs for exhibitors and social organizations interested in child welfare. Every unit (there are at least six reels in each unit) is directed by Sid B. Kaye from women or civic organizations, each certifying the programs.

Feature Players, Directors, Writers

Among the stars and featured players who will appear in the new features will be:


Among the director-producers, directors, producers and associated producers who will be identified with new season productions are: Wesley Ruggles, George Stevens, John Stahl, Alexander Hall, Charles Vidor, John Brahm, Frank R. Strayer, Sidney Salkowe, Nick Grinde, Del Lord, Jules White, William Berenger, Samuel Bischoff, B. B. Kalane, Charles Rogers, Larry Darmour, B. P. Schellenberg, Robert Sparks, Irving Briskin, Irving Starr, Ralph Cohn, Wallace MacDonald, Jack Pier, Leon Berke, and Hal Roach.


"The industry must remain sane in the face of the world's madness," was the keynote of the President, Jack Cohn, vice-president, Wednesday day before delegates to the company's sales meeting at Chicago's Hotel Blackstone.

"The film industry must learn to face facts,

COLUMBIA OBSERVES CODE—MONTAGUE

Columbia will continue to observe provisions of the industry's defunct "fair trade practice code," A. Montague, general sales manager, told the company's executives and sales personnel on Wednesday, the third day of the company's four-day annual sales meeting, which began on Monday at the Blackstone Hotel, in Chicago.

"We intend," Mr. Montague said, "to continue selling that code of fair practice to Columbia exhibitors—not the printed code which has been shelved—but a code that will go even further in principle than that which was printed."

said Mr. Cohn. "We cannot ignore the events abroad. We must learn that, in these trying times we stick to our job—that of making, selling and showing motion pictures."

Montague on Costs

"Columbia is going to put its entire resources into its 1940-41 product to build a program which will play a dominant role in the distribution world still available and thus offset the attacks of the foreign war," Abe Montague, general sales manager, stated Tuesday in an address on Columbia's budget costs before the delegates to the four-day sales meeting now in session at the Hotel Blackstone here.

"Exhibitors in the United States, representing 65 percent of the distribution world still open and free, must give their wholesale cooperation toward making possible this extra volume of business in the realization that an important part of the revenue of all of our pictures formerly came from that part of the world no longer available to American producing and distributing companies," he said, adding:

"Exhibitors in the United States must be made to realize that the problem of production and distribution really is an exhibitor's problem as well. Without the cooperation of our exhibitors in the United States, today representing 65 percent of the available distribution world, the battle for this needed increase in revenue would be a losing cause, regardless of the resources and efforts of the producer and distributor."

Messages were read from Harry Cohn, president of Columbia, and Sam Briskin of the studio; from producer Charles R. Rogers, directors George Stevens, Alexander Hall, Charles Vidor and home office executives Abe Schneider and Nate Spingold.

One hundred and twenty-five home office executives and members of the sales staffs of 16 branch offices were present at the convention, which remains in session through Friday, June 7th. Following the Chicago meeting, further sales talks will be held in Atlantic City on June 12, 13, 14, and at various branches.

Jack Cohn opened the session, and then turned the meeting over to A. Montague, who presided. Following Montague's dispatches, topics of discussion were addressed by Rube Jakob, assistant sales manager, on the company's manpower; an address by A. Schneider, treasurer; Maurice A. Bethune, publicist; a questionnaire on publicity and exploitation, on matters concerning his department; Joseph McComville, foreign sales manager, on the foreign situation; Lou Weinberg and Louis Astor, on circuit sales; Max Weiss on short subjects, Al Seligan on acquisitions, and Maurice Kibbee, for eastern sales.

Among the home office executives present, in addition to the above, were H. C. Kaufman, Charly, Robert C. Kale, Frank C. Bixler, V. Borelly, I. Sherman, J. Freiberg, W. Brennan, and Al Sherman.

Sales Force Roll Call

Present from the field were the following division manager, branch managers and salesmen:


Cleveland: Branch manager E. G. Reynolds, salesmen, C. Scott, R. Weinstein, E. Roberts, M. K.FETCHER.


Portland, Ore.: Branch manager J. R. Beale; salesmen, C. E. Hansen, W. T. Wiers, L. S. Mettetal.


Steffes on Leave of Absence from Allied

Al Steffes, president of Allied Theatre Owners of the Northwest, is on an extended leave of absence and a president pro temp will probably be named by the board of directors. Meanwhile a special committee of the organization has been appointed to name a paid executive secretary to succeed Ben Ash, present secretary, whose duties as acting manager of the Berger amusement circuit preclude giving the job the attention it demands. Mr. Ash is chairman of the committee.

Mr. Steffes is withdrawing temporarily from active participation in Allied and theatrical operations due to illness. The management of the World and Alvin in Minneapolis has taken over for the Minnesota Amusement Company for three years following negotiations between Mr. Steffes, who is head of World Theatres Corporation, and John J. Friel of Minnesota Amusement.
Books and Stage Plays to Provide Most Material; Capra Picture, Kaufman Play To Be Sold Apart

Books and stage plays form the basis of most of the program of pictures which will be released by Warner Brothers Pictures, Inc., during 1940-41, it will be announced Monday, at the company's sales meeting in Pittsburgh at the Wm. Penn Hotel.

"Action will be the dominating keynote," according to Jack L. Warner, vice-president in charge of production.

Two Additional Specials

The 1940-41 schedule comprises 17 novels and biographies, 12 stage plays, 11 original stories, and eight others unidentified, a total of 40. In the present season of 1939-40, 48 were promised.

In addition there will be two special productions in 1940-41 which are to be released and sold separately from the rest of the program—"The Life of John Doe," to be produced by Frank Capra and Robert Riskin, with Gary Cooper and Barbara Stanwyck starred, and "The Man Who Came to Dinner," from the stage play by George S. Kaufman and Moss Hart.

The short subject lineup for 1940-41 will be announced at Warners' second and final regional convention, for western and midwestern distributors, in Chicago, June 17-19.

Features announced for 1940-41 at Pittsburgh follow:

The Story of Knute Rockne, starring Pat O'Brien under direction of Lloyd Bacon. Filmed in part at South Bend, Ind., this will be released early in the fall, based on a script by Robert Buckner.

City for Conquest, starring James Cagney and Ann Sheridan, from the novel by Abem Kandel, to be directed by Anatole Litvak.

The Story of John Paul Jones, another James Cagney vehicle. Clefts Ripley is the author of this story of the American naval commander.

No Time for Comedy, based on the S. N. Behrman play. James Stewart, Rosalind Russell and Charles Ruggles head the cast, directed by William Keighley.

The Amazing Story of Sergeant York. Sergeant York will be technical adviser on the picture.

The Lost Battalion, about the First World War, from the book by Thomas M. Jackson and Fletcher Brown.

Captain Horatio Hornblower, starring Errol Flynn in C. S. Forester's yarn of the sea.

Honeymoon for Three from the Broadway comedy by Allan Scott and George Kaigh, to star Fred MacMurray and Olivia de Havilland.

Mr. Skeffington, based on the novel by Elizabeth to star Bette Davis.

Santa Fe Trail, an original, with Errol Flynn, as a successor to "Dodge City" and "Virginia City."

High Sierra, starring Paul Muni, based on the novel by W. R. Burnett.

Calamity Jane, starring Bette Davis.

The Constant Nymph, from Margaret Kennedy's novel and Basil Dean's stage adaptation, with Errol Flynn and Merle Oberon.

Porgy Moses, a sequel to Fannie Hurst's "Four Daughters" and "Four Wives," with the same cast: Priscilla, Rosemary and Lola Lane, Grant Mitchell, Claude Raines, Frank McHugh, May Robson.

A "take" of Charles Boyer and Bette Davis from "All This, and Heaven Too" which Warner's have announced for distribution "on a GWTW policy" for special and roadshow engagements only. The first roadshow engagement is scheduled for the Carthay Circle in Hollywood June 12 at a $2.20 top. Two special engagements will be at the Earle, Philadelphia, opening June 14 and the Strand, Hartford, June 18 — all at three or four shows a day with prices from $.55 to $.75 at matinees, and $1.10 at night. Other engagements of a special character include Courthouse houses in Providence, Wilkes-Barre and Scranton and the McPaul houses in Buffalo, datings for the Orpheum in Kansas City and at Des Moines, June 26th, the Brandes in Omaha and the Orpheum, New Orleans, June 27th.

King's Row, from Henry Bellamann's novel of a small American town.

The Fabulous Thirties, original by Mark Helling.

Danger Signal, based on the romance by Phyllis Bottome.

Jupiter Laughs, starting Errol Flynn in A. J. Cronin's play.

The Man From Street Street, Edward G. Robinson, in a drama of the career of Julian Neuber, now in production under the direction of William Dieterle, with a cast including Edna Best, Otto Kruger, Eddie Albert, Dickie Moore.

The House on the Hill, Somerset Maugham's story in Redbook Magazine.

The Male Animal, adapted from the stage play by Elliott Nugent and James Thurber.

January Heights, based on Polan Bank's novel.

quietly My Captain Waits, based on Evelyn Eaton's novel of Old and New France, which has been selected as the Literary Guild Book of the Month for June.

They Dined With Their Boots On, starring James Cagney, based on Thomas Ripley's story of Wes Hardin.


Stuffy of Heroes, by Harold Titus, which appeared in the American Magazine.

Shanghai by Somerset Maugham. Errol Flynn will star.

Fiesta in Manhattan, starring John Garfield in Charles Kaufman's novel.

The Full Life, from Kalanin Gero's Hungarian novel.

The Woman Brown, from the play by Dorothy Cuningham McNab.

Footsteps in the Dark, a mystery, based on the London stage play that was adapted by Jeffrey Dell and Bernard Merivale from a Hungarian play by Ludislaus Fodor.

The Weak Link, from Allen Wood's Broadway comedy.

The Frontier Doctor, scheduled for Paul Muni, based on Uring C. Cox's book.

Thieves Fall Out, from the stage play by Alice MacKenzie and John Hayven.

Tugboat Annie Sails Again, by Norman Reilly Raine, with Marjorie Rambeau, Alan Hale, Ronald Reagan and Jane Withers.

The Dealer's Name Was George, from Ketti Frings's story of New Orleans, to star George Raft.

Happiness, from the story by Mildred Cram which appeared originally in Ladies' Home Journal.

Sam Colt, Trigger Man, from an original by Michael Simmons. Jack Warner also announced that Hal B. Wallis will act as executive producer for the majority of these pictures. Associate producers who will work on the line-up are Bryan Foy, Henry Blanke, William Cagney, Robert Fellows, Edward G. Robinson, Mark Hellinger, David Lewis, Robert Lord and Wolfgang Reinhardt.

30 Stars, 38 Players

Stars under contract to Warner Bros. for 1940-41 productions include:

Bette Davis James Cagney Paul Muni Merle Oberon Errol Flynn Ann Sheridan Edward G. Robinson Priscilla Lane George Brent Olivia de Havilland John Garfield Pat O'Brien

Stars engaged for special productions include:

Jean Arthur, Gary Cooper, Cary Grant, Fred

(Continued on following page)
URGES BOYCOTT OF GANGSTER PICTURES

Victor B. Wylegala, children's court judge, Buffalo, N. Y., this week urged a boycott of "gangster-type" motion pictures, even though the villain invariably comes to grief.

Speaking before the Hotel Greeters of America in the Hotel Stuyvesant, Judge Wylegala said that despite the crime-does-not-pay moral of this type of picture, the child most often retains the memory of the criminal temporarily outwitting the "cops" and attributes the villain's eventual downfall to stupidity.

The judge cited the case of two boys who were brought before him recently, charged with theft. "They had seen the film, 'Boys Town,'" he explained, "and were so impressed with Father Flanagan's institution that they figured if they were sufficiently bad, they might be sent there."

48 SET ON NEW WARNER PROGRAM

Film Alliance Plans 38 Films

Film Alliance of the United States plans a total of 38 pictures for the 1940-41 season, including 12 westerns, it was announced this week.

The first two releases will be "Fifth Column Squad" and "Murder, Inc." The first, starring Barry K. Barnes, will be released nationally from June 10th, while "Murder, Inc." starring Jack La Rue will be released June 24th.

"False Rapture," starring Otto Kruger and Mary Maguire, and "Hell's Cargo," starring Robert Newton and Walter Rilla will both be released in August, respectively. Thereafter, Film Alliance will release one picture every two weeks, according to Norman Elson, sales manager.

"Fifth Column Squad," made in England, deals with a group organized to plant own German spies within the ranks of the Royal British Air Force, according to the announcement.

Paramount Films Open; Set 20th-Fox Premiere

Paramount opened two pictures, attended by world premiere, on Thursday and Friday of this week and Twentieth-Fox is to unveil its newest color picture, "Maryland," next Wednesday in Baltimore.

The Paramount pictures are "Safari," starring Madeleine Carroll and Douglas Fairbanks, Jr., which opened at the Strand, Providence, Thursday, to the accompaniment of a civic celebration, a testimonial dinner, a parade, and personal appearances of the picture's stars, Lynne Overman, Muriel Angelus, and J. Carroll Naish; and "The Ghost Breakers," starring Bob Hope and Paulette Goddard, which was to open Friday at the Michigan Theatre, Detroit, the stars making personal appearances.

Fox's "Maryland," produced by Darryl Zanuck, will open next Wednesday at two Baltimore theatres, the New and the Centre. There will be an elaborate premiere attended by the state governor and a civic celebration.

Vivien Leigh Honored

The Special Awards Committee of the Broadway Association has chosen Vivien Leigh as "Broadway's First Lady for 1940." Miss Leigh is the first star of stage or screen to appear simultaneously in five Broadway houses, "Waterloo Bridge" at the Capitol; "Coven with the Wind" at the Astor; "21 Days Together" at the Rivoli; "Sidewalks of London" playing subsequent runs on Broadway and elsewhere, and the stage production of "Romeo and Juliet" at the 51st Street theatre.

Set Northwest Picnic

The Northwest Film Club, Seattle, has set June 26th as the date for the annual picnic. The site is yet to be chosen.
The Mortal Storm
"MORTAL STORM"

BEST SELLER!

BEST PICTURE!

"I'm delighted," says Phyllis Bottome, the author. "M-G-M has done a splendid job in the picturization of my book, 'THE MORTAL STORM.' It was an exciting experience to see it on the screen."

starring

MARGARET SULLAVAN • JAMES STEWART

ROBERT YOUNG • FRANK MORGAN

with Robert STACK • Bonita GRANVILLE • Irene RICH • Maria OUSPENSKAYA

William T. ORR • Gene REYNOLDS • A FRANK BORZAGE Production

Screen Play by Claudine West, Andersen Ellis and George Froeschel • Based on the Book by Phyllis Bottome

Directed by FRANK BORZAGE • A Metro-Goldwyn-Mayer Picture
Committee Asks Neely Revision as Argument on Bill Conclude

Sub-group Gets Measure for "Study": Compulsory Cancellation, Elimination of Block Booking Indicated

by Francis L. Burt in Washington

The block booking battle of Washington is over. The bill is the hand of the referers, a committee of Congressmen.

Completing the hearing of an estimated 750,000 words of testimony, the House Interstate and Foreign Commerce Committee on Tuesday adjourned after 12 days hearing on the Neely block booking bill and on Wednesday turned the bill over to a sub-committee for "such further study as may be necessary," an action, it was learned, which authorized the committee that was the first step toward thorough revision of the bill and a possible effort to secure its enactment at this session. The special subcommittee is to rewrite the bill, possibly eliminating the block booking clause, and will leave the interests of the independents to the Department of Justice.

As the hearings adjourned, Chairman Clarence F. Lea (Dem., Cal.) expressed the hope that a committee meeting could be held on the bill without delay, but admitted that some members might wish to postpone consideration until the testimony was printed, which might make action impossible at this session of Congress.

While Wednesday was the longest hearing on the subject of block booking, the sessions just concluded were admitted by both proponents and opponents of the Neely measure to be the most exhaustive investigation of block booking ever made by Congressmen.

Summation and Rebuttal

The final hearings this week were devoted to a summation of the opponents by Austin C. Krouh, Paramount vice president and general counsel, and by George J. Schaefer, RKO president, and rebuttal for the proponents by Henry R. Atkinson, co-framer of the bill, and Abram F. Myers, general counsel for Allied.

Motion picture producers might be willing to prepare synopses of their films, but would not dare to attempt it under the heavy penalties provided by the bill for failure to provide true and accurate outlines. It was reported by Ralph Block of the Screen Writers Guild at the final sessions of last week's hearings.

His comments drew from Representative Alfred L. Bulwinkle (Dem., N. C.), the observation that he had received many letters on the bill, and that some of those in favor of the measure promised that if it was passed, compulsory cancellation of pictures for cause, to meet the objections of the public groups to blind selling. The revised bill, it was said, will be framed to meet the demands of the public groups, and will leave the interests of the independents to the Department of Justice.

At the final sessions of the week, the committee heard the views of a number of exhibitors, all of whom were opposed to the Neely bill and are planning to make their unlocking positions known.

Bert Harvey of San Francisco told the committee the independent exhibitor should be allowed a 30 per cent cancellation which he said would enable him to buy from all the companies and enjoy all the best pictures. The greatest evil of the industry, he said, is the double bill, which is driving the public away from the theatres.

Mrs. William Wood, Washington, Ga., who said she had "two theaters and three white elephants," predicted chaos and continuance would ensue if the bill was enacted.

Bob White of Portland, Ore., criticised "misguided representatives of the average small-town theatre owner and operator," R. N. Smith of Mission, Tex., operating six houses with seating capacities ranging from 300 to 529, said there was no need for legislation, which he denominated "the most impractical bill ever presented affecting the operation of motion picture theatres."

Urges Trade Practice Code

Hugh W. Bruen of Whittier, Cal., testified that if the Department of Justice would give "the go-ahead signal" on the trade practice code, the difficulties of the industry would largely disappear. He paid tribute to the efforts of Sidney Kent and William F. Rodgers to get the agreement through and said that its benefits were still possible even though the code never was put into effect.

Mr. Bruen, however, had some criticisms of the majors who, he said, were "dominering"

and, by "uncur oups methods" demanded too much of the box office, got their dollar for pennies. "Each year they take a little bit more and figuring and devising new ways in which they can leave us as little as possible without putting us out of business."

He asserted that if the bill was passed "Gone With the Wind" conditions would be applied to all pictures, and said that the exhibitors would use that film that he could run it only three days and that advance ticket sales indicated that "is two days too long."

William F. Crockett of Virginia Beach, Va., said that under the bill it might be possible in his state, which has little double featuring, for the exhibitors to lease their screens to the distributors. In other words, he explained, instead of buying a picture and paying 30 per cent of the exhibition bill, the exhibitor would lease the company for 70 per cent of the gross, thus getting around the synopsis provision.

Nat M. Williams of Thomasville, Ga., predicted theatres would be unable to operate with fixed admission scales because film prices would be raised on hits to make up for the loss on others.

Cites Cooperation

A. Julian Brylawski, of the Warner Brothers Washington staff, recalled to the committee the meeting in mid-August which the exhibitors held with Government agencies and with national and local organizations in any "drive" which they have undertaken, and urged that no shackles be placed on the industry at a time when it might again be called upon by the Government to cooperate in the national defense program.

Press representatives see in the bill a possibility of the loss of important long-run contracts, it was reported by R. K. Shearer, Superior, Wis.; Harry Zeitz, New Bedford, Mass., and Fred Green, Woonsocket, R. I.

Among the organization representatives expressing opposition to the bill were Mrs. George Roweles, Omaha, of the Nebraska Federation of Women's Clubs; Mrs. Richard McClure, president of the Chicago Better Films Committee, and Mrs. Alonso Richardson and Mrs. Pierce Chestley, respectively of the Atlanta and Macon (Ga.) Better Films Committees.

Thomas McGuire, public relations director of the Co-operative Theatres of Michigan, laid before the committee a number of amendments which he said would deal adequately with the situation. He suggested that section 3 be eliminated and in its place a provision requiring arbitration of all disputes on contracts, overcoming clearance and similar problems.

Section 4, Mr. McGuire said, should be amended to provide a mandatory 20 to 25 per cent cancellation clause in all block booking contracts, a prohibition against forced selected playing time on percentage pictures, a prohibition against the imposition of core charges and a provision for identification of pictures which would provide the names of stars, featured players, authors, and the name of the story on which the film is based but not be a synopsis.


In response to suggestions by committee mem-

(Continued on following page)
KEOUCH, SCHAEFER HIT NEELY BILL

(Continued from preceding page)

1939-40 CONTRACTS AMENDED BY MGM

Metro-Goldwyn-Mayer has sent a rider amending the current contracts to all exhibitors signed by the company. The points covered are eliminations as a matter of right, exclusion for cause and preferred playing time. P. J. Wood, secretary of the Independent Theatre Owners of Ohio, in the organization's Service Bulletin, said that it was significant that the rider was sent out when the House Committee was holding hearings on the Neely Bill.

Mr. Wood added, "Whatever may be the reason for issuing it, we feel that it will be necessary for an exhibitor to execute the rider in order to get the benefit of the cancellation privilege and enjoy the other benefits announced by Metro at the beginning of the 1939-40 selling season."

Concessions included in the proposed trade practice code, it was reported, will be included in the MGM contracts for the 1940-41 season. MGM has not begun to write contracts for the new season's product.

the exhibitor was coerced into taking more pictures than he wanted, he explained. Further, he added, the bill prohibits the pricing of pictures so that the effect of a lease or offer to lease may be to lessen competition or create monopoly.

Cites "Witch-burning" Provision

In the same section, he went on, is the "witch-burning" provision against the transportation of films leased or to be leased in violation of the bill. This, he explained, would apply most directly to the tracking companies, contracting to give film service. Should an exhibitor serve notice on such a company that a particular film is in violation, the company is between the devil and the sea—if the claim is proven and the company has handled the picture it has violated the law; if the claim is not just and the company has not handled the film it has violated its contract.

Answering questions by Representative Carl Hushaw (Rep., Cal.) he said it would be impossible for the distributors to protect themselves against suits by including in contracts a provision acknowledging by the exhibitor that he had entered into the deal voluntarily and without coercion, because juries and courts look upon such clauses with suspicion.

Schaefers Attacks Bill

The Neely Bill is untimely, unnecessary, unwarranted and un-American—the latter, because it would "bring about pressure group censorship against the screen," George Schaefer, president of RKO, told the House Interstate Commerce Committee on the last day of the hearings. Mr. Schaefer's arguments were submitted in a 38-page document.

Mr. Schaefer called the bill untimely because "it would add vastly to the burdens of an industry affected by the war"; and unnecessary because "the public interest would not be affected by this bill. . . . the record proves that, from the standpoint of public interest, more and more good pictures, fine pictures, pictures with great pictures, are being produced and exhibited year after year."

The RKO president attacked the measure as unnecessary, and said it would bring chaos in the industry and substitute litigation for any possible arbitration or conciliation.

Mr. Schaefer noted that the public already exercised a right of selection; pictures it likes succeed; others fail. Censorship, he remarked, "smells no better, when it is called community selection."

Sections of the bill, Three, Four and Five, were assailed particularly by the RKO executive. He also questioned the good intentions of some who testified for the bill. He contradicted statements made on May 20th to the committee by Sidney Samuelson, Allied Philadelphians leader and former Philadelphia exhibitor and head of that state's Allied.

The industry itself should furnish arbitration and conciliation; not outside experts, Mr. Schaefer pleaded, and asserted that no industry in the country had been benefited merely by legislative fiat.

RKO Contract Figures

RKO does not "force" all its product upon the exhibitor, he said.

"During the 1938-39 season," he explained, "RKO offered 48 pictures. Contracts for the exhibition of the total number were 5,092 contracts for the exhibition of any one picture, and for more than 3,000 pictures, for the exhibition of less than 30 pictures amounted to 1,880; contracts for the exhibition of less than 30 pictures amounted to 4,578. In the 1939-40 season, 34 of the more than 40 pictures were rerun during the previous season."

He attacked the synopsis provisions of the bill at some length, elaborating on previous arguments presented by the measure's opponents.

Myers Files Written Rebuttal

What promised to be fireworks finale of the hearings fizzled out like a damp squib on Tuesday when, with all members of the committee on the floor of the House except Chairman Lea, Mr. Myers threw in his hand and filed his lengthy rebuttal statement before ending his action was the result of extensive questioning of Miss Katherine Lyford, of the Motion Picture Research Council, who, with Mrs. Mary T. Bannerman of the National Congress of Parents and Teachers, preceded him with rebuttal testimony. Henry R. Atkinson of Boston, who assisted in the framing of the bill, did not attempt to offer further argument.

Members of the committee asked only one or two questions of Mrs. Bannerman after her public statement, except that there was nothing in the bill to justify charges that it would destroy the industry, result in censorship and create unemployment. Stigmatizing the "censorship" by the motion picture industry to 47 companies, she contented herself chiefly with stressing the need for protecting children against unrated pictures.

Miss Lyford, likewise, was permitted to wade through a lengthy statement without interruption, in the course of which she said the bill

(Continued on page 24, column 3)
REASONS WHY!

(By telegraph from Preview at Pomona, Cal. of M-G-M's "SUSAN AND GOD" starring JOAN CRAWFORD and FREDRIC MARCH)


3. Crawford proves she is one of the screen's greatest actresses. —Jimmie Fidler, Nationwide Columnist

4. Evoked bursts of spontaneous preview-night applause. —Motion Picture Daily

5. Quality entertainment in every respect, should click strongly at box-offices. —Film Daily

6. Superlative performances are just what it boasts. Particularly brilliant is Joan Crawford's dazzling portrayal of the scatterbrained Susan. —Hollywood Reporter


9. Miss Crawford reaches acting stature far beyond anything she has heretofore attempted. —Daily Variety

10. Everyone should see this enjoyable picture. —Hedda Hopper, Nationwide Columnist

with Ruth Hussey • John Carroll • Rita Hayworth • Nigel Bruce • Bruce Cabot • Rita Quigley • Rose Hobart • Screen Play by Anita Loos • Based on the Celebrated Play by Rachel Crothers and Produced by John Golden • Directed by George Cukor • Produced by Hunt Stromberg • An M-G-M Picture.
Myers Contends Bill Would Pass Test of Courts

(Continued from page 22)

would make it more difficult for houses showing the same title. This issue may not have been referred to during the hearings.

With the completion of her formal statement, Miss Lyford found herself the target of a barrage. Mr. Brown, an independent exhibitor who was showing pictures like this one in his exchange, told the chairman: "Is it your opinion that the passage of this bill will eliminate immoral pictures?" He asked: "Is it your opinion that the passage of this bill will eliminate immoral pictures?"

Mr. Brown continued: "I will eliminate the necessity of people seeing them that do not want to see them," the witness explained.

"Do you believe that the average exhibitor will turn down these immoral pictures and will exhibit only the better class pictures and will turn to those exhibitors to make only that better type of pictures?"

"Absolutely."

"I don't like to believe that, but I don't know whether I can believe it or not," the Congressman observed.

Mr. Brown was visited by an independent exhibitor and a review of "Torrid Zone" in which the bawdy character of the film was pointed out, but with a statement that it was a big box office attraction, and asked if such a picture would be rejected.

Witness on Morals

"A picture of that kind is forced on the local theatre," Miss Lyford explained. "We have never contended that the morals of the exhibitors were any better than those of the producers. We are an independent exhibitor who now shows a picture like this does so in preference to shelving it and paying for it."

She was asked by Representative Youngdahl whether the answer to the problem might not lie in cooperation between the local community and the exhibitor, but the Congressman was not prepared to pin the answer down as to whether local cooperation would be effective or unfruitful, despite appeal to Chairman Lea to order the witness to respond directly such a provision, not including the right of selection, was not broad enough.

Myers Questioned

In the few minutes available before he had to leave for the House, committee members questioned Mr. Myers along similar lines. Representative Brown asked if a simple provision written into the bill, giving exhibitors the right to cancel for cause, would solve the problem.

The allied counsel explained that he did not think it would be a bill like this, but Mr. Myers, did not work out particularly well, and asserted, in response to a question by Representative Carl Hinshaw (Rep., Cal.), that exhibitors have been refused cancellations on moral grounds, but could not support her charge.

AFL OPPOSES, MUSIC UNION FAVORS, NEELY

Paul Scharrenberg, legislative representative of the American Federation of Labor, has asked the House Interstate and Commerce Committee to not approve the Neely bill. He said, "We believe that if this legislation is enacted it will mean a cut of 50 per cent in production schedules affecting adversely the employment of 283,000 workers in the motion picture industry."

The American Federation of Musicians will be asked to support the Neely bill in a resolution to be introduced at the convention June 10th in Indianapolis by A. Rex Riccardi, secretary of the Philadelphia musicians union, Local 77, who indicated that several other locals would also support the resolution which would ask the Federation to lobby actively for the passage of the measure. Mr. Riccardi also said he would ask for legislation aimed at Warner Brothers. The local Philadelphia union has been on strike against Warner theatres for the last six months.

Defends Constitutionality

The only witness to pay attention to the question of constitutionality, Mr. Myers contended that the bill would be the test of the courts, that it went no further than Congress had gone in many other laws which had been held valid, and that it raised no new problems of jurisprudence.

"I entertain no doubt concerning the constitutionality of the measure as a civil statute," he said. "The only doubt that has been raised concerns the right of Congress to pass such legislation."

That is the opening of the business to the competition of independent productions. With common, that legislation has been abolished, the Big Eight, in common with all other industries, will have to sell their products on their merits.

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RKO Securities Listed with SEC

George J. Schaefer, RKO president, said the company would file a registration of a $104,000 annual sale of $250 per week until December 31, 1941, voluntarily reduced his salary last October to $62,240 per year, according to a registration statement filed by the company with the Securities and Exchange Commission in connection with the listing of new securities of the reorganized company.

Other Officers' Salaries Reduced

Ned E. Depinet, vice-president, was given a new three-year contract last January at $1,500 per week and in the same month accepted a salary reduction to $3,500 annually, the statement said.

William Mallard, secretary and general counsel, was given $21,700 for 1940, also a salary reduction. The reductions were undertaken as a result of RKO's loss of foreign revenues due to the European war and were made on a graduated scale beginning with salaries of $5,000 a year.

N. Peter Rathvon will receive $21,420 as chairman of the executive committee and a director, and Richard C. Patterson will receive $15,720 as chairman of the RKO board and director of subsidiary companies.

The statement showed that five directors of RKO owned stock in the company. They are: Frederick L. Ehrman, director, 160 shares of preferred and 800 of common; Lawrence Green, director, 250 of preferred and 800 of common; Mr. Patterson, 689 common; and W. H. Clark, assistant treasurer, one share of preferred and 320 option warrants.

The registration statement also reported that contracts in existence with RKO Pathe News call for 30 per cent of the domestic gross and 35 per cent of the foreign gross of the newsreel, plus expenses, taxes and charges collected by RKO for distributing the newsreel. A flat distribution charge of 35 per cent is made for RKO Pathe's Sportscores, Information Please and Reelisms subjects, with expenses, taxes and charges additional. A maximum sliding expense of $6,500 for each series is specified in the contract.

The statement pointed out that RKO's office lease in Rockefeller Center, New York, runs to March 31, 1952, at $151,636 a year.

April Stock Transactions

Film company officers and directors added to their stock interests in their companies in April in a number of instances, it was disclosed this week by the Securities and Exchange Commission.

The semi-monthly summary of the commission showed the acquisition by Abraham Scharrenberg, chairman, of Columbia common, representing his total holdings, together with the transfer by Jack Cohn, officer, New York, of 31,321 common voting trust certificates for an equal number of shares of common, bringing his holdings of the latter to 1,876.

Acquisition of 200 shares of Loew's common by Joseph R. Vogel, director, New York, brought his holdings to 300 shares.

In the company, C. C. Keough, officer, New York, acquired 300 shares of common to give him a total of 539 shares of common.

The only divestment of holdings was the disposition of 500 shares of Twentieth Century-Fox by Joseph M. Schenck, director, Beverly Hills, Cal., who still held 14,784 shares at the close of the month, the report showed.
HOLLYWOOD BUYS 112 STORIES IN TWO MONTHS FOR ’40-41 PRODUCE SEASON

69 Bought in April, Most Since August, 1938; 43 During May, Including 3 Comic Strips

During the months of April and May Hollywood purchased 112 new properties most of which were included in the product announcements made to the exhibitors during company conventions in the past weeks. Of the 112 stories bought over this two months’ period sixty-nine were purchased in April, the highest number acquired in one month since August, 1938, while the story total reached the high figure of ninety-three acquisitions. In May by this year the figure dropped to forty-three purchases.

Acquisitions in April

Purchases in April with all available credits, follow:

Beneath Southern Seas, an original story by Maurice Tombragel, purchased by Universal.
Bethel Merrick, a novel by Sinclair Lewis to be produced by Alexander Korda and distributed by United Artists.
Beyond the Law, a biographical novel by Emmett Dalton, acquired by Universal.
Biography of O. Henry, a biographical novel acquired by National Pictures Corp., Ralph Spence and Mrs. Sidney Porter, widow of O. Henry wrote the biography.
Blitzkrieg, an original story by R. P. Fineman, purchased by Columbia.
Bride Wore Crutches, The, an original story by Ed Varier and Alan Brady, purchased by Twentieth Century-Fox.

A Walter Edmonds Story

Chad Hanna, a Saturday Evening Post magazine story by Walter D. Edmonds published under the title “Red Wheels Rolling,” acquired by Twentieth Century-Fox.
City of Despair, a novel by Abe Kandel, purchased by Warner Brothers as a vehicle for James Cagney and Ann Sheridan with Anatole Litvak directing.
Colonel, The, an original story by Parke Jackson, purchased by Sam Wood. The story deals with the life of Col. Edward Greene, son of the late Hetty Greene.
Cross Country Romance, Eleanor Browne’s novel, purchased by RKO as a vehicle for Wendy Barrie and George Raymond.
Crowded Hours, a novel by Ben Holmes, purchased by RKO.
Danger Signal, a novel by Phyllis Bottome, acquired by Warner Brothers as a vehicle for Bette Davis.

George Raft To Star

Deals of Name Was George, The, an original story by Kitty Frings, acquired by Warner Brothers as a vehicle for George Raft. The story deals with rafting in New Orleans.
Doomed Caravan, an original story by Johnstone McCully and J. Benton Cheney, purchased by Paramount as a vehicle for William Boyd in the Hop-Along Cassidy series of western melodramas to be produced by Harry Sherman.
False Witness, an unpublished novel by Irving Stone, purchased by Republic at a reported price of $50,000. The picture will star Edward Ellis.
Hot Steel, Clarence U. Young’s original story, acquired by Universal.
Invisible Woman, an original story by Kurt Siodmak, purchased by Universal.
King and the Cowboy, The, Ralph Gilbert Bennett’s original story purchased by Monogram as a starring vehicle for Martin Spellman.

Novel by Bellamann

King’s Row, a novel by Henry Bellamann acquired for production by Warner Brothers. The picture is expected to star James Cagney and John Garfield.
Junior G-Men, an original story by A. T. Hornman, George H. Plympton and Basil Dickey, acquired by Universal.
Ladies of the Road, an original story by Dana Burnet, obtained by Twentieth Century-Fox.
La Belle Belgiove, a novel by Oscar Millard. The story tells of a clandestine newspaper published in Brussels during the German occupation of 1914-18. The property has been acquired by Twentieth Century-Fox for production in England.
Lion’s Den, an original story by James Street, author of “The Biscuit Eater,” purchased by Paramount for a companion piece for the current Paramount picture.

Earl Derr Biggers Novel

Love Insurance, a novel by Earl Derr Biggers, purchased by Universal and to be released under the title “Riviera.” Allan Jones is expected to star. The screenplay is being prepared by Leonard Spiegelglass and Charles Grayson.

Lucky Baldwin, a novel by C. B. Glasscock purchased from Universal by Twentieth Century-Fox.

Make Your Own Miracles, an original story by Charles Bickford and purchased by Producers Corporation of America. John Charles Thomas will star. Charles Bickford also will have a prominent role.
Man With a Show, The, a novel by Dalton Trumbo, purchased by Twentieth Century-Fox. Walter Morosco and Ralph Dietrich will associate produce this film.
Marshall Law, an original story by Jack Lait, Jr., purchased by Universal.
Mr. Skeffington, a novel by Elizabeth (Cousins) Russell, purchased by Warner Brothers.
Modern Monte Cristo, an original story by Stanley Kubin and E. Hartmann, acquired by Universal.

Liberty Magazine Story

Money and the Woman, a magazine story by James Cain which ran in Liberty, purchased by Warner Brothers as a vehicle for Frank La Chance and Lewis Morgan.
Mr. Co-Ed, an original story by Kenneth Earl, M. M. Muschman and Curtis Kenyon, acquired by Metro-Goldwyn-Mayer.
Mr. Pretty Maid, Alice Duer Miller’s novel, purchased as a starring vehicle for Anna Neagle, her third Hollywood-made production. Herbert Wilcox will produce and direct for RKO.
Mystery Swingsters, The, an original story by Jay Dratler, purchased by Universal.

New Americans in Vermont, a magazine article by Dorothy Canfield Fisher, which ran in the Readers Digest last February. The property has been purchased by Metro-Goldwyn-Mayer.

No Exit, an original story by Elizabeth Troy, purchased by Universal.

STORY PURCHASES OF YEAR COMPARED

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<td>January, 1940</td>
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<td>February</td>
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<td>March</td>
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<td>April</td>
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<td>May</td>
<td>21</td>
<td>18(k)</td>
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TOTALES FOR 12 MONTHS 268 155(l) 45 468

(a) Including 3 published magazine stories and 2 radio programs.
(b) Including 2 published magazine stories.
(c) Including 3 published magazine stories and 1 film.
(d) Including 2 published magazine stories, one newspaper serial and 1 film.
(e) Including 1 published magazine story and 1 radio program.
(f) Including 1 published magazine story, one radio program.
(g) Including 4 published magazine stories and 1 radio program.
(h) Including 3 published magazine stories and 1 newspaper comic strip.
(i) Including 1 published magazine story, one radio program.
(j) Including 4 published magazine stories.
(k) Including 2 published magazine stories, one comic strip and 1 radio program.
(l) Including 1 published magazine story.

Lancaster Puch et al. vs. Zellers, Inc. and others.

PICTURE STORIES

Purpuyes.

THEODORE W. RICHARDS

MOTION PICTURE HERALD 25

June 8, 1940
OR BEULAH P. RING, STEWART BROADWAY, METRO-GOLDYNN-MAYER, be William United Metro-Goldwyn-Mayer.

A Stage Play

OLD LADY THIRTY-ONE, a stage play by Rachel Crothers purchased by Metro-Goldwyn-Mayer, will reach the screen under the title "Staying for Breakfast" and will star Melvyn Douglas, with Al Hall directing.

CURWOOD NOVEL

RIVER'S END, a novel by James Oliver Curwood dealing with the Canadian Northwest Mounted Police, acquired by Warner Brothers with Wayne Wagner purchased by Twentieth Century-Fox, with Chanslor signed to write the script. Walter Morosco and Ralph Dietrich will be associate producers.

PHOTO FINISH, an original story by David Butler, James Kern and James Edward Grant, purchased by RKO. The picture deals with the story of a photo finish, which will be made in color. "Purple Heart," The, an original story by Katherine King, purchased by Warners. "RUN AMOK," is an original story by Paul Gerard Smith, acquired by Universal.

STRAWERS

RISSE, a novel by a James Oliver Curwood dealing with the Canadian Northwest Mounted Police, acquired by Warner Brothers with Douglas Wagner purchased by Twentieth Century-Fox, The novel was published in England under the title "Rogue Male" and later in the United States as "Man Hunt."

SCHOOLMATES, an original story by Lee Katz, purchased by United Artists.

SENATE PAGE BOYS, an original story by Lew Foster, who also wrote "Mr. Smith Goes to Washington," purchased by Metro-Goldwyn-Mayer with Melvyn Douglas in the starring role as a Senator.

SENTENCE, THE, an original story by Walter DeLeon, to be purchased by Universal. "Bogie" as a vehicle for George Brent and Claire Trevor. "Slightly Tempted," an original story by Manny Seff and Max Marcia, bought by Universal to star Herbert Hoeler and to be directed by Lew Landers.

A MYSTERY NOVEL

STRANGER ON THE THIRD FLOOR, THE, a mystery novel by Frank Partos, purchased by RKO.

STUDIO CLUB, an original story, purchased by Twentieth Century-Fox, with Herbert I. Leeds and William Brent adapting the story to the screen.

SUNSHINE SALLEY, an original story by Eva Graves, acquired by Monogram as a vehicle for "a young girl who dreams of Marcia May Jones and Jackie Moran.

SWEET SIXTEEN, an original story by Robert Keene, to be purchased by Universal. A novel by Marcia May Jones-Jackie Moran picture.

THEY DANCE IN HAVANA, an original story by Larry Rhine, purchased by Universal.

YOUR FRIEND, LIFT HAND, an original story by F. L. Hendrickson, purchased by MGM.

THREE SMART GIRLS IN LOVE, an original story by Robert Keene purchased by Universal.

TOGETHER AGAIN, an original story by Leo McCarey, purchased by RKO as a possible vehicle for Irene Dunne and Cary Grant.

STONEBECK NOVEL, Untitled McEvoy

TORILLA FLATS, John Steinbeck's novel dealing with the Mexican settlement near Monterrey, Mexico, Metro-Goldwyn-Mayer. Benjamin Glazer will prepare the screen adaptation.

UNTITLED, an original story to be written by J. P. McEvoy, purchased by Paramount at a reported price of $20,000. The company bought the story-to-be after a verbal outline by the author.

VALLLEY OF THE SUN, THE, a novel by Clarence Budington Kelland, purchased by RKO for production by Harry Edginton. Bartlett Cormick will write the screenplay.

WEAK LINK, THE, a comedy stage play by Allan Wood, purchased by Warner Brothers. Eddie Albert will be seen as "Peter Mason," unexplained mathematical wizard.

WHEN THE DALTONS ROB, a biographical novel by Quentin Dalton and J. Jungmeyer, purchased by Universal.

MAY PROPERTIES

Properties acquired in May with all available credits follow:

ALL NIGHT LONG, an original story by Elizabeth Maugham and Robert Lee Johnson bought by Republic.

ARIANE PRETENDS, originally a motion picture produced in Europe and acquired on the novel "Ariane naan Anet, the American screen rights have been bought by RKO as a vehicle for Charles Boyer. Analee Litvak will direct.

BANBET SANT, THE, an original story by Sam Robins acquired by Universal.

BARIE SANTA FE, an original story by Erna Lazarus and W. Scott Darling purchased for production by Universal.

BRINGING UP FATHER, the George M. Cohan comic strip hit purchased by Barney Gerard.

DIDO CAY, a novel by Nelson Hayes purchased by Paramount.

FORGOTTEN VALLEY, Sherman Lowe's original story purchased by Universal.

GENERAL CAME TO STAY, THE, an unpublished novel by Dalton Trumbo purchased by Paramount.

GIVE THE BOYS A BREAK, an original story by Robert L. Johnson purchased by Universal.

GOLDEN WINGS, a novel by William Van Alst, on the life of General William Mitchell, an Army officer suspected for air force criticism. Purchased by Republic.

HAIL AND FAREWELL, a magazine story by Williston Rich acquired by George Stevens.

HAROLD TRENCH, a newspaper comic strip by Carl Ed acquired for screen production by Warners.

IVANHOE KEELER, a novel by Phil Stong purchased by Producers Corp. of America.

LEGACY, a novel shortly to be published and to be produced by Robert Sherwood (not to be confused with Robert L. Sherwood), for possible release through Columbia.

LETTER FROM THE PRESIDENT, A, an original story by Arthur Hoerl purchased by Fine Arts.

LIL ABNER, a newspaper comic strip of hill-billy life by Al Capp and distributed to the newspapers throughout the United-Features Syndicate. The screen rights to the cartoon have been purchased for production by Vogue Productions, Ltd., and to be released through RKO. RKO is planning to make four pictures in the series.

LITTLE BROADCAST, THE, an idea purchased by Paramount from the United-Features Syndicate dealing with the college boys burlesque of popular radio broadcasts. The picture will star Noel Neill and Anne Jeffreys.

MAN OF THE YEAR, an original story by Richard English and Thomas Monroe acquired by Republic.

MELBOY RANCH, a radio show starring Gene Autry. The screen rights have been purchased by Republic.

MERCY SQUAD, an original story by Griffon Jay purchased by Universal.

MIDNIGHT OVER STREET, a Broadway play of a few seasons ago by Nicholas Con- sentino purchased by Republic.

NEW ORLEANS, a novel by Louis Bromfield purchased by Columbia as a vehicle for Jean Arthur. The company purchased the novel in outline form.

NO, NO, NANETTE, a musical stage production by Vincent Youman purchased by RKO as a vehicle for Anna Neagle.

RAGEING COWBOY, a novel story by Virgil Blake purchased by Edgar Kennedy.

RALSTON BIOGRAPHY

RALSTON'S KING, a factual novel on the life of William H. Ralston and Francisco pioneer. The book has been bought by George Stevens for possible release through Columbia. Joel Sayegh is preparing an adaptation of the story under the title "King of California."

RIDERS OF DEATH VALLEY, an original story by Basil Dickey and George H. Milton purchased by Republic.

ROARING FORTE, an unpublished novel by John J. Stein and Grace Hayward on the life of Texas' famous bandit as a possible vehicle for Oma Munson.


SECOND CHORUS, an original story by Frank Caven, to star Artie Shaw and his band, bought by Zanuck to be produced by National Pictures.

SECRET ARMY, THE, an original story by Lester Cole, dealing with "fifth column" activities, purchased by Warner Brothers. Albert Baserman, Brenda Marshall and Jeffrey Lynn will be cast in the picture with George Brent in a starring role. William K. Howard will direct.

SOUTH OF KARANGA, an original story by Edmund L. Hayes and Stanley Rubin purchased by Universal.

STREET OF CAIRO, Alex Gottleib's original story acquired by Universal.

KERN MUSIC

SISTERS, a musical stage production with music by Jerome Kern purchased as a possible vehicle for Anna Neagle by RKO. 30,000 HORSES, an original story by Bartlett Cormack and Robert Carson, purchased by Metro-Goldwyn-Mayer.

TOM, DICK AND HARRY, an original story by Paul Jarrico, purchased by RKO.

TRAIL TO PARADISE, an original story by Arthur St. Claire bought by Universal.

TRANSATLANTIC CLIPPER, an original story by William Barratt and John Speck purchased by Paramount.

UNEASY PAYMENTS, an original story by Erna Lazarus and W. Scott Darling purchased by Universal.

WHO'S CRAZY NOW, an original story by Otis Gold and Hal Hudson purchased by Universal.

WILD GEESE, CALLING, a novel by Stewart Edward White acquired by Twentieth Century-Fox.

WOMAN'S FACE, A, originally a French play and later a motion picture produced in Sweden with Ingrid Bergman. The play was written by Frank De Croisset and has been acquired by Metro-Goldwyn-Mayer as a vehicle for Joan Crawford and James Stewart.

YAKA HULA HICKEY DULA, Ben Markson's original story acquired by Universal.
TELEVISION'S 'INTRUSION' OF TALENT RANKS NOT DISTURBING STUDIOS

Provision for Control of Star Appearances Not Seen Matter for Concern; Contracts Mention Rights

“Around the corner” or not, television as a potential competitor of the motion picture screen is giving Hollywood employers of personality talent no alarm, no incentive to forewarn, according to inquiries made this week of studio executives, talent agents and law firms in Hollywood conducting the contractual affairs of the community. On the contrary, direct interest in the whole matter is slim to the vanishing point, theoretical where encountered at all and nowhere a topic for specific consideration in employment negotiations affecting the rights of artists.

Sole formal provision for control of television’s almost certain intrusion into the province of the motion picture art-industry, as pertains to player participation, appears in Section 21 of the Screen Actors Guild Minimum Contract for Free Lance Players, a form of contract also approved by the Academy of Motion Picture Arts and Sciences, where mention of television occurs in a sequence of devices legalistically enumerated. This contract form, commonly although not by requirement utilized in the hiring of artists on one-picture deals at a salary of $20,000 or less for the single production, contains the following text:

Rights Included in Provisions

“21. Rights Granted Producer: The term photoplay as used in this agreement shall be deemed to include motion pictures produced and/or exhibited with sound and voice recording, reproducing and/or transmitting devices, and all other improvements and devices, including the television, which are now or may hereafter be utilized in connection with the production and/or exhibition and/or transmission of any present or future kind of motion picture production. The Producer shall have the right to photograph and/or otherwise produce, reproduce, transmit, exhibit, distribute and exploit in connection with the said photoplay the Artist’s voice, and all instrumental, musical and other sound effects produced by the Artist in connection with such acts, poses, plays and appearances.”

In this and other extensive wordings of the contract, according to authorities handling the bulk of Hollywood talent employment affairs, it is that the producer or complete control of the finished film, including right to grant or deny television, but places not the contract upon the network with respect to his personal participation in television programs.

Appearances of screen players on television programs can be controlled while they are under contract by the regulations on Studio Rules (No. 17 in the Screen Actors Guild Minimum Contract for Free Lance Players). This section reads in part:

“The Producer shall have the exclusive right to the services of the Artist during

ORDER PROBE OF ICKES CHARGES

A Congressional investigation of the charges recently imposed by Secretary of the Interior Harold L. Ickes on motion picture companies desiring to make pictures on the public lands and in the national parks was ordered last week by the Senate.

The subject of bitter attack when it was revealed that the Secretary planned to charge film companies up to $500 a day for the privilege of using public lands, an investigation of the whole matter, including the Interior Department’s own motion picture activities, was also suggested for investigation in a proposal introduced March 9th by Senator Pat McCarran (Dem., Nev.).

By what was said to be an unanimous vote, the committee merged the two resolutions and recommended authorization of the investigation by the Senate which, without debate or formal vote, approved the probe.

Individual Provision Made

 Doubtless certain of the individual contracts between players and studios do contain television clauses of individual character. This would be more or less inevitably the case, according to attorneys, in view of the fact that these individual contracts “differ as widely as the facial features of the players themselves,” each such contract being an individual case and each point introduced by employer or employee being settled by negotiation. It was emphasized that because of this wide variation it is impractical to obtain a sound foundation for generalization as to the attitude of the high-bracket talent with respect to television.

Samuel T. Lyons, of A. & S. Lyons agency, said that little attention is being given television at present by the agencies for talent and plays and stories. “No one knows what form it will take,” he said. However, contracts now being drawn for leading writers frequently exclude the television rights. In the case of less well known authors and material purchased years ago the motion picture companies, in many cases, have acquired television rights.

May Be Used on Programs

It is much the same at present in the case of artists, Mr. Lyons explained. Actors and actresses under long-term exclusive contracts are subject to television service. As for example a Paramount star might be required to appear on a DuMont-Paramount television program. Many performers are “free lance” at present and the television clause in a contract would be inserted when and if it is deemed necessary. Less well known players, it was said, might be required to accept whatever television regulations the studio wishes.

Every since television appeared ready to come out of the laboratory motion picture companies have attempted to acquire television rights when purchasing story properties. Tele transmission rights are offered by Hollywood executives, eastern story editor for MGM, said that that company has been acquiring, whenever possible, television rights on all stories bought during the past few years. This is in line with the policy of having all rights that might advance the motion picture. In the case of prominent authors the question of the sale of the television rights is subject to negotiation.

Some writers wish to keep those rights in the hope of selling them in the near future for a substantial price.

Television Director Appointed

Will Baltin, for the past eight years radio and motion picture editor of The Daily News and The Sunday Times of New Brunswick, N. J., has been appointed program director of the DuMont television station W2XWV, now under construction in New York City. The DuMont company is an affiliate of Paramount Pictures.

Rose Names Griffiths

David Rose, executive in charge of Paramount activities in England, on Wednesday confirmed the appointment of D. E. Griffiths as Paramount general sales manager for England, effective next Monday.

Mr. Griffiths was formerly managing director of First National in England, and most recently was handling “Gone With the Wind” sales for MGM, there. C. G. Dickinson recently resigned as Paramount general sales manager in England.

Acquire Redfield House

Leo Peterson and I. J. Johnson, Rapid City, South Dakota, exhibitors, have acquired the Lyric, Redfield, S. D., which brings their total to eight theatres. The Redfield was purchased from Ralph Blume and the widow of the late Claude Hansen. The house will be completely remodeled.

Clark to Los Angeles

M. R. Clark, formerly Paramount branch manager in Cleveland, will manage the company’s Los Angeles branch, made vacant by the death of Carroll Peaceoek. George Elmo succeeds Clark.
CBS HAS PLAN FOR ROAD UNITS

The Columbia Broadcasting System will send out road companies to tour the 360 communities where the radio chain's Artists Service has organized concert audiences for the past 11 years after next January 1st, if cooperation of all groups concerned can be obtained. Ralph F. Collins, general counsel, said CBS would ask the stage unions for cooperation. The help of producers and managers already has been requested.

The original producer of the play is to supervise each touring company and the plays will be presented, according to Mr. Collins, only in communities which indicate in advance that they want such productions. He added that CBS would not attempt to compete with stage plays in larger cities. 

Would Bill with "A" Film

So far one of the obstacles encountered is that the play can't fight the picture, according to Miss Spencer. In some of the test runs the play has been put on with a "B" picture. She said that the streamlined play should be billed with an "A" picture.

Certain union difficulties have been blamed for temporarily hindering the spread of the "streamlined" play plan, but Miss Spencer said each play would be presented from town to town. In this way, she said, the condensed plays offer a better training school for the screen than Broadway or stock.

The four plays scheduled next season will include, according to the announcement, "The Time of Your Life" by William Saroyan and "The Man Who Came to Dinner." Each play selected would be presented under the production control of CBS, with the minimum guarantees and sponsorship basis and he would share in any profits earned by the American Theatre Society after the costs had been met.

Warren P. Munsell, business manager of the American Theatre Society, will act in the same capacity for the American Theatre Society Tours and will be in charge of the bookings. The minimum guarantee will depend chiefly on the particular play. Mr. Munsell said that in most cases the American Theatre Society will work with associations such as the Junior League and other organizations.

Philadelphia Group Plans To Attract the Youth

The development of a youthful audience for the legitimate theatre will be one of the prime targets of the city's Theatregoers' Council next season. The Schubert enterprises, controlling the Forrest and Locust Street theatres in Philadelphia, have signified their willingness to cooperate with the movement. If the Council can submit a practical plan, tickets at reduced rates on specific nights for all legitimate productions will be offered to students of schools and colleges. Council leaders announced that similar negotiations are being carried on with the Theatre Guild, the Playwrights Company and other producing organizations which book their plays through the Schubert organization in Philadelphia.

Owen Promoted by UA

Hugh Owen has succeeded Dave Prince, resigned, as southern district manager for United Artists. He had been in charge of the company's East Coast branch. Atlanta will be his headquarters.

On Operators' Board

Lester Pollock, Fred Boekhout, Merritt C. Mitchell and William Thikoff have been reappointed to the Motion Picture Operators' Examining Board, Rochester, N. Y.
ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

REGIMENTATION!
Midway in a sequence of studio stars sent by the Paramount production department to greet sales delegates to that company's recent convention in Hollywood, Fredric March got up and said that he'd always believe that proper procedure in a spot like his was to "stand up to be seen—speak up to be heard—and shut up to be appreciated."

Later in the day came a number of other stars and stardettes, including Douglas Fairbanks, Jr., who, not aware of the presence earlier of Mr. March, or of March's remarks, piped up that he'd always believed that proper procedure in a spot like his was to "Stand up to be seen—speak up to be heard—and shut up to be appreciated."

LIEUTENANT Paul Mooney and some of the other boys on QP* staffs who are reserve army officers are being deployed these days with price lists and "special sale" notices on army officers' uniforms and equipment. They show some nice trench coats, finely tailored with shoulder straps, in cravatene gabardine, at $12.50 the garment, overseas caps, at a dollar, nice shiny sabre chains for ninety-five cents.

"THE ACCOUNT OF UNSETTLED MARKET CONDITIONS, PIRATES ARE SUBJECT TO CHANGE WITHOUT NOTICE," advises one advertisement.

BRITISH war authorities in London charge that certain theatre managers over here are assigning themselves chief projectionists of their theatres in order to avoid compulsory military service. Since the British government has placed chief and second projectionists on the schedule of reserve occupations not subject to war duty at this time.

Medical Note, from a release sent to the press by Myer P. Beck, of Russell Birdwell and Associates, in behalf of the Columbia movie of "The Doctor Takes a Wife":
"Loretta Young was today picked as the "ideal doctor's wife" by The Violet Scalpel, an organization of medical students at New York University. According to the future medics the decision was based on a combination of the following qualities: Beauty, Sympathy, Non-Jealousy. The last attribute was considered extremely important due to the importance of a doctor's bedside manner which, in some cases, might be misunderstood."

Discussing his defense setup, one part of which may include widespread use of motion pictures for recruiting propaganda purposes, as requested by the Army, President Roosevelt told White House reporters the other day that the Government cannot be expected to make the normal habits of the country any more than can be helped—that he is not going to "discombobulate" us—whatever that is.

WILLIAM MICHALSON, manager of the Loew's Plaza Theatre, Stamford, Conn., since 1936, and identified with the theatre business since 1912, retired on June 1st to enter the bedding business in Port Chester, N. Y. He'll own the Empire Bedding Service Theatre owners and friends joined in a farewell party for Bill on Monday, May 27, at Rich's Restaurant, Old Greenwich.

Starting in theatricals 28 years ago as a candy butcher at the Garrick Theatre, Chicago, May 29, 1912, Mr. Michalson started out in 1914 with a road show version of David Wark Griffith's "Birth of a Nation," handling the booking concession of the original "GWTW" production. The next year he handled the book concession for the stage version of "Experience," with Erstei Glendenning as the star.

Getting into the motion picture business after remaining on the outer fringe at the start, Bill was company manager for Metro's "Four Horsemen," and in 1920 he went with the Fox Film exchange in Chicago. In 1925 he moved to New York as assistant to "Winnie" Sheehan, Mr. Michalson hied east and received his first theatre assignment with the old Fox Academy of Music on 14th Street. Theatre assignments elsewhere followed.

He wanted a soft spot to rest, picked mattresses.

D. Gaine, Royal Naval, is the first exhibitor of England to lose his life in World War II.

He formerly managed the Sidcup Regal theatre when the British ABC Circuit took it over from Universal in November, 1937. In April, 1939, he went to the Regal, at Bexleyheath, leaving there to join the Navy at the outbreak of the war, last fall.

Lige Brien, Bronze Plaque Grand Award Winner of the 1939 Cagney showmanship competition, now holding forth at the Prince theatre in Ambridge, Pa., is giving away FREE candy to the kiddies, a FREE pony, etc., all the while advertising "FREE, Blonde and 21."

Giving effect to the loss of business because the advantages of speaking French for travel abroad are no longer a strong advertising point, the Berlitz School of Languages, in New York, new advertisements: "Enjoy the untranslatable thrills of 'Claudine,' 'Harvest' and other French-language films. Join a Berlitz French class."

Any person who has been wondering what has happened to of Jim Loughborough of late years, will find him doing reporting down Baltimore way, and, on the speaking, and well, as adjutant of Newspaper Post 144 of the American Legion. Jim was a Captain in World War I, returning thereafter to the motion picture business and motion picture advertising. He left the New York film business many years ago, went to Baltimore newspapers, where he has been a reporter. Last other weekend Jim put on a tribute at Loyola College, Evergreen, Baltimore, to honor Joyce Kilmer, author of 'Trees,' who was killed in action in France while with the 'Famous Fighting Irish Sixty-ninth.'
Paramount says: IT'S A Lov

Love and ADVENTURE with

DOUGLAS FAIRBANKS, Jr. • MADELEINE CARROLL

"SAFARI"

Douglas Fairbanks, Jr. • Madeleine Carroll in "SAFARI" with Tullio Carminati • Muriel Angelus
Lynne Overman • Billy Gilbert • Screen Play by Delmer Daves • Based on a Story by Paul Hervey Fox • A Paramount Picture • Directed by EDWARD H. GRIFFITH
JUNE AT THE BOX-OFFICE

Love and LAUGHTER with

BOB HOPE • PAULETTE GODDARD

"THE GHOST BREAKERS"

Bob Hope • Paulette Goddard in "THE GHOST BREAKERS" with Richard Carlson • Paul Lukas
Anthony Quinn • Willie Best • Screen Play by Walter Delam • Based on a Play by Paul Dickey & Charles W. Goddard • A Paramount Picture • Directed by GEORGE MARSHALL
“Freedom Radio”

[The notes on this page concerning British production were mailed from London May 15th.]

One of the most ambitious British production ventures to be launched since the outbreak of war has started at Sound City, where Mario Zampi and his director, Anthony Asquith, have opened production on “Freedom Radio,” which is set for Columbia release. Numerically “Freedom Radio” reaches a considerable height, with 120 speaking parts, ninety different sets, 3,000 extras and 300 technicians and artisans in constant employment.

On other scores the film attains high levels, with a weighty cast, and a subject which remains one of the most stirring real life institutions of the War. Diana Wynyard and Clive Brook head the cast. The film is budgeted at $60,000. It will not be a grandiose picture, but a drama written around a realist subject.

Four months have been spent in the preparation of the script, and Zampi declares that as a result he will not have to alter a line. The story covers three years, climaxing with the invasion of Poland.

It is, of course, devised around the secret broadcasting centre which has been maintained by German spies. Paul Sherriff, designer of the sets, spent eleven weeks researching before starting on the 400 sketches which form the basis from which the final sets will be built. His most ambitious set up is a recreation of the Berlin Sportspalast, with a 5,000 yard projection, and addressing a massed crowd of Nazi youth.

No Nazi leaders will be represented in the film.

Ban Lifted

With the lifting—after prolonged pressure—of the British Board of Film Censors’ ban on “Love on the Dole,” work has now commenced on the film version of one of the outstanding British stage hits of recent years in Britain. For many years bids have been made for screen rights of Walter Greenwood’s play by both American and British interests. To British National producer John Corfield goes the fortune of securing the final okay.

David MacDonald, one of the most successful and creative of local directors—he is an American—is already on location filming exteriors and background material.

The film has a social flavor but is essentially a romantic and dramatic story glimpsing a slice of essentially British life. Seen already by over three million people it has run in London and provincial stages for some years. Greenwood, author of the play, is working on the script.

NATIONAL ANTHEM IN ESPANTO

A new national anthem has been added to the list of those already in existence in Europe. It is the national anthem of “Espanto” and has been composed by Louis Levy for Gains- borough’s “Neutral Port” in which comedian Will Hay is the star. First line of this musical chef d’oeuvre is: “Grika rek marchinello dal breva var—say Espanto.” No translation is available.

Documentaries

No cessation in the activities of the documentary producers can be observed by students of the British production scene. Despite the confused and sterile condition of the entertainment section the realist band are, for the most part, hard at work on Ministry of Information subjects and others sponsored by corporations, public services, and so forth.

Strand Film Company who have seventy-five films to their credit have not halted their activities since the war. According to chief Donald Taylor the outbreak of hostilities, with the invasion of film territory by government departments, has brought even more intense activity.

Among the recent productions of Strand is “These Children Are Safe,” a study of evacuation, with the stress laid not only on the process itself but no less on the effects from theintermingling of country and town children. Others are “Britain’s Youth,” a pictorial emphasis on the importance of health and fitness in times of national emergency; “Overground and Underground,” the story of London’s transport, and “New Britain,” a study of industrial and municipal structures in this country.

“Busman” Finished

Final shots have now been taken on Metro British Studios’ fourth production in this country, “Busman’s Honeymoon,” and Ben Goetz is now at work putting the Montgomery-Cummings film into final shape. After location shots in the “olde world” village of Penn Books, and a conclusive passage on the Devon farmhouse set, lights were dimmed.

Preparations are already afoot for the next Metro British opus, another Montgomery subject, “I Had a Comrade,” which is a screen story—by Viscount Castlerosse, titled columnist of London’s “Sunday Express”—based on the life of Niemoller.

Radio Program

“Garrison Theatre” has been one of wartime radio’s greatest successes in Britain. It has been broadcast every Saturday and is a species of vaudeville show with a military setting. Now Butchers announce “Garrison Follies,” a film with an obvious bid to exploit the popularity of the radio feature. Barry Lupino, member of one of the most famous families on the English vaudeville and musical comedy stage, stars.

Growing in Roles

What he calls a new technique is being used by director Thorold Dickinson, currently making “Garrison Theatre” for John Corfield’s British National company at Denham. Dickinson is shooting the film in sequence, just as it would appear in stage or narrative form. The reason for this is that the story is a psychological one with the leading characters, the hero, being auto-suggested into hysteria, insanity and ultimate suicide. Dickinson is convinced his art will be, and are giving, better acting results by growing, to speak, with their roles.

Diana Wynyard is the wife, Anton Walbrook the husband. Not the least important player is young Cathleen Cordell, junior British actress, discovered coincidentally by producer Corfield and assistant directors Walbrook and Wynyard.

“Gaslight” has a Victorian setting. One of the sets, that of a living room, has no less than 1,200 pieces in it. A “spotter” was engaged to follow the camera on its tracking, particularly to eliminate glare and reflection from the masses of mirrors, chandeliers and glass knickknacks on the scene.

At Rock Studios

The Rock Studios at Elstree have been born to new life with the launching of production there on the British Eagle Films’ “Gentlemen of Fortune,” which Paul Stein is directing for release in Spain by KKO. The cast is headed by Wilfrid Lawson and Norah Swinburne. Directors of British Eagle Films are Walter B. Hanbury and C. F. Urry. “Under Your Hat,” West End comedy success, has been acquired for film production by Grand National Pictures. The stars of the stage show, comedian Jack Hulbert and his wife, Cicely Courtenide, also will star in the film.

Another stage subject announced for production by the same organization is “Room For Two,” which will be made under the banner of Hurley Productions and released through Grand National with Frances Day and Vic Oliver starred.
Exhibitors’ Association Uses “Wind” Battle as Lever Against Distributors’ Scale; Local Campaigns Started

by AUBREY FLANAGAN

in London

The cataclysmic suddenness with which the War has been brought to the very shores of England has had an inevitable effect upon that lesser war which the British exhibitors have been waging upon the renters. Though the battle against Metro’s “ Gone With the Wind” policy remains, the fight has widened to a more general sphere and is now being waged against film rentals without reserve.

On the exclusively “ Gone With the Wind” front the campaign has taken a somewhat new line in the launching of local campaigns against “blacklegs” who have booked the film contrary to Associated Exhibitors’ policy. The first of these was staged at Manchester where the Gaity, independent house owned by Harry Buxton, booked “Wind” on, it is stated, Metro’s own terms and where the CEA leaders immediately telephoned staging demonstrations and to address the public through the press and screen.

On the wider front the Cinematograph Exhibitors Association has formally announced that all existing standards of film rentals have ceased to exist and invited their members not to rush into film contracts, to book from-hand-to-mouth, and to keep a close watch upon the commercial situation altogether.

So far the Metro super has not been shown outside the West End, where it has already been withdrawn from one theatre, the Ritz, Metro’s own sister show house in the Empire. It is freely stated in exhibitor circles now that the Associated British deal is only for a limited number of houses, probably a dozen, and that terms very different from those asked originally have been agreed upon.

There is the further likelihood that a compromise on this particular film will be arrived at, probably by joint agreement between Metro and the CEA. Such an agreement would probably be based upon a 30 per cent rental with, in certain areas, a 25-6 % minimum admission and a guarantee of 10 per cent as originally put forward by Metro.

Changed by War

It was probably inevitable that the acute worsening of war conditions in Europe would immediately change the whole trade situation, not least of all that of film rentals. Not slow to rise to the occasion, within less than a week of the invasion of Belgium and Holland, the CEA had jumped into the battle again challenging the whole existing system or standards of film rentals and threatened to house the Empire. It is widely stated in exhibitor circles now that it was little thought that events would move with such swiftness and that War would be literally so soon be knocking at England’s door.

To quote the CEA in its latest manifesto: “In the light of current events in Holland and Belgium all such demands (Metro’s 70 per cent demands) can be regarded as having gone by the board, for exhibitors are now concerned with minimum audiences, not prices.”

Previously, the CEA had advised its members that 30 per cent would be the maximum price for “Wind” now, in view of the circumstances, they doubt whether any film would justify such a price. “The whole idea of film rentals must be recast to take account of the current war situation.”

It will come as no surprise that cinema audiences, following the invasion of the Low Countries, were practically nil. “No one,” says the CEA, “knows when the public is likely to return.” Naturally, of course, they are already returning, though not in numbers sufficient to please the hearts of either exhibitors or distributors. It is considered obvious by exhibitors that every civilian will be ultimately called upon to spend either spare time or whole time in National Defense, will have less time in fact to go to the cinema. Another closure of cinemas is indeed not ruled out in the event of severe bombings in this country.

Wowed on Contracts

“So,” instructs the CEA, “do not rush into any film contracts. Book from hand to mouth. You have nothing to lose and everything to gain.”

Immediate effects of this has already been felt by film salesmen who are finding exhibitors unwilling to commit themselves to long bookings and unwilling to pay any but the most moderate rentals for films.

It is generally agreed among exhibitors and distributors that if conditions remain as they are, there will have to be a complete reorientation of standards and ideas. War conditions will call for new trading conditions and the distributors, it would seem, will be practically powerless under present circumstances to retain the older conditions.

With the utmost effort being needed to persuade people into the cinemas, exhibitors are particularly concerned as to the question of admission increases. As already suggested in these columns, they are fully aware that the cinema seat will have to follow in line with other commodities and be increased in price. The rising cost of materials, the swelling of overheads, the need to meet the demand for war bonds on the part of the public, and the call for a footing of the bill by the customer himself. Exhibitors, however, will not concede, either in principle or practice, that any other party shall have a say in the increasing of admission prices but the exhibitor himself. As Charles Metcalfe has pointed out, it will create a precedent which will be tried again and again. It is generally agreed, too, that the 2/6 admission, which may yet form the basis of a compromise in regard to “Wind,” is something that cannot be expected.

“Wind” in London

Trade reports in London are to the effect that “ Gone With the Wind” broke no records at the Empire and Palace where it is playing reserved seat engagements. It is reported that only the first few days at the Empire were exceptional with the remainder of business at only normal levels for both houses.

Segal Optimistic

On Foreign Market

Theatre attendance and exchange business in Europe was “remarkably good” up to four weeks ago, before the German invasion of the Low Countries, and of France, Jack Segal, executive assistant to Joseph McConville, foreign sales head of Columbia Pictures, told the press at the company’s New York home offices, on Monday, following a six months’ stay in Europe, during which he visited most of the countries in its western and southern sections.

Mr. Segal believes that Germany will not permanently occupy the countries now governed by her military and he noted that theatres in devastated and warring countries already are open and soon their former patronage, or even that 3/6 and 4/6 admission is, in speaking in general terms of British cinema patronage, “fantastic.” It is not believed anywhere in exhibitor circles that the Associated British deal, which it is claimed has been booked for only about twelve cinemas, involved in the CEA’s new offensive. The term is thought to be nearer the maximum and that the conditions stipulate for a minimum admission charge of 2/6. The terms further are said to be elastic and dependant greatly on the business which is done.

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SECURITY CARDS GET SCREEN TEST

Approximately 49,000,000 social security cards will soon be permanently recorded on 16 mm. film it was announced this week by officials of the accounting operation division of the bureau of old age and survivors insurance of the Federal Social Security Board.

Two 16 mm. negatives will be made of each application card as a precautionary measure against the loss of the original records.

Of the 49,000,000 accounts opened to date, almost 2,000,000 belong to people who are over the age of 65. There are 490,000 Smiths, 348,000 Johnsons, 213,000 Browns, 210,000 Joneses, 232,000 Millers and 227,000 Williams.

Basic Committees Formed to Study Projects Affecting Studio Technical Operations

The first organized industry-wide campaign to effect economies in technical operations got under way this week, under the auspices of the Research Council of the Academy of Motion Picture Arts and Sciences, as basic committees appointed by Darryl F. Zanuck, chairman, started their work.

The move was inaugurated at a meeting of about 50 leading Hollywood technicians held at the Beverly Wilshire Hotel, where five groups, covering the various technical and scientific aspects of motion picture production, began greatly expanded activities on behalf of the entire industry.

To "Cut Corners"

The general direction of the project, which is designed to find ways to "cut corners" in the many technical operations of the studios, will be in the hands of the Council, which consists of one representative from each studio. In addition to Mr. Zanuck, the membership is:


While the council since its creation has been active in bringing new technical methods to the screen and effecting economies in many new methods, this is the first all-inclusive program in the history of the industry.

Memberships of the basic committees are as follows:

CINEMATOGRAPHIC: John Arnold, chairman; Dan Clark, Robert deGrasse, Merritt Gerstad, C. Roy Hunter, Roy Searight, William Thomas, Joseph Valentine, Joseph Westerman.


LABORATORY: J. M. Nickolaus, chairman; Fred Gage, Michael Leshing, George Seid, Sidney Solow, Ray Wilhison.


The basic laboratory committee met Monday; Sound, Tuesday; Photographic, Wednesday; Optical, Thursday and Cine-technical Friday.

Mr. Zanuck, in addressing the technicians at the Beverly-Wilshire Hotel last week, said in part:

"Due to the success of the past efforts of the Research Council, the council is appointing new basic committees in the fields of photography, sound, optics, laboratory and cine-development. These new committees will multiply the past benefits resulting from the council's activities and will return the utmost value to the industry from these efforts.

"The Academy Research Council is concerned with a project involving investigation beyond the facilities of any individual studio and which can be handled more efficiently and more economically by cooperative effort.

"The Research Council is responsible for all matters of standardization on behalf of the motion picture studios, cooperating with the various equipment manufacturers and supply companies and coordinating its activities with the standardization activities of the Society of Motion Picture Engineers and the sectional committee on Motion Pictures of the American Standards Assn.

"The newly appointed Basic committees will direct the cooperative conduct of all projects in their respective fields. Each of the committees consists in general of a representative from each of the studios sponsoring the council, thus giving each producing company the benefit of the efforts of the best technical personnel in the industry.

"Facilities of all the studios are of course available to the council and its committees. As in the past, it is anticipated that the equipment companies will actively cooperate in the work.

Explains Procedure

In practice, the following procedure will be followed:

"A new project or an existing problem may be brought to the attention of the Research Council by anyone connected with the motion picture industry. The problem will then be given consideration by the council, to decide to which one, if any, of the basic committees it will be referred. The basic committee will then lay out a program for investigation and either handle the problem itself, turn it over to one of the existing subcommittees, or set up a new subcommittee specifically for consideration of this problem.

"After thorough investigation and study of the project, the subcommittee will make its report to the basic committee which will then report it to the Research Council. The Research Council will determine final disposition of the matter.

"If the subject of the report is of industry-wide interest, it may be published for general circulation, or if of specialized interest to only a small group within the industry it may be distributed upon a restricted basis to only those interested in that particular subject.
THE HOLLYWOOD SCENE

Downbeat

Slacking off after the high of last week, Hollywood's studios this week finished 10 pictures, started six, had 40 shooting. Still a better than average indication of activity, the totals were six beneath last week's in number finished, seven less in number started, four fewer in number shooting.

Being prepared were 27, seven more than in the preceding period, and 74 were being edited, eight more than last week. The tabulation follows:

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<table>
<thead>
<tr>
<th>Studio</th>
<th>Picture Name</th>
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<tbody>
<tr>
<td>Columbia</td>
<td>The Bride Wore Crutches</td>
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<td>Blondie Has Servant Trouble</td>
<td>Wanger (U.A.)</td>
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<td>Monogram</td>
<td>The Long Voyage</td>
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<td>Paramount</td>
<td>Home</td>
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<td>Comin' Round the Mountain</td>
<td>Warners</td>
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<td>Republic</td>
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<td>Scatterbrain</td>
<td>Neufeld</td>
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<td>20th-Fox</td>
<td>Hold That Woman</td>
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<tr>
<td>Columbia</td>
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<td>The March of Crime</td>
<td>The Mummy's Hand</td>
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<td>The Pinto Kid</td>
<td>Warners</td>
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<td>Paramount</td>
<td>Money and the Mountain</td>
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<td>The New Yorkers</td>
<td>Woman</td>
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<td>The Letter</td>
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Three short subjects were completed in the week, although no new ones were put in work. Being prepared were five, and 13 were being edited.

**RKO Product**

At the closing sessions of RKO Radio's annual sales convention, in New York, last week, at which 53 features were announced for 1941 (See Motion Picture Herald, June 1, page 28, for titles), George Schaefer, president told the delegates that 23 of the 26 major productions planned were all well along in production.

Herbert Wilcox will produce and direct two features starring Anna Neagle. They are "No, No, Nanette," with Vincent Youmans' music, book by Otto Harbach and Frank Mandel, and lyrics by Harbach and Irving Caesar, and "Sunny," the Charles Dillingham musical with a Jerome Kern score and lyrics by Otto Harbach and Oscar Hammerstein II.

Andre Daven and Nat Wachsberger, who have had extensive production here and abroad, will team as co-producers in association with Harry Brandt for the production of two pictures starring Charles Boyer, the first will be directed by Anatole Litvak and is tentatively titled "Ariane Prentends." It is based on the novel by the French author, Claude Anet. Mr. Daven was at one time head of the Theatre des Champs Elysees in Paris. Later he went to Germany where he produced the French versions of the Erich Pommer films for UFA.

**Lorre to Make Four**

Peter Lorre has been signed to a two-picture commitment by RKO. The first of the two films will be "Stranger on the Third Floor," in which Lorre will be featured with Margaret Tallichet and John McGuire. Lee Marcus will produce and Boris Ingster direct. Lorre will be assigned an important part in the new Kay Kyser starring feature "The Old Professor," to be produced and directed by David Butler.

Kay Francis has been signed to a two-picture contract by RKO. The first will be the next Gene Towner and Grahame Baker production, "Little Men," from the Louis May Alcott novel, with Norman McLeod directing. On its completion Miss Francis will go into "Debutantes, Inc.," now being prepared by Cliff Reid, producer, for late summer filming.

Lou Brock will be in charge of the short subjects production for RKO for the 1940-41 season. He will also produce a feature, "They Met in Argentina," a South American musical starring Jeanette O'Hara, Gene Raymond and Alberto Vila.

Charles Roberts and Harry D'Arcy will make the two-reel subjects for the new season.

**Whiteman Arrives**

Paul Whiteman has arrived to work out scenes for his appearance in MGM's "Strike Up the Band." ANNIE NEAGLE will be starred in "No, No, Nanette" and "Sunny" as her next RKO features.

JAMES CAGNEY and ANN SHERIDAN are to be starring in "City for Conquest" at Warners.

**Virginia Vale**

Virginia Vale has been signed to a new long term contract by MGM.

Robert Benchley is to appear in a series of six short subjects for Paramount in the new season.

Edward G. Robinson, Olivia De Haviland and Jeffrey Lynn will have the lead in Warners' "The Sea Wolf."

Virginia Vale has had her contract extended by RKO.

Kurt Bernhardt has been assigned to direct "The Secret Army" for Warners.

Loretta Young and Milvyn Douglas will star in "He Stayed for Breakfast," B. P. Schulberg's first Columbia production under a new deal.

Virginia Gilmore has been assigned the feminine lead in RKO's "Laddie."

Bette Davis is to be starred in "Calamity Jane" at Warners.

John Payne and Mary Beth Hughes have the romantic leads in "The Great Profile," made by Twentieth-Fox.

Peter Lorre has been signed to a two picture commitment at RKO.
Earthbound
(20th Century-Fox)
Melodramatic Mysticism

Showmen who recall Samuel Goldwyn’s 1920 picturization of this Basil King story as the first of the screen’s adventures into the realm of mysticism will remember that it made box office history in its generation and set something of a standard for works in kind. The Warners’《The Way of the Wolf》left viewers at arm’s length from the Sol Wurtzel side of the 20th Century-Fox studio and produced on a scale commensurate with the caliber of the talent presented, has been brought up to date by John Howard Lawson and Samuel G. Engel in their adaptation, but not changed as to fundamental plot.

Scene of the modern version is Paris, where a man who seems to have done some forlorn philandering with the girl who has become his best friend’s wife, but still loves her original interest, is shot and killed by her for declining to renew the affair. From this point on the man appears in flashback scenes among the living who bury his body and proceed with a trial of the friend who attempts to shoulder the girl’s guilt. His efforts to communicate with the living are unavailing, but the audience is left to decide whether his astral presence finally leads his wife to the discovery of the evidence which brings justice, after which the man, no longer “earthbound,” goes his way.

Direction is by Irving Pichel, recently in the news as producer of the independently made “Great Commandment,” purchased by the studio for relighting. “Previewed at the Fox Wilshire theatre in Los Angeles, where it appeared to give complete satisfaction.—WILLIAM R. WEAVER.”


CAST
Nick Desborough.....................................Warner Baxter
Ellen Desborough.....................................Andrea Leeds
Linda Reynolds......................................Lynn Bari
Mr. Whimper.........................................Chester Grapewin
Jeffrey Reynolds.....................................Henry Tempel
Becky Tilden..........................................Elizabeth Patterson
Presenzenesu.........................................Russell Hicks
Almette.............................................Christian Rub
Tottie.................................................Lester Scharff
Detective..............................................Delmar Dillane
Mr. Minister..........................................Pedro de Cordoba

Safari
(A Paramount)
African Adventure

Names of Madeleine Carroll, Douglas Fairbanks, Jr., Tullio Carminati and Lyene Overman as personalities in an African adventure story would seem to stack up as substantial exploitation material for showmenly use in just about any situation or time. If the situation happens to be one, however, in which the word “adventure” has become synonymous with the phrase “hops and robbbers” or its variants, the film may be quite as authentically advertised as being as much concerned with the romantic conflict between two men and a woman as it is with the dangers of the jungle or more so.

The script by Delmar Davis, from a story by Paul Hervey Fox, has a wealthy sportsman arriving to Africa by yacht for big game hunting in company with a young woman interested in him, on rebound from grief in the death of her beloved, for the security his money and position promise. The sportsman employs a young American hunter to take charge of the safari, hunter and girl fall in love with each other but various emotional and adventurous incidents making up the main body of the film, send the wealthy sportsman about his business.

Produced on high budget basis by Anthony Veiller and directed for both personality and story values by Edward H. Griffith, the picture contains incidental references to such matters as the German demand for Danzig and the hero’s past participation as volunteer aviator on the side of the Chinese forces in China, as well as the death of the heroine’s first love in the fighting around Madrid, but these are not related to the main theme.

“Previewed at the Paramount theatre, Los Angeles, geese, following “Typhoon” and to a houseful of standees in addition to invited press and paying customers, to the evident satisfaction of all.—W. R. W.


CAST
Linda Stewart.........................................Madeleine Carroll
Jim Logan.............................................Douglas Fairbanks, Jr.
Bart McPhail.........................................Baron de Cordoba
Tullio Carminati.....................................Tullio Carminati
Pay Thorne...........................................Muriel Angelus
Jock McPhail.........................................Lyene Overman

Susan and God
(MGM)
Comedy-Drama

This, Ladies and Gentlemen of the Show Business, is a picture for each of you to see for yourself and make up your own mind about. That is because this picture is unlike any other ever offered you in its handling of the word God.

The picture is a transcription by Anita Loos of the Rachel Crothers stage play of the same title, about which newspaper and magazine readers learned at second hand during its New York run. In the film Joan Crawford plays the role Gertrude Lawrence enacted on the stage and in a manner that brought loud and repeated applause from a Hollywood preview audience including press, profession and public.

The production is on the Hunt Stromberg scale and George Cukor, associated with Mr. Stromberg and Miss Crawford in production of “The Women. The story is about a wealthy matron, living apart from her husband and adolescent daughter, who comes home from Europe imbued with “a movement” launched by one “Lady Wigstaff,” and announces to her circle of Long Island associates that she has found “a new approach to God.” She sets out to persuade each of them to publicly confess to the others their various extra-marital interests, continuing to resist pica of her husband and daughter to re-establish their own home and she makes a bargain under terms of which, conditional on her living with them through the summer, although expressly not as his wife, he will abstain from drinking or, if he fails to grant her a wanted divorce. She learns, after distressing incidents affecting first the others and then her, that she has been exorcised. God without following her own lectures, and a happy ending is finally achieved.

“Previewed at the Village theatre, Westwood, Cal.—W. R. W.


CAST
Susan..................................................Joan Crawford
Barrie.................................................Fredric March
Charlotte............................................Ruth Haver
Dyer..................................................Peter Lawford
Leomora.............................................Rita Hayworth
Bosie...............................................“Hustie”
Michael..............................................Nigel Bruce
Hannah.............................................Bruce Cabot
Miss Herbert, the Judge............................Sydney Chaplin
Lady WiggstaffI.....................................Constance Collier
Miss Sutherland...................................Rita Oglesby
Davies..............................................Gloria De Haven
Bob....................................................Richard Ormrod
Paige..................................................Norma Mitchell
Mary..................................................Marjorie Main
Patrick..............................................Aldrich Bowker

Conquest of the Air
(Korda - United Artists)
Aviation Documentary

Launched by one director in 1937, shelled and tackled again by others, this production has at last come to light with on it, in one form or another. Laurence Olivier and other international luminaries, Donald Taylor, and others. Yet with all its checkered history it is an interesting and a vivid slice. With the aid of diagrams, models, recreated episodes, newsreel sequences, commenta- tory and pictorial punch, it traces the story of man’s efforts to fly, from the distant days of Leonardo, to the American Clipper. The net result is an absorbing historical fresco, in which its comparatively brief span, misses few of the essential stages and events. Aviation in the front page news all over and the film should appeal equally on both sides of the Atlantic.

The early pioneers, Roger Bacon, Borell, Zoroaster, Cavallo, are seen with their futile flying machines. Down the ages the story is traced to Montgolfier and Maxim, to the Wrights, Blériot, Latham, Lindbergh, "C.A." and Earhart. Amy Johnson, to the “Clipper” and the modern bomber, the forestry fire fighter and the Soviet seaplane, sword planes, parachutes. Japan, the winged tank, the world’s most killing. Japan, the winged tank, the world’s most killing. The high technical quality of the film is notable, more especially so for its checkered history. Laurence Olivier and other international luminaries, Donald Taylor, and others. Yet with all its checkered history it is an interesting and a vivid slice. With the aid of diagrams, models, recreated episodes, newsreel sequences, commenta- tory and pictorial punch, it traces the story of man’s efforts to fly, from the distant days of Leonardo, to the American Clipper. The net result is an absorbing historical fresco, in which its comparatively brief span, misses few of the essential stages and events. Aviation in the front page news all over and the film should appeal equally on both sides of the Atlantic.
type machines are extremely well done. There is a dramatic and tense episode built on D'Amour's famous lead flight over Vienna.

Shown to a sparse and somewhat down to earth London trade audience the film, whilst not calculated to set a fire in London, was accorded a very free and informal reception. General feeling seemed that it was what is known as "good, honest entertainment."—AUBREY FLANAGAN


Rogers Bacon—Frederick P. Colly
Jerome de Ascolli—Franklynn Dyall
Boswell—Alice After
Fibbers Cavlin—Hay Petrie
De Rozier—John Allen
Vincent Lumbré—Lawrence Olivier
Sir George Calley—Bryan Powley
Otto Linthwaite—Henry Vesto
Von Zeppelin—John Turnbull
Louis Lérier—Charles Lefand

Love, Honor and Oh-Baby! (Universal)

Melodrama

Universal's "Love, Honor and Oh-Baby!" is a story built around a murder syndicate, one of whose victims hires the ring to kill him so that his sister can get his insurance money but later tries to stop death to prevent being the only person in the comedy interpolated throughout the picture shows the bringing to justice of the criminals and their leader through the efforts of the victim, an actor, and a newspaperman.

In the cast are Donald Woods, Wallace Ford, Kathryn Adams, Moira Barrie, Warren Hymer, Marc Lawrence, Conn Cavanagh, Eddy Waller, and Irving Bacon.

Charles Lamont directed from a screen play by Clarence Yonemoto, who adapted an original story by Elizabeth Trow. Previewed at the RKO Hillstreet theatre, Los Angeles, to a favorable audience reaction.

V. K.


CAST

Brian McEachran—Donald Woods
Susie—Kathryn Adams
Joe Redfern—Wallace Ford
Dorothy Dore—Moira Barrie
Walter Hymer—Warren Hymer
Tony—Conn Cavanagh
Panther—Marc Lawrence
Taxi Driver—Eddy Waller
Irvin Bacon

Tear Gas Squad (Warner Brothers)

The Irish in It

Oddly enough, considering the title, this is a screen rip-off of last year's "The Irish in the Next Room." The producer, however, takes the more original approach and follows the lines of Warners' previous "Three Cheers for the Irish." The title's connection with the screenplay, however, is a paradox in which he appears in a police uniform. He meets Gloria Dickson at the club and manages to free a girl who has been kidnapped by her father and two other members of her family are policemen.

"Morgan" (Dennis Morgan) in the film, decides to join the police academy. "Sergeant Missey," a rival suitor played by John Payne, is assigned to the academy as an instructor at the same time. "Morgan" is assigned to the police club instead of a "beat" and is insubordinate to the chief. He is suspended from the police force as responsible for the capture of criminals implicated in the death of a brother.

Reviewed at the Palace theatre, New York, where an afternoon audience appeared to be enjoying the going-on.—PAUL C. MOONEY, JR.


CAST

Tommy McCabe—Dennis Morgan
Bill Morrisey—Joyce Sullivan
Franky Durro—Gloria Dickson
Mike Reeves—Frank Wilcox
Sergeant Crane—Enos Howard
Lieutenant Sullivan—Julie Stevens
George Grem—Harry Shannon
Mary Gordon—Mary Gordon
Captain Henderson—William Gould
Chief Perlin—John Hamilton
Buchanan—Hobart Bosworth
Cook Pat—Diedrich Bader
Rich George—DeWolf Hopper

On the Spot (Monogram)

Melodrama

This is another in the series of melodramas starring Franky Durro and featuring the colorized comedian, Mantan Moreland. This time a dying gangster gets them into trouble when his fellow criminals believe that they were told the whereabouts of a missing $300,000. The action is balanced with comedy touches.

Supporting the pair are John St. Polis, Robert Warwick, Mary Kornman, Maxine Leslie and Lilian Elliott.

Grant Withers was the associate producer and his direction is first rate. "On the Spot" is an original story by Joseph West and Dorothy Reid, who adapted West's original.

Previewed at studio.—V. K.


CAST

Franky Darro—Franky Durro
Jefferson—Mantan Moreland
Dave Funo—John St. Polis
Cyrus Hadden—Robert Warwick
Sunny Hum—Maxine Leslie
Jerry—Lilian Elliott

Rocky Mountain Rangers (Republic)

Mesquiteer Melodrama

"Screen" tactics, this time on the side of justice, are practiced by that horse and saddle triumvirate, the Three Mesquiteers, in their latest cinema crusade. The time and place of the opening here, the Three Mesquiteers, before that district became part of the union of states.

"Stingy" Brooke in the versatile person of Robert Livingston is the chief underling in the domain of "King Barton." His cohorts, "Rusty" and "Rico" are on land to take care of the law but it is mainly through "Stony's" remarkable resemblance to a district bad man, "the Laredo Kid" that the trio is able to keep the books, its interest in the maintenance of the "Barton" mob and thus stilt the group's terrorist hold over the local inhabitants. The act becomes a bit unsettling when the real "Laredo Kid" turns up but through a series of well organized fist and gun encounters, in addition to the usual Mesquiteer superb horsemanship, the forces of law and order come out of the dispute the victor.

Seen at a trade showing for the press in New York.—JOSEPH F. CUGHLIN.


CAST

Stony Brooke—Robert Livingston
Rusty Joslin—Raymond Hatton
Rico—Earl Reynolds
Bartley—Russell Towne
Daniel Burke—Sammy McKim
King Barton—Leroy Mason
Captain Taylor—Pat O'Malley
Jim Laredo—Buster Boone
RIP—Robert Blake
Sheriff—Robert Blake
John—Burk Caruth

Gestapo

(Produced in England by Twentieth Century Pictures for MGM release)

European Spy Melodrama

Exploiting the spirit and events of the day before yesterday, and cashing in on anti-Nazi feeling, the producers lay on a gadget-laden tale in the style of a spy melodrama—a topical reminder. In more than one way of Hitchcock's "The Lady Vanishes" it develops much of the same kind of tension as it unfolds, but includes concentration camps, storm troopers and the Czecho-Slovak invasion. The serious concern of the populace with very serious war matters is likely to militate against a picture which is essentially non-escapist, which reminds them of what they neither need nor want to be reminded of.

The story traces the adventures of a Secret Service man who is successful in masquerading as a German in London in giving spy melodrama a topical note. Reminiscent in more than one way of Hitchcock's "The Lady Vanishes" it develops much of the same kind of tension as it unfolds, but includes concentration camps, storm troopers and the Czecho-Slovak invasion. The serious concern of the populace with very serious war matters is likely to militate against a picture which is essentially non-escapist, which reminds them of what they neither need nor want to be reminded of.

Rex Harrison's winning personality helps over the incredible masquerade and Paul Von Hermied is a characteristic Nazi officer.

"shown to a trade showing audience the film went down as well as any motion picture might be expected to do when a war hundred and fifty miles away."—AUBREY FLANAGAN.

A Twentieth Century picture. Distributed by Metro-Goldwyn-Mayer Pictures. Directed by Carol (Continued on page 49)
HELD OVER

NOW PLAYING
SECOND WEEK
RADIO CITY MUSIC HALL
CINCINNATI . . . .  NOW PLAYING 4th WEEK
CLEVELAND . . . .  NOW PLAYING 4th WEEK
SEATTLE . . . .  NOW PLAYING 4th WEEK
KANSAS CITY . . . .  PLAYED 3 WEEKS
NEW ORLEANS . . . .  NOW IN 3rd WEEK
MINNEAPOLIS . . . .  NOW IN 3rd WEEK
DENVER . . . .  NOW IN 3rd WEEK
RICHMOND . [DAY AND DATE]  BYRD AND STATE THEATRES
                   NOW IN 2nd WEEK AT STATE
BALTIMORE . . . .  NOW IN 2nd WEEK
BUFFALO . . . .  NOW IN 2nd WEEK
PHILADELPHIA . . . .  NOW IN 2nd WEEK
MONTREAL . . . .  NOW IN 2nd WEEK
READING . . . .  NOW IN 2nd WEEK
HARRISBURG . . . .  NOW IN 2nd WEEK
ST. LOUIS . .  2 WEEKS . .  AMBASSADOR

IRENE DUNNE • CARY GRANT
"My Favorite Wife"

With RANDOLPH SCOTT • GAIL PATRICK
A LEO McCAREY PRODUCTION

Directed by GARSON KANIN
Written for the Screen by Bella & Samuel Spewack
REVIEWS OF FEATURES AND SHORTS

March of Time, Vol. 6, No. 11

The U. S. Navy—1940

From a consideration of European and Asiatic war machines, the March of Time assures in the newest number for this series have shifted their camera eye to military matters of a more international trend to American audiences. They are based on the subject of the American Navy's status quo for the bellicose year of 1940, the issue in which no pacific confederation statements and accurately photographed sequences surveys the naval strength of the United States sea forces, offering comprehensive explanations to cover the past, present and future histories of this country's fleet.

The picture shows the rebuilding program for this part of the American national defense system, such as increasing naval budgets, the recruiting and training of more officers and crew personnel, the reinforcing of fortifications along the Panama Canal Zone and other important coastal and insular supply bases, and the coordination of the Coast Guard and Marine forces into the navy setup. American audiences in viewing this coverage may gain a hopeful note in the statement that on comparative basis their country's navy is inferior to no other nation's fleet aloft. This miniature documentary, in view of the President's words on defense preparedness, is screen material important for the inspection of every American—a running time, 19 minutes.

Adventures of Red Ryder (Republic)

Cartoon Serial

Pluckers of pen and ink muscle men in newspaper cartoon strips will be considerably pleased to hear, as well as see, the doughty "Red Ryder" in this screen treatment. As played by Don "Red" Barry, an up and coming knuckle boy, "Red" makes the crossing from newspaper strip to film footage with the ease and excitement characteristic of this energetic class. In the opening chapter, "Red" is pitting forces against the land grabbing tactics of local money bosses and politicians, who are subjecting the country to a reign of terrorization in order to corner the country for a good run of exploitation. In the initial stanza, there is staged a round of battle across floor, over bar and down from balcony that should find its place in the gallery of classic screen slug fests. "Red" is considerable, but in his own up campaign by the nimble cooperation of Tommy Cook as sexy, brownskinned "Little Beaver," the young braves have many admirers and warriors from the juvenile section of chapter play enthusiasts. William Witney and John English cooperated in the joint direction of the script, which was shot under the sponsorship of Hiram S. Brown, Jr., associate producer. Concerned in the serial proceedings, either for or against "Red" are Noah Beery, Bob Korman, Manke Pierce Allen, Vivian Coe, Hal Taliafero, Harry Worth, Carlton Young and Ray Tea. Release date, June 15, 1940. Running time, 12 episodes, first chapter, 29 minutes, subsequent chapters, two reels each.

Servant of Mankind (MGM)

Thomas A. Edison

"Servant of Mankind" is a brief pictorial biography of Thomas Alva Edison and is designed obviously as the advance runner for the company's feature, "Edison, the Man." However, aside from its exploitation advantages for the feature the film can stand on its own as an educational and entertainment value. Running time, 9 minutes.

Over the Seven Seas (Twentieth Century-Fox)

Sea Sport Slant

This Edison-Tankan sport slant on the ways of men with a sailing ship should have chief interest for seamen, whether amateur or professional, and to admirers of superlative photography. Reviewing sailing boat technique from the well equipped facilities of a Newport society regatta to the primitive but effective ways of navigation, as practiced by Oriental seamen, the material ships smartly from sea scenes on the Atlantic to the waters of the Far East. The camerawork is particularly outstanding and the many shots of full masted ships, done in shadow and light shading, should arouse audiences with an eye for distinctive photographic beauty—Running time, nine minutes.

Swiss Ski Yodelers (Twentieth Century-Fox)

Terry-Toon on Skis

A Terry-Toon amid a wintry setting is this current cartoon contribution. The pen and ink business concerns the efforts of a pig to become proficient in winter sports. The results of the porcine endeavor are many bumps and bruises for the winterer but chuckles for any audience viewing the proceedings—Running time, seven minutes.

Northwest Allied Seeks Film Pool

Allied exhibitors of the Northwest, asserting they number 75 and represent more than 100 theatres in the Minneapolis service territory, are again advocating a buying pool. Percentages asked by distributors have been assailed, and a reduction of rentals from 25 to 35% per cent is being asked.

The exhibitors met Monday night in Minneapolis. Besides discussing the pool plans, they pledged support to National Allied policies, and predicted they would bring every independent exhibitor of the territory into the organization before the season's end.

The board of the Northwest Allied is to meet next Tuesday, and act on the resolutions by the exhibitors, against percentages and for pool rental reductions; and to recommend a successor to Al Stiffes, president, who has been given a six-months leave of absence because of illness.

Greenfield, O'Reilly Elected

Alpert M. Greenfield, Philadelphia real estate operator, connected with that city's film industry, has been elected president of the Loft Candy Corporation; and Charles L. O'Reilly, former president of the New York City Theatre Owners Chamber of Commerce and now head of the Sanitary Automatic Candy Corporation, has been elected vice-president of the Loft company.

UA Directors Talk War

The directors of United Artists met on Tuesday, in the New York home offices, in the midst of a seven-day running time, in the past two weeks, during which they discussed the effects of the present war situation. They refused to divulge what decisions were reached, if any.

Circuit Opens Offices

The Keystone State Amusement Circuit has opened offices in Chicago and Kansas City.

SHORTS

Playing Broadway—Week of June 1

CAPITOL
Spots Before Your Eyes...MGM
Calling on Columbia...MGM
Feature: Waterloo Bridge...MGM
CRITERION
The Taming of the Snood...Columbia
Flying Targets...Columbia
Stranger Than Fiction, No. 72, Universal
Feature: Women in War...Republic
MUSIC HALL
Cavalcade of Academy Award Winners...Vitaphone
Features: My Favorite Wife...RKO Radio
PARAMOUNT
Agents in the Plants...Paramount
Television Preview...Paramount
Unusual Occupations, No. 5, Paramount
Feature: Tsoulou...Paramount
RAILWAY
Movie in the Country...RKO Radio
Sky Fighters...20th Century-Fox
Feature: The Saint Takes Over...RKO Radio
RIVOLI
Navejo Land...RKO Radio
The Rover...RKO Radio
Features: 21 Days Together...Columbia
ROXY
Isles of the East...20th Century-Fox
Features: Lillian Russell...20th Century-Fox
STRAND
Mechena Illustrated, No. 4, Vitaphone
You Ought to Be in Pictures, Vitaphone
Cinderella's Feller, Wizard...Vitaphone
Features: Torrid Zone...First National
Warder Bros.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>WRITER AND DIRECTOR</th>
<th>CAST</th>
<th>STAGE OF PRODUCTION</th>
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</thead>
<tbody>
<tr>
<td>&quot;It Happened in Paris&quot;</td>
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<td>Shooting</td>
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<td>&quot;He Stayed for Breakfast&quot;</td>
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<td>&quot;Out West with the Peppers&quot;</td>
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<td>&quot;The March of Crime&quot;</td>
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<td>&quot;The Photo Kid&quot;</td>
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<td>METRO GOLDWYN-MAYER</td>
<td>&quot;Strike Up the Band&quot;</td>
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<td>&quot;It Do!&quot;</td>
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<td>&quot;Escape&quot;</td>
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<td>PARAMOUNT</td>
<td>&quot;Rangers of Fortune&quot;</td>
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<td>&quot;Rhythm on the River&quot;</td>
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<td>&quot;Victory&quot;</td>
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<td>&quot;The New Yorkers&quot;</td>
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<td>REPUBLIC</td>
<td>&quot;Girl from God's Country&quot;</td>
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<td>&quot;Carolina Moon&quot;</td>
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<tr>
<td>RKO RADIO</td>
<td>&quot;Lazy Partners&quot;</td>
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<td>&quot;Dance, Girl, Dance&quot;</td>
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<td>&quot;Men Against the Sky&quot;</td>
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<td>&quot;One Crowded Night&quot;</td>
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<td>TWENTIETH-CENT.-FOX</td>
<td>&quot;The Return of Frank James&quot;</td>
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<td>&quot;I Married a Nazi&quot;</td>
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<td>&quot;Charlie Chan in the Wax Museum&quot;</td>
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<td>&quot;Ghost of Cisco Kid&quot;</td>
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<td>UNITED ARTISTS</td>
<td>&quot;Caprice Curtain&quot; (Hal Roach)</td>
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<td>&quot;Kit Carson&quot; (Edward Small)</td>
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<td>UNIVERSAL</td>
<td>&quot;Spring Parade&quot;</td>
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<td>&quot;When the Dalton's Rode&quot;</td>
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<td>&quot;The Mummy's Hand&quot;</td>
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<td>WARNER BROTHERS-FIRST NATIONAL</td>
<td>&quot;No Time for Comedy&quot;</td>
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<td>&quot;The Man from Fleet Street&quot;</td>
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<td>&quot;River's End&quot;</td>
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<td>&quot;City for Conquest&quot;</td>
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<td>&quot;Money and the Woman&quot;</td>
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<td>&quot;The Letter&quot;</td>
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Engagement of the United States in war would bring about radically changed conditions in the broadcasting field, the extent of which would depend, however, on whether the United States was invaded—a less remote possibility than generally thought a year ago—or whether it does its fighting at a distance, as in the last war.

**War, Navy Department Plans**

Plans for the part to be played by broadcasting have been worked out, more or less in broad form, by the War and Navy Departments in cooperation with the Federal Communications Commission and other Federal agencies. These plans are being kept confidential, pending the approach of a possible “M. Day,” when the entire nation will be asked to mobilize.

Should war occur, it will not be necessary for the Administration to ask Congress for any authority over broadcasting, for that was granted the President six years ago this month, in the Communications Act of 1934.

That law provides that “upon proclamation by the President that there exists war or a threat of war or a state of public peril or disaster or other national emergency, or in order to preserve the neutrality of the United States, the President may suspend or amend, for such time as he may think necessary, any rules and regulations applicable to any or all stations within the jurisdiction of the United States as prescribed by the commission, and may cause the closing of any station for radio communication and the removal therefrom of its apparatus and equipment, or he may authorize the use or control of any such station and/or its apparatus and equipment by any department of the Government under such regulations as he may prescribe, upon just compensation to the owners.”

**Army Would Be in Control**

With the way paved for action, it would need only the signature of the President to become effective. The Army, in full control of all broadcasting stations of the country and to turn over to the Navy the international communications stations along the coast.

Naturally, the treatment accorded broadcasting would depend to large extent upon the type of war in which we might be engaged. Should we become involved in an European war, for instance, it is quite probable that there would be as little interference with operations as possible. In the meantime, however, “Business as usual” would be the motto in such a war, so far as possible, just as, in England and France, efforts are being made to continue export trade and to keep broadcasting operating without interruption.

However, if the demand for man power necessitated, it is quite likely that a number of the smaller broadcasting communities which still would have service and that the larger stations would be afloat, as in England and France, efforts are being made to continue export trade and to keep broadcasting operating without interruption.

On the other hand, in the event of an invasion, all radio would be immediately taken over and, in all likelihood, broadcasting would be suspended by all but “key” stations which, together, would form a chain reaching every section of the country, which would be used by the Government to give instructions to citizens, to warn against possible attack on individual points and for the many other military needs which would arise, such as those dealing with foodstuffs, the calling of certain groups to arms, etc.

Naturally, the outline of operation is merely one possible activity. In practice, it would be subject to many changes and deviations depending on the character of the war, the current condition of the country, the particular demands of the hour, etc. But “M. Day” comes, radio and its men will be immediately called upon for service.


**NEWS OF THE DAY—Brooklyn, N. Y.—Refugees in high gear. In the French capital, the refugees return to Paris after machine gunning. American Legion demands that the President agree to indemnify the ladies’ junior basketball team.**

**PARANORMUS NEWS—29.—Specially processed plywood used for speed-up aircraft construction. . . . However, the best use of a measure at Oglethorpe University’s “Crypt of Civilization” is sealed. . . . Canada declares total war on enemies aliens. . . . Raids by Jewish underground Montreal. . . . Last-recognized Moses in Vancouver for the registration of all civil rights and the prevention of persecution of alien residents in state. . . . Hones and hospitals bombed. . . .**

**PARAMOUNT NEWS—77.—Spectacular plywood used for speed-up aircraft construction. . . . However, the best use of a measure at Oglethorpe University’s “Crypt of Civilization” is sealed. . . . Canada declares total war on enemies aliens. . . . Raids by Jewish underground Montreal. . . . Last-recognized Moses in Vancouver for the registration of all civil rights and the prevention of persecution of alien residents in state. . . . Hones and hospitals bombed. . . .**


**RKO PATHE NEWS—92, Vol. 11.—Louvain in flames. . . . Plan for cooperation in N. Y. . . . Mike wins for rat race.”


**Carolina Lawyers Open Convention; SETOA to Meet**

The summer meeting of the Theatre Owners Association of North Carolina and South Carolina opens Sunday at the Ocean Forest Hotel, Myrtle Beach, S. C., for three days, closing Tuesday. Approximately 300 are expected to attend the meeting.

Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, will be the principal speaker. H. R. Berry, president of the organization, from Hartsville, S. C., will preside. One of the important topics up for discussion is national film legislation.

The Southeastern Theatre Owners Association will hold its 1940 annual convention in the Florida Hotel, July 21-23, at the George Washington Hotel, according to M. C. Moore, president of the organization and general chairman of the convention for the fourth time in its history.

Over 300 are expected to attend the three-day meeting, which will include a banquet and dance.

Allied of New Jersey this week and the third week in September as the tentative date for its annual convention in Atlantic City. A committee is to be appointed shortly to plan details.

**May Seek Review of Nebraska ASCAP Case**

Indications are that the attorney general of Nebraska will move some time next month to obtain a review by the United States Supreme Court of the Federal statutory court decision which held the state's anti-ASCAP law unconstitutional. A request for a new trial of the case was denied recently by the statutory court.

The attorney general's office in Lincoln, Neb., has spent considerable time in the past few weeks on the case.

**Latin American Conference**

John L. Day, Jr., Paramount's general manager for South America, will arrive in New York Saturday from Rio de Janeiro. Mr. Day will join other Latin American managers for home office conferences on new season product with John W. Hicks, Jr., vice-president in charge of foreign distribution.

Also attending the conferences will be A. Prendergast, manager for Cuba, Mexico and Central America; S. E. Pierpoint, manager for Brazil; J. D. Rapoport, branch manager at Havana, Cuba, and Alvaro Reyes, branch manager at Bogota, Colombia.

**Kirby Named Manager**

George Kirby, previously assistant manager and booker of the Republic exchange in Cincinnati, has been named manager succeeding Max J. Magolis, who died May 4th. Neil Knope is now manager.

**Signs New Contract**

Jack Ottersson, Universal art director, has signed a new term contract with the company.
Columbia

CLOUDS OVER EUROPE: Laurence Olivier, Valerie Hobson, Ralph Richardson—One thing making this picture especially interesting is its timeliness. The plot was attributed to Ralph Richardson, who offered a fair quality of comedy. Running time, 79 minutes. Played May 12-14—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.


HIS GIRL FRIDAY: Cary Grant, Rosalind Russell, Ralph Bellamy—Swell entertainment but, believe me, you know you've been somewhere when it's over. Never had a picture which was your own this one ever. Running time, 91 minutes. Played May 8-9—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MUSIC IN MY HEART: Tony Martin, Rita Hay- worth, Edith Fellows. Just as expected, this was a satisfying musical offering, which drew quite well and satisfied running time, 72 minutes. Played May 15-16—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SPOLIERS OF THE RANGE: Charles Starrett, Iris Meredith—Played this on a double bill to outstanding business—Harland Rankin, Plaza Theatre, Tilbury, Ind., Little Falls, N. Y. Patronage.


First National

FIGHTING 7TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—Very good business over one of the best war pictures to go over here. A swell lesson in this as well as a lot of entertainment. Played May 26-28—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

FIGHTING 7TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—The best war picture I've seen. You can't beat Cagney and the cast. Alan Hale—The best picture I've seen him in. We had good business and a very timely picture. Wish Hitler could see it. Weather good. Played May 15—Ed. H. Tisdale, Tritz Theatre, Brantley, Ala. Small town patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Byrne—There have been many reports on this, but there is little that I can add as regards to the quality of this excellent picture. Bette Davis had a pass on a remark from one of our steady patrons that she wished Bette Davis to have become so drab looking, even though she was an old maid. As to this business on the first day it looked as if it would be the year's low, the second day it turned cool and business picked up as a result that the three days' showing resulted in just fair average business.—E. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.


Metro-Goldwyn-Mayer


BABES IN ARMS: Mickey Rooney, Judy Garland, Guy Kibbee, Charles Winninger—A really delightful picture which is a fitting extension of movieland's best juveniles in parts that were really done for them. The singing of Judy and the excellent impersonations by Mickey, especially his impersonation of Lionel Barrymore, are worth watching. If you haven't treated your patrons to this tuneful, comical picture, which also contains a reasonable amount of pathos, do so and do so now. They'll surely thank you for it. The running time, 91 minutes. Played April 27-30—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.


BUNNIES: Ralph Bellamy, George Brent, John Hodiak, Margaret Lindsay—Played this on a very well patronized spot and did a swell business. Played May 27-30—Ed. Mansfield, Regent Theatre, Kansas City, Mo. General patronage.


KILDARE'S NEW APARTMENT: Lionel Barrymore, Elizabeth Patterson, Shirley Booth—Never made away on account of the high admission charge. If you don't make a mistake you'll like it. We played it. Played May 24-25—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.


MARIAN'S LIFE: Charles Winninger, Robert Young, Walter Brennan—Was excellent and unusual drama. Did 40 per cent extra business due to over present average. Beautifully photographed and no other picture to compare with. With the running time, 120 minutes. Played May 12-13—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.


STRANGE CARGO: Clark Gable, Joan Crawford, Kenneth More, Marilyn Miller—Did very well and drew good business.—C. L. Niles, Nile Theatre, Anamosa, Iowa. General patronage.

THUNDER AFOAR: Wallace Beery, Chester Morris, Virginia Grey—Played this with "The Marx Bros. at the "Circus."

TWO GIRLS ON BROADWAY: Lena Turner, Joan Blondell, George Murphy—Deserved much more busi- ness than it got. War jittered such this swell little musical. Played May 17-18—Laraine Lenaw, Uptown Theatre, Pueblo, Colo. General patronage.

Monogram

BAREFOOT BOY: Jackie Moran, Marcia Mac- Jones—Here is a picture that will entertain the whole family. General recommendation. Played this with "Bachelor Mother." Running time, 64 minutes.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage. (Reported continues on following page.)


WHAT THE PICTURE DID FOR ME

MOTION PICTURE HERALD

Rockefeller Center, New York

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York
**RYTHM OF THE RIO GRANDE:** Tex Ritter, Susan Dale—Tex Ritter fans will like this one, especi-
ally those who were wild about the running time, 55 minutes. Played May 29—Bob Ellison, 
Palace Theatre, Torrington, Conn. General patronage.

**WOLF CALLS:** Morita, John Carro—Good pic-
ture of childhood. Directed by Henry—a Double with 
"Honeymoon in Bali." Good business. Running time, 66 
minutes. Played May 31—Fred Foster, Plaza The-
atre Circuit, Spokane, Wash. Small town and rural 
patronage.

**PARAMOUNT**

**DR. CYCLOPS:** Albert Dekker, Janice Logan— 
This is a very clever picture of Dr. Cyclops. If you 
show all seats are filled. You guessed it. We rope 
off "masses" and let in "selects" as we think appropriate. 
Different and awe inspiring but lacking appeal here. 
Running time, 56 minutes. Played May 31—Jacki 
C. Ware, Joy Theatre, Belvidere, Ill. General pa-
tronage.

**GULLIVER’S TRAVELS:** Color Cartoon Feature 
—Big disappointment. Didn’t draw and only pleased 
the kids. Adults were generally very much bored by 
the whole thing. ‘‘Pinocchio” doesn’t bring any busi-
ness. Running time, 77 minutes. Played May 5—J.
H. Lewis, Uptown Theatre, Hay Springs, Nebr. Small 
town and rural patronage.

**GULLIVER’S TRAVELS:** Color Cartoon Feature —Wonderful season. A Double billed with 
"French Without Tears" to make a tremen-
dously enjoyable program that pleased all and 
sent the ticket machine into high gear. Played May 
6—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. 
General patronage.

**HONEYMOON IN BALI:** Fred MacMurray, Made-
leine Carroll, Allan Jones, Helen Broderick—Double 
billed with "French Without Tears" to make a tremen-
dously enjoyable program that pleased all and 
sent the ticket machine into high gear. Played May 
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dously enjoyable program that pleased all and 
sent the ticket machine into high gear. Played May 
6—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. 
General patronage.

**LIGHT OF THE WESTERN STARS, THE:** Vic-
ton Irwin, Mary Presley—Hold our 90-minute record for top four days grosses so far. 
Running time, 80 minutes. Played May 30— 
Fred Foster, Plaza Theatre, Spokane, Wash. Small 
town and rural patronage.

**MARKET ON THE DESERT:** Donald Woods, 
Evelyn Venable—This was a good western and 
with some good western songs this would have 
been an excellent feature. It has a terrific appeal for 
these, Harry Sherman? These are no good in 
my production. Produced by N. Wills, Wells 
Theatre, Kingsland, Ga. General patronage.

**RIO**

**THE GAUCHO:** Gene Autry, Smiley Burn-
ette—Very good program—A Double billed 
and "Gaucho Serenade" was well enjoyed by my 
customers. It was a real good business. Running 
time, 66 minutes. Played May 31—Bob Ellison, 
Palace Theatre, Torrington, Conn. General patronage.

**JEFFERS CREEPERS:** Weaver Brothers and El-
vyr Roy—Entertaining picture, beautiful out-
door scenery, good business. Running time, 64 
minutes. Played May 28—F. J. Beck’s Theatre Cir-
tue, Spokane, Wash. Small town and rural patronage.

**ROVIN’ TUMBLEWEEDS:** Gene Autry, Smiley Burn-
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Theatre Circuit, Spokane, Wash. Small town and rural 
patronage.

**FIVE CONTRIBUTORS JOIN DEPARTMENT:** Five 
executives, previously not heard from, have sent contributions to the 
What the Picture Did for Me department. They are: 
FRANK J. BECK—Deputy General Manager, F. J. Beck’s 
Theatre Circuit, Spokane, Wash. 
M. A. KIRKHART, Vogue Theatre, 
Lincoln, Ill. 
ED MANDSFIELD, Regent Theatre, 
Kansas City, Mo. 
F. G. MILLS, Director of Motion Pic-
tures, Florida State Prison, Ra-
stone, Ala. 
FELIX H. THOALE, Rio, Theatre, 
Brantley, Ala. 
One exhibitor whose reports have not been received in some time has 
resumed. She is: 
MRS. O. A. JENSEN, Silver Hill The-
tre, Oshkosh, Wis. 
Reports from some of these and other exhibitors in these columns.

**REPUBLIC**

**GAUCO SERENADE:** Gene Autry, Smiley Burn-
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time 71 minutes. —Frank J. Beck, Frank J. Beck’s 
Theatre Circuit, Spokane, Wash. Small town and rural 
patronage.

**TENTH CENTURY—FOX**

**BOY FRIEND:** Jane Withers, Richard Bond, Ar-
billed with "Great Gamblers"—A Double with 
"Boy Friends" that did outstanding business.—Harland Rankin, Plaza Theatre, 
Tillbury, Ontario, Canada. General patronage.

**DRUMS ALONG THE MOHAWK:** Henry Fonda, C. Henry Gordon, May Oliver—Double with 
"The Mohawk." Not much business as it was just ahead of "GWTW." Played May 19— 
Bob Ellison, Ritz Theatre, Oshkosh, Nebr. Small town 
patronage.

**GRAPEFRUIT, THE:** Henry Fonda, Jane Darwell, Ralph Bellamy— "Grapefruit" featured 
Chary Grapewin—After large advertising campaign, business 
wasn’t great. Certainly didn’t counteract the 
bamboozle we into an extended run on this. Picture 
seemed to draw a little better than our usual patrons 
who go to see to be entertained. Let’s leave these 
problems to the administration and give our patrons 
entertaining pictures.—Niles Theatre, Anamosa, Iowa. General patronage.

**HOLLYWOOD CAVALCADE:** Alice Faye, Don 
Ameche—A fine picture but we never received as 
big a business as we expected. Played May 4— 
W. C. Lewellen, Uptown Theatre, Pueblo, Colo. 
General patronage.

**SHOOTING HIGH:** Jane Withers, Gene Autry, Mar-
jorie Weaver—Run into very good business on this 
picture for we heard the audience laugh once more and 
believe me they are going to need a lot more of them in the coming season. I’ll cheer them lightedly if 
I get them and I am sure that the public will do the 
same.—A. C. Hascocks, Columbia Theatre, Columbia 
City, Ind. General patronage.

**TENTH CENTURY—FOX**

**CHUMP AT OXFORD:** Laurel and Hardy—The 
usual Laurel and Hardy line and the picture was 
played. But we heard the audience laugh once more and 
believe me they are going to need a lot more of them in the coming season. I’ll cheer them lightedly if 
I get them and I am sure that the public will do the 
same.—A. C. Hascocks, Columbia Theatre, Columbia 
City, Ind. General patronage.
EXPLOSIVE THUNDERBOLT OF HEADLINE THRILLS!

DRAMA AS AMAZING AS THE GRAF SPEE DISASTER

Universal

DESTROY RIDES AGAIN: Marlene Dietrich, James Stewart, Charles Winninger, Mischa Auer, Brian Donlevy, Una Merkel—Lived up to its reputation, giving us an increase of about 40 per cent over Sunday-Monday average but not what it would have done if we had been allowed to use it on Friday-Saturday. Running time, 90 minutes. Played May 15-20—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FIRST LOVE: Deanna Durbin, Helen Parrish, Robert Stack, Eugene Pallette, Learice Joy—Deanna Durbin keeps on the dizzy pace of turning out hit after hit and this is a swell Cinderella story that could not help but please us. Running time, 91 minutes. Played May 15-20—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.


MIKADO, THE: Kenney Baker, Jean Colin—Patrons walked out on this one. Could say a lot more but it would not be right and Running time, 91 minutes.—Francis J. Reck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

MY LITTLE CHICKADEE: W. C. Fields, Mr. West, Joseph Collette, Dick Foran—Terrible. Had more kicks on this than any picture in a long time. Just a lot of film with nothing on it. If we are ever tempted to use a subject with either of these stars again, we hope we wake up before it's too late. Running time, 83 minutes. Played May 10-11—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SKI PATROL: Loli Deste, Philip Dorn—Double billed with "The Light of the Western Star" and while we didn't need it to bring in any people this accompanying little picture contains lots of interest and new wrinkles that will keep our interest up for the 59 minutes it runs. Running time, 59 minutes. Played May 10-11—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.


Warner Brothers

KING OF THE LUMBERJACKS: John Payne, Gloria Dickson, Stanley Fields—Here is a good action drama. Did well in Pittsburgh. Running time, 83 minutes.—L. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.


PRIDE OF THE BLUE GRASS: Edith Fellow, James McCallum—Played this on Bank Night. For those who like horses, it's "top." Enjoyed by all. We didn't know the stars but they were O. K.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.


TORCHY PLAYS WITH DYNAMITE: Jane Wyman, Allen Jenkins, Sheila Bromley—This was doubled with "The Old Maid" and it was a good companion picture, giving the action lovers something to their liking. Changing players in a well known series of pictures like the "Torchy" series is usually dangerous, but this proved rather a good action piece. Jane Wyman sinks her teeth into the role in line shape and if they want to make more "Torchy" pictures with her it's O. K. with me. Allen Jenkins was fully adequate for his part and a word of praise should be given to Sheila Bromley for a fine supporting role.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WASHINGTON: E. L. Turey, Miriam Hopkins, Randolph Scott, Alan Hale, Humphrey Bogart—A swell picture that goes right up the alley for a small town exhibitor. Not the production that "Dodge City" was but a still beautiful picture. Too bad it had to be a costume picture, as these are not the draw that others are. Running time, 95 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Miscellaneous (Mercury)

PRISON TRAIN: Fred Keating, Linda Winters—(Continued on following page)
Short Features

Columbia

BOOK OF BOOKS: Happy Hour, No.—If you want a good shoot with backbone, try this.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.


MONEY SQUAWKS: Andy Clyde—This comedy certainly brought the house down with laughter. No company in the business makes the shorts that this company does.—A well comedy. Running time, 19 minutes.—J. J. Reynolds, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREEN SNAPSHOTS: Everyone of these subjects pleases the majority of patrons.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SKINNY THE MOOCHER: Charley Chase—Charley Chase was a real draw at one time but has ceased to mean a thing. The comedies are slow and have few laughs. The only comedy, at present that has a real pull is the Three Stooges.—Ed Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

Metro-Goldwyn-Mayer

DRUNK DRIVING: Crime Doesn't Pay Series—Caused a great deal of comment and is very much wanted. The local censoring agencies heartily approve. It builds good will.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. General patronage.


HOME ON THE RANGE: MGM Cartoons—A fine colored cartoon. Different and liked by every one.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JACK POT: Crime Doesn't Pay Series—These crime reels are excellent and should be shown by every theatre. Our audiences like them very much.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.


RURAL HUNGRY: FitzPatrick Traveltalks—Another FitzPatrick hit.—Harland Rankin, Plaza Theatre, Mansfield, Ohio. General patronage.

SEATTLE, GATEWAY TO THE NORTHWEST: FitzPatrick Traveltalks—Always good. FitzPatrick is still doing the thing.—Harland Rankin, Plaza Theatre, Mansfield, Ohio. General patronage.

Paramount

BULLDOZING THE BULL: Popeye the Sailor—This subject has been a big draw for a long time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FOWL BALL PLAYER: Sone Age Cartoons—An average cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RK0 Radio

BEACH PICNIC: Wait Disney Cartoons—Disney cartoons are tops here and are a real pull at the box office. Play everyone of them. But I think Mr. Dis- ney should give us more of a break on his features. Couldn't play "Snow White" because of the rental. Even with good business I would have lost money.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

BLAMED FOR A BLONDE: Ray Atwell—Between the little blonde saleslady, the supply of kitchen uten-
sils, blondes for the pupils and the town of Small- ville has a rather trying time. It was well appreciated here. Running time, 16 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison, New Jersey State Prison, Trenton, N. J. Prison patronage.


PATHE NEWS: About 80 per cent war and out of date even with a can news; 20 per cent war would be plenty. If the drop in business is caused by the war, why help it along by making people war conscious.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

ICE POND, THE: Terry-Toons—These black and white Terry-Toons are not worth their price even though they are cheaper than the others. Running time, seven minutes.—J. N. Wells, Wells Theatre, Kingsgla, Ga. General patronage.

United Artists


Universal

GOING PLACES: No. 72—Not so hot as this is more of a "bus" type of reel than a Goliath cartoon. Places, Fair. Just. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.


SOPU TO MUTTS: Lonz Cartoons—One of the best that we have seen. It is not as much as they are usually not so hot. Running time, seven minutes.—J. J. Reynolds, Director of Education and Recreation, Prison, New Jersey State Prison, Trenton, N. J. Prison patronage.

STRAIGHTER THAN FICTION: No. 70—An excellent filler reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.


Vitaphone

CONFEDERATE HONEY: Merrie Melodies—Here is just about tops in color cartoons. This year each one is better than the last one. Excellent. Running time, five minutes.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DANGEROUS DAN McFADDEN: Merrie Melodies—Good very.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DAVE APOLLO AND HIS ORCHESTRA: Mel
e Masters—Better than any he has made yet. Not so bad but we have had better. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. General patronage.

DECLARATION OF INDEPENDENCE, THE: Broadway Brevities—Second time on our screen. Now is the time to play these patriotic reels return engag- ement.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FRESH FISH: Merrie Melodies—Good cartoon and always welcomed. The best on the market excepting Disney.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. General patronage.


SCREWBALL FOOTBALL: Merrie Melodies—One of the best color cartoons I have seen. The name was a good draw and they were laughing about it after the show.—Pelix H. Tisdale, Rite Theatre, Brantley, Ala. Small town patronage.

Photographic Exports Down

Exports of photographic and projection goods dropped sharply in April, 1939, to $1,387,000 in April of this year, the Commerce Department reports. This is a decrease of $408,000. The four months period ending in April also shows a decline for 1940 compared to last year. The four month period for this year was figured at $5,677,000 compared to $6,508,000 for the same period of 1939, representing a drop of $831,000.

Shea Circuit Changes

E. C. Grainger, general manager of the Shea Theatres interest, has moved Dan Gil- hula, formerly manager of the State and Ohio theatres in Cambridge, Ohio, to Ash- tubah, Ohio, as manager of the company's three theatres there, Palace, State and Bula. Clark Brown, former manager of these theatres, has been appointed supervisor of Ash- tubah, Connem and Geneva and Mr. Brown, in addition to supervising theatres will continue to handle the company's real estate matters in all three towns, said to represent a considerable investment.

Drops Foreign Policy

The Larkin, one of two foreign language houses operated by Herbert Rosener, has reverted to domestic films.

The Penn Square theatre, Cleveland, closed several months, has reopened under the management of Domingo Grillo with a foreign film policy.

Engel succeeds Bethel

Joe Engel, until recently Universal branch manager in Albany, has succeeded Bill Ford from Monday. While a resident Joe Schaeffer becomes city salesman of the Colum- bia Philadelphia exchange.

Longe to Cleveland

Joseph Long, former assistant in the public- ity department of Loew's in Boston, has been placed in charge of circuit publicity in Cleveland, replacing Milton Harris, re- signed.

Joins RCA Law Staff

Joseph V. Heffernan has joined the Law Department of the Radio Corporation of America, becoming assistant general counsel. For several years past he has been associated with the law company of Wright, Gordon, Zachry & Parlin, New York.

Heymann to arrive

Andre R. Heymann, head of the French Cinema Center, New York, is due to arrive from France on Monday. While abroad, Mr. Heymann acquired the rights to 10 French productions.
Teachers' Group Tests Film Plan

A nationwide experiment to determine the possibility of substituting older “A” pictures for current “B” pictures and of using recommended older films for planned series of students' matinées, around which curriculum units in photoplay discrimination will be built, will be tried in the academic year 1940-41 under the auspices of the motion picture committee of the Department of Secondary Teachers of the N.E.A.

School authorities, in cooperation with theatre managers, will select 10 films to be shown in the school year on an afternoon or on Saturday morning each month. The films thus revived will serve as the basis of a new course in “Types of the Photoplay.” The experiment is under the supervision of Dr. William Lewin, of the Weequahic High School at Newark.

Following is a recommended list of 76 films from which schools and theatres will select subjects to make up the experimental series:

**RKO:** Victoria the Great, Snow White, Gunga Din, Abe Lincoln in Illinois, The Last Days of Pompeii, Allegheny Uprising and the Lady (Michael Strogold). Music for Madame, Quality Street, Wuthering Heights, of New York, Damned in Distress, and 7 Keys to Baldpate, Vicious Lady.

**MGMT:** Mutiny of the Bounty, A Tale of Two Cities, Romeo and Juliet, Servant of the People, (Adoption of the Constitution), CaptainsCourageous, Nana, Antonio, Boys Town, Pygmalion, Goodbye Mr. Chips, The Wizard of Oz.

**20TH CENTURY-FOX:** As You Like It, Held, Rebeca, Sunnybrook Farm, Nine Days a Queen, Hollywood, A Daughter of the iPhone, Shangri-Land, Kidnapped, Stanley and Livingston, Young Mr. Lincoln, In Old Chicago.

**PARAMOUNT:** Scoogee (Dickens' Christmas Carol), Woman of Chicago, The Buccaneer, Phantom of the North, Tom Sawyer, Detective, Men With Wings, Young Hugh, of a Nation, Union Pacific, Victor Herbert.

**UNITED ARTISTS:** Les Miserables, Little Lord Fauntleroy, Things to Come, Last of the Mohicans, Tom Sawyer, Drums, They Shall Have Music, The Red Groom.


**GUTHOLPH:** The Old Curiosity Shop, Beethoven, April Romance (Schubert).

**UNIVERSAL:** The Mikado, The House of the Seven Gables.

**COMMONWEALTH:** Tundra, The Scarlet Letter, Song of the South, Abraham Lincoln, Lincoln the Liberator, SELECT: Moonlight Sonata (Paderewski), French Cinema, GOOD TIME BAKERS: Harvest.

**STANDARD:** The Mill on the Floss.

**GRAND NATIONAL:** 2 1/2 Hours Leave.

**WORLD:** Grand Illusion.

The following are available in 16mm: The Mikado, Last of the Mohicans, Abraham Lincoln, Ivanhoe, Lady, Stage Door, Nurse Edith Cavell, Gunga Din, Damned in Distress, Algernon (Uprising), Wells Fargo, The Buccaneer, Spawm of the North, Men With Wings, Union Pacific; excerpts from The Good Earth and from Captains Courageous; Scoogee, and Servant of the People.

National Decency Legion Classifies Seven Films

Of seven pictures reviewed and classified by the National Legion of Decency in its listing for the current week that were approved for general patronage and four were listed as unobjectionable for adults. The films and their classification follow:


Chicago Tries Out Soft Drink Machine

With hot weather approaching and the usual increase in the consumption of soft drinks several of the midwest theatre chains have installed a new type Coca-Cola vending machine in some of their theatres. The revenue derived from this source will be closely watched and it remains prove satisfactory more will be installed.

Three of the Great States Circuit theatres, those in Waukegan, Ill., Aurora, Ill., and Elgin, III., and five of the Chicago houses of Jones, Linick and Schefer already have installations.

Archie Spencer, American Vending Corp., vice-president, concessionaires of the vendor, explain that the new machine has a specially designed cup in which the paraffin has been reduced to a minimum, keeping the carbonation of the drink at its peak. Bally Manufacturing Company are the manufacturers.

Tournament Date Set

At a regular luncheon meeting this week the Connecticut MPTO set its annual Film Golf Tournament for August 6th at the Racquet Country Club. Herman M. Levy, executive secretary, was appointed chairman with Harry F. Shaw, Low-Poli division manager, as entertainment chairman. Fifty prizes will be awarded players and non-players.

Serlin Acquires "Nijinsky"

Oscar Serlin, producer of “Life With Father,” the stage play, says this week that he has acquired the dramatic and motion picture rights to “Nijinsky,” biography of the Polish dancer by his wife, Rebecca, in which he is planning to have adapted for a stage play and later for a film.

Goldman Opens Exchange

Saul Goldman has opened the Variety Pictures Exchange of Chicago for the distribution of independent pictures.

Republic Holds Two Regionals

Republic's second regional sales meeting was held Tuesday and Wednesday at the Peabody Hotel in Memphis with James R. Grainger, president, presiding.

Dave Whalen, publicity and advertising director for the company, also attended the regional. On Thursday and Friday another regional was held at the Blackstone Hotel in Chicago.

The final regional will be held at the Park Central Hotel in New York next Tuesday and Wednesday.

Aylesworth with RKO

M. H. Aylesworth, former president and chairman of the board of RKO Radio Pictures, later a newspaper publisher and recently in his own law practice, has been retained by the newly reorganized RKO as special counsel.

New Wurtzel Pact

Sol M. Wurtzel has received a new Twentieth Century-Fox contract which will keep him at the studios until 1946. His present contract as producer runs to 1943, the new one being a three-year extension. He has been with Twentieth Century-Fox and its predecessor company for 26 years.

Signs for RCA Service

Paramount Enterprises, operator of 13 theatres in Florida, has renewed contracts for sound service, equipment parts and tube replacement for the entire group of houses, according to W. L. Jones, RCA national service manager. The renewal was negotiated by W. R. Lynch, general manager of the circuit, and Jack Dunmest, RCA Telephone sales executive for the Atlanta district.

Telegram Technology.

** embeddings from popular culture:**

**Western Union**

**SUNDAY, JUNE 16, IS FATHER'S DAY. LIGHT UP DAD'S FACE WITH A WESTERN UNION FATHER'S DAY TELEGRAM.**

**ONLY 2GC LOCALLY. 25c TO ANY WESTERN UNION POINT IN U.S. OR SEND HIM A WESTERN UNION GIFT ORDER FOR $10 OR LESS. THE PERFECT GIFT — 50c FOR A WESTERN UNION GIFT ORDER — 50c FOR THE PERFECT GIFT.**

**Everywhere**
Ohio Hearing on Bank Night Set

The Ohio supreme court will hear the case of Andrew Attewiler vs. the Troy Amusement Company, Troy, next Thursday. The plaintiff is seeking judgment for $500 damages, refund of $10 admissions paid over a designated period, and the discontinuance of Bank Night at the Mayflower theatre in Troy on the ground that it violates the Ohio lottery law.

Attorneys for the defendants appealed from a decision of the appellate court, which ruled Bank Night as operated in Troy constituted a lottery. A similar suit recently was instituted against the same defendants by Michael E. Norris, Troy attorney. Suits against other theatres in the state are being held in abeyance pending disposition of the Troy case.

Nebraska Game Called Lottery

Screeno-Quiz, a theatre giveaway being tried in Omaha, has been ruled a lottery by Walter Johnson, attorney general of Nebraska. Mr. Johnson’s ruling, citing the Bank Night case of the Supreme Court of the Fox Beatrice Theatre Corporation several years ago, said it had all the elements—chance, prize and consideration—yet was more devious and complicated than Bank Night.

Omaha theatres have inaugurated a weekly cooperative giveaway of $500 under the name of Prosperity Club. The plan is financed by all houses, downtown and neighborhoods, on the basis of seating capacity.

Delaware County Ban

Bingo and Bank Nights have been banned in Delaware County, adjoining Philadelphia, by Henry G. Sweeney, acting district attorney, in extending his drive against gambling, graft and vice to include the games. A formal letter was sent to all theatres and churches in the county, warning them that those games are illegal and should be stopped. No threat was made in the letters, but Mr. Sweeney said: “I feel that the theatres will cooperate, and, of course, the churches will.”

Pointing out that Bingo games were “flourishing” in Mobile, Ala., under sponsorship of church and fraternal organizations, attorneys for Ricardo Montiel, manager of the Saenger theatre there, who is charged with operating a lottery under the same name, said this was the reason for filing an appeal to the equity division of the circuit court claimed discrimination. As a result of the plea the judge postponed trial of Mr. Montiel June 27 to allow study of the discriminatory charges.

Kansas City police have tightened their enforcement against giveaways in theatres, and even have asked exhibitors to stop giving away dishes and similar premiums.

Hempstead, J. Stewart, manager of the Earle at New Castle, Del., has received a suspended sentence in Wilmington from a $50 fine in the court of common pleas on a charge involving the conducting of Bank Night.

Saenger Files Statement

Saenger Theatres Corporation, of New Orleans, operator of theatres in Louisiana, Texas, Mississippi, Alabama and Arkansas, has filed with the Securities Commission in Washington, D. C., a registration statement covering $2,450,000 of first mortgage and collateral trust 4½ per cent sinking fund bonds due in 1952. The company formally announced it would use the proceeds to retire debt of itself and subsidiaries. Underwriter is Nusloch, Baulein and Smith, New Orleans brokerage house.

WARNERS, RADTKE SUED ON PATENT

A patent infringement suit against Warner Brothers, Radtke Patent Corporation, Albert A. Radtke and Leonard Day, patent attorneys, was filed Tuesday in federal court in New York by the Photometric Products Corporation.

The corporation, which asks for an injunction and an accounting, claims that Mr. Radtke developed a patent called “Methods and Means of Optically Reproducing Sound,” a photo-electric cell appliance patent, while in the employ of the plaintiff’s predecessor company. The complaint charges the defendant with conspiring to deprive the plaintiff of the patent by assigning it to the Radtke Patent Corporation. According to the complaint, Electrical Research Products, Inc., the International Projection Corporation, Radio Corporation of America and other companies are now paying royalties on the patent.

Judge Sustains Demurrer

Emmett Wilson, superior court judge, in Los Angeles, this week sustained a demurrer in Roy Rodger’s $150,000 damage suit against Republic, claiming unauthorized use of his name in motion pictures. However, Mr. Rodgers was allowed 20 days to amend his complaint and refute the suit.

VALLEN WINS VERDICT

Earl J. Vallen and Vallen, Inc., have won a patent action verdict in the joint action as plaintiffs against the Board of Education of Plainville, Ohio, Rural School District. Filed in federal court in Ohio, the decision upheld the plaintiffs’ claim that utilization of certain track equipment by the defendants infringed Mr. Vallen’s patents and inventions, the court ruling that both claims of the patent in suit are good and valid in law. The court issued a permanent injunction against the defendant and decreed that the latter must pay $350 to Mr. Vallen and costs.

$4,463 DAMAGES AWARDED

Theatre Service & Supply Company has been awarded a $4,463.60 damages default judgment in superior court in New Haven against the Millford Drive-In Theatre Corporation of Connecticut, which operated the 350-car Milford Drive-In last year. Judgment is for supplies and a note given.

FILES CHAKERES SUIT

Ben Coffett has filed suit in Hillsboro, Ohio, against Chakeres Theatres, Inc., seeking judgment for $2,255.36. The plaintiff claims that he had a three-year contract with the theatre company to operate the film projector at the Colony theatre, Hillsboro. He claimed he was discharged by the defendant on April 6, 1940.

"ECSTASY" LOSES PEA

An application by Eureka Productions to compel the New York State motion picture division to issue a license for "Ecstasy" has been rejected by the state supreme court for the third time. The plea said the objectionable parts of the film had been removed.

Obituaries

Lewis A. French

DIES IN HOLLYWOOD

Lewis A. French, former production manager of the Hal Roach Studios, died May 30th in Hollywood. His body was shipped to San Francisco for funeral services and interment. Mr. French was the father of Lloyd A. French, film director.

Benjamin Achtenberg

Benjamin M. Achtenberg, 56, attorney, and one of the owners of the Regent theatre, Kansas City downtown subsequent run, died May 31st at Menorah Hospital there, following a heart attack.

George F. Perkins

George Frederick Perkins, 67, president of Perkins Electric Company, Ltd., which supplies sound and production equipment for motion picture theatres in Canada, died May 29th at the Montreal General Hospital following a heart attack.

Mary Anderson

Madame De Navarro, who as Mary Anderson was a famous American actress of the Eighteen Seventies and Eighties, died May 29th in her home, Court Farm, Worcestershire, England. She was 80 years old and a native of Sacramento, Cal.

Irene Bentley

Mrs. Irene Bentley Smith, musical comedy star of the early 1900’s, and widow of Henry Bache Smith, librettist for Victor Herbert and other musical comedy composers, died June 3rd at Allenhurst, N. J., at the age of 70.

William Morrell

William G. Morrell, production manager of Business Film Products Company, Detroit, died in an automobile accident in Cleveland June 2nd.

COUNTESS OLGA ALBANI

COUNTESS OLGA ALBANI, radio and concert singer, died in Tucson, Ariz., June 3rd of complications following a five-year illness of arthritis. She had starred in leading radio shows, sung with opera companies in Chicago and New York and had appeared in motion pictures. She was 36.

Shift MGM Personnel

A number of changes have been made at the Metro-Goldwyn-Mayer exchange in Des Moines with the resignation of Frank Gaskell, first booker. Woodrow Scherill of the Kansas City exchange, has been transferred to Des Moines to succeed Mr. Gaskell; Bard Shunow, second booker, has gone to the Kansas City office and Gerald Banta, former assistant shipper, is now second booker.

Hold AMPA Meeting

Sypors Skoukas, head of National Theatres, was to be the guest of honor and principal speaker at the weekly luncheon meeting of the Associated Motion Picture Advertisers at Jack Dempsey’s Restaurant Thursday. Douglas Whitney, publicity representative, recently elected to AMPA membership, has been added to the entertainment committee.
THE OLD RECIPE

Well, friends, they're bringing out the old drum again, and it still gives out:

Yes, sir, the boys are digging Old Man Bellyhoo out of the cellar, brushing off the cobwebs, putting him back to work.

Asked for suggestions to speed up the ticket-machine, the Old Gent replied:

"Make more boom-boom."

So boom-boom it is, growing louder and louder with every mail.

One member writes:

"We went out and raised a little hell and darned if it didn't do some good. A goodly representation of the neighbors was at each performance."

Another says it this way:

"We decided to go out and try to out-Barnum Barnum. Had the city talking and after looking over our campaign, maybe you will, too."

And so it goes. Yet more straws in the exploitation wind to turn it into a howling boxoffice gale.

This year, the Big Top is playing to more frequent capacity houses.

This year, the World's Fair is headed for much fatter grosses than in 1939.

The reason?


Excite 'em. Chill 'em. Thrill 'em. "Hey, hey, folks, step up, step up, step up."

That's the answer. It's the old infallible recipe.

Can't sell pictures with canned-goods methods. Can't merchandise movies with tea-time tidbits. "Taint that kind of a pitch. Just got to be boom-boom. Got to "raise a little hell.""

Apart from their classification under special events, this year Flag Day and July Fourth loom importantly as occasions to be singled out for program emphasis. The universal concern over the European situation and the involvement of personal liberties would call upon the theatres of America to participate in local observances by featuring patriotic exercises and patriotic short subjects as added attractions.

FOR PROFIT PLUS PRESTIGE

The series of 4-H Club amateur shows staged by Schiner Lou Hart as "Farm Entertainment Nights" is proving a profitable venture in more ways than one. As detailed on another page, the project has brought fine grosses, fattened the Club's treasury, secured valued publicity, built boxoffice esteem throughout the county from among the many friends and families of the young entertainers.

One does not usually associate activities of serious-minded 4-H members with the more sophisticated nuances of amateur night performances. In bringing the two together harmoniously Hart has tapped an unusual source of revenue while adding no little to the popularity of the association in public regard.

OF SERVICE IN THE SUMMER

With air-conditioning equipment in top shape, with cooling campaigns going high, wide and handsome, your observant manager is now giving full consideration to the equally important matter of patron-handling in the summer months. He realizes that folks are apt to be touchier in the hot weather, that perfect service must be more so, that the personnel is to be thoroughly schooled in following-through.

It may not always be the easiest thing to act the genial host when the thermometer ascends and the folks demand lots of instant attention. But it pays. The smart theatreman well knows that the customer spends his money where he is most welcome.

Judged by the work he has been doing as assistant to the knowing Joe DiPasa, in Boston, Joe Longo will find a fertile field for his endeavors in his new post of publicity director for the Cleveland Loew's Theatres. Joe will take a bow as ye Round Table wishes him well in the bigger job.
(Above) Attending the local roller derby was Jack Lykes' "One Million B.C." bally man for date at Loew's Stillman, in Cleveland. Before assemblage, photos of caveman with professional girl skaters were taken for newspapers.

(Left) Twigs, tree branches and press wood formed basis of Frank Shaffer's "Passage" lobby display at the Dixie, in Staunton, Va. Picture frames made from twigs contained scene stills, picture title also being spelled out in twigs.

Four by six foot compo board bookcase used in the lobby of the Capitol, in Yarmouth, N. S., was arranged by Charles Downey to exploit his forthcoming attractions. Simulated books of motion picture versions are planted on shelves, and as pictures are played replaced with newer ones.

Securing permission from the New York Humane Society, Publicity Director Phil Laufer for "Biscuit Eater" date at Loew's Criterion on Broadway had six boys and girls, with their dogs placarded, parading midtown sector. Stunt was given further okay by uniformed representative of the Society, who accompanied the kids.

To the victor belong the spoils, as illustrated above in the presentation by Skip Wehner, Warner district manager, of a week's vacation in Atlantic City to Elmer Hollander, Stanton, Philadelphia, winner of the Warner Philadelphia zone 7th annual managers' week. Hollander came through first in the drive among some 105 managers.
**Haunted House Ads Bring Many Calls**

Planted by the United Detroit ad forces, a trio of classified notices gagging up the personal appearance of Bob Hope and his radio troupe at the Michigan's world premiere of "The Ghost Breakers," brought in a flock of phone calls for "Yahoodi," the name signed to the announcements and the fictitious character in the star's radio programs. Copy ran as follows:

**Are There Ghosts in Your City?**

Looking for a legitimate, thoroughly-haunted house; preferably complete with rappings, poltergeist phenomena, telekinetic stuff, all the business. For Bob Hope party June 6, connection with World Premiere of "The Ghost Breakers" at the Michigan Theatre. If you're haunted, call me at Cadillac-8074. It'll pay! **

**Are You Host to a Ghost?**

If so, call me at Cadillac-8074; it'll pay. Looking for a legitimate haunted house, complete with psychic phenomena including rappings, for a Bob Hope party, June 6, connection with World Premiere of "The Ghost Breakers" at Michigan Theatre. **

**Are You Voiced with a Hex?**

If so, make it pay. I'm looking for a real haunted house, complete with rappings, lights, poltergeist phenomena, the works—for a Bob Hope party June 6, connection with the Michigan Theatre World Premiere of "The Ghost Breakers" if you're host to a ghost, call me at Cadillac-8074.

"LET'S HEAR FROM YOU"

**Generous Publicity Landed By Bell for Dr. Giovanni**

When Dr. Giovanni recently played Loew's Capitol, in Washington, Ray Bell took the "pickup" down to the offices of the Times-Herald, where he performed for the newspapermen and arranged for the announcement of the reporter. Result: a three-quarter page story with art work and theatre mention, which Bell proceeded to blowup for display out.

Much publicity was also accorded Bell's "My Son, My Son" educational contest which was plugged on various radio programs. As judges, publicist enlisted the support of a dean of a local university, a senator and member of the local educations board. Stories were run in paper ahead, and during run, winding up with generous break when winner's name was announced.

"LET'S HEAR FROM YOU"

**Andrews Ties "Blondie" To Local Comic Strip**

Two days ahead of opening of "Blondie on a Budget," Stan Andrews at the Capitol in Guelph, Ontario, captained the Blondie comic strip in his local daily with copy to the effect that the picture could be seen at his house. This was also carried through opening day and during run, this netting him a little extra publicity.

Locating an empty store window in the downtown shopping district, Stan utilized it for his advance exploitation on "Dr. Ehrlich," lettering the windows with title, east and playdates.

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**COMMERCe CHAMBER HOLDS "ZONE" BALL**

Unique buildup for the picture at the Fox, Hutchinson, Kansas, was a "Torrid Zone" ball, costume party promoted under the auspices of the local Junior Chamber of Commerce to an estimated attendance of over 700. The festivities were marked with a contest for "belle of the ball", the winner presented with a loving cup from Ann Sheridan.

**Three-Way Tiein Aids McCoy on "The Marines"**

Announcing a tieup on "The Marines Fly High" in conjunction with the annual model airplane contest sponsored by the Athens Banner-Herald, merchants and theatre, under the supervision of the YMCA, P. E. McCoy, manager of the L&J Georgia Theatre, in Athens, Ga., broke stories in cooperating paper several weeks in advance which continued throughout event. Prepartion for the WGAU each week during the Y's weekly broadcast and special window cards distributed over the city and rural districts. Announcements were made in city and rural schools, rules appearing on each of the bulletin boards.

Several days ahead of opening, model planes were displayed in merchants' windows, each bearing a card with picture title, stars, theatre and playdates. One week before contest the C.A.A. instructor of the University of Georgia went on the air describing prizes to be awarded, giving rules, etc. Prizes consisted of one year flying instructions gratis, medals, trophies and merchandise all donated by stores and various civic groups. Winners received their awards on stage and were presented with congratulatory wires received from stars in the picture.

For "The Invisible Man," which played during a big collegiate weekend which included large baseball game and commencement exercises McCoy, through the courtesy of program officials of the University, had students and faculty attending the show. The story of the invisible man in the picture. Lad constantly perused through the audiences of the dances, ball games, track and literary meets, etc. Feature was tied with umpire of game who announced over speaker to the "Invisible Man" would appear on the pitcher's mound to deliver the ball, plug was also gotten in for the picture, playdates, etc.

"LET'S HEAR FROM YOU"

**Personal Endorsement Letter In Lobby Aids on "Rebecca"**

In a giant lobby setpiece, labeled "an open letter to the public," Harold Leand, manager of the Revere, at Revere, Mass., addressed a personal endorsement letter to his patrons for date on "Rebecca." Planted a week ahead of opening, Round Table always says all. Of the lobby press release.

For what he chooses to call a "pepper-up" show, Leand booked "Road to Singapore," Joe Penner's "Millionaire Phbyboy," plus the Warner old-time movie short, "Small Town Goddess," and advertised as "an all-laugh" show, Harold reports excellent business for his midweek change.

**‘Turnabout’ Tieins Stress Laff Ideas**

As to be expected, Round Tablers are going all-out on comedy in selling "Turnabout" with Bill Saxton, in Baltimore, for instance, tying Station WCAO to a turnabout quiz broadcast wherein the public was invited to ask the questions instead of the announcer. This was done out front at Loew's Century on opening day of the date.

Saxton also used the ambulance stunt at conclusion of the first performance, having the vehicle driven up to the theatre and ushers dressed as internees carrying stretcher from the auditorium. Crowds quickly collected saw a dummy on the stretcher and boys reading: "She laughed her head off seeing," etc., etc. Lobby display featured a display of stills with captions in rhyme.

At Shea's Buffalo, Charlie Taylor's campaign had this setup around the theme of "Let's Have Some Fun," emphasized in all the advertising plus the line the picture was "the big laugh Buffalo needs." Advance teaser ads featured laughing cartoon face. Main attraction for lobby showing was a gag display including broken alarm clock, laughometer, pair of stick-pullers, fish bowl filled with "tears," etc. Each article was captioned with appropriate copy explaining how Patrons laughed and cried with glee at the Hollywood preview of the picture.

"LET'S HEAR FROM YOU"

**Contests Highlight Deering’s Activities**

Reporting on his recent doings at Loew's, in Houston, Texas, Round Tabler Francis Deering called attention to his "Strange Cargo" contest in which cooperating paper ran five photos of scenes from older pictures in which Gable and Crawford were starred. Cash and tickets were offered to those identifying each picture and writing the best short letter on why they thought these two stars make a great movie combination.

Despite the strict policy against proclamations to the public, Deering received the cooperation of May’s Holcombe, who set aside a "My Son Day" in connection with the showing of that picture. Pictures of His Honor signing the proclamation with Boy Scouts standing by were run in local dailies. Also featured was the scholarship contest, whereby fathers were invited to write a letter to the cooperating paper stating why they believed their sons deserved the title of "America's Perfect Son." Much publicity was given the contest which ran week ahead.

"LET'S HEAR FROM YOU"

**Now, It's Bananas**

Folk in Uvalde, Tex., were showered with bananas last week on a stunt made by Manager Scotty Scott for "Torrid Zone" at the Strand. Distributed widely around the town, each piece of fruit was tagged with copy reading: "Second prize in a banana quiz won by Cageny, Sheridan, O'Brien, in Torrid Zone. Action every minute and more laughs than there are bananas in Central America."
Scherins Tie Running Sign to Syracuse Theatre Dates

Some of the wide observation given the new electric sign on one of Syracuse's busiest corners may be traced to the twain made by Gus Lampe and Harry Untertort on behalf of RKO-Schiner's Keith's. Similar to the moving display on the New York Times building, the sign, through a tieup arranged by the Round Tablers, flashes the theatre, picture, stars and playdates every five minutes for three hours daily and two hours on Sundays.

To attract further notice, different names are run three times daily, followed by copy inviting those selected to go to the theatre within an hour for guest tickets. The hookup is given additional publicity through station WOLF which supplies the wire news service for the sign. Spot announcements have been promoted to stress the contest slant, station also plugging theatre and current dates.

Coast-to-Coast Team Sells '20 Mule' Dates

Ahead of "20 Mule Team" at the Fox, Philadelphia, the Warnermen had the assistance of MGM's travelling ballyhoo of borax wagons and mules, conducted around town under the first time the advent, MGM exploiter working with EY Callow's ad forces. The featured parade took place a few day ahead and was widely publicized in the newspapers and also on the screens of the downtown Warner houses. The ballyhoo was preceded by an all girls' cadet band, the procession making the main streets to the City Hall. Here a broadcast took place over WFIL, civic notables and Warner executives appearing in the program.

In Washington, Carter Barron and Ray Bell conducted the wagons on a tour of the city and Capitol Hill. Parade through the business section was headed by Congressman Nicholas of Oklahoma in cowhand costume and prominent senators and congressmen were on hand to pose for newspaper shots for the ballyhoo.

"LET'S HEAR FROM YOU"

Local Gal Makes Good

With Rita Johnson in the East to appear at the New Jersey world premiere of "Edison, the Man," arrangements were made to have the star visit her home town, Worce-

ter, Mass., and to stop en route at various cities in the Loew New England division. Plans developed by Harry Shaw, division head, and Lou Brown, publicity director, were topped with a civic holiday acclaimed by the mayor of Worcester, the city being decorated for the event. The star was fur-

ter honored at a luncheon presided over by the city head, and at the picture's opening at Loew's the same night.

"LET'S HEAR FROM YOU"

Franklin Plugs Localsites

For "It's a Date," starring Deanna Durbin, Mitchell Franklin, manager of the May-

fair and Regent Theatres, in St. John, N. B., played up the local native son and daughter angles. Special advertising pointed out that this was the first time the young star, a native of Winnipeg, played opposite Wal-

ter Pidgeon, a native of St. John. Canadian atmosphere to the film personnel was stressed and brief biographical sketches of the two ex-Canadians were featured in advertising.

High Schools Cooperate With Peters on "Floridian"

An essay contest on the reign of Em-

peror Franz Josef, who is portrayed in "Floridian" tyin in the Lippizan horses, was conducted in the English, Drama and Photo Fan Appreciation Clubs of the Reading, Pa., high schools as part of George Peters' campaign on that picture at Loew's Colonial. Copies of the Felix Salten novel on which the picture is based were awarded as prizes with guest tickets to runnernup. Announce-

ments were made over the schools' public address system to its 3,000 students and stills were placed on all school bulletin boards. Stories and art were also used in the school newspaper.

Giant walking book, seven feet high, using two ushers inside and one outside as a guide, was sent through the streets several days ahead and during engagement. Two different sheets were used as the front and back covers of the book. Classified ad contest offered prizes to readers of a local newspaper who could write the title name most times on a postcard and parade of cadet band and circus was held opening night, marchers carrying banners announcing that they were on their way to see the picture, brief concert being held at City Park before proceeding to the theatre.

"LET'S HEAR FROM YOU"

Clean-Up Campaigns Aided by Managers

Participation in the annual Laporte, Ind., Clean-Up, Paint-Up and Fix-Up community drive was encouraged by Manager J. R. Wheeler, with a Saturday morning Tin Can matinee at the Roxy, admission for which was a minimum of 15 cans and special prizes for those bringing in the greatest numbers. Boy Scouts aided in rounding up the cans and the juvenile participants were paraded to the theatre behind large picture banners carried by the ushers. The matinee and Wheeler's participation was also mentioned in all the newspaper publicity on the drive.

Another Manta-man to use the can iden-

t was Don Johnson, at the Gayety, South Chicago, the Round Tabler putting this on as an individual venture. Since he could not stage the event on a Saturday morning, Johnson switched it to a week day after school, building up interest with a double-rate in his local paper, copy offering admission for 25 cans.

Trick Phone Stunt Sells 'Wife' Date

Patrons at the RKO Albee, Providence, a week ahead of "My Favorite Wife," were confronted with a side-wall poster reading: "Please answer the phone, Cary Grant would like to speak with you." Below the poster, illustrated with a still of the star phoning, was a small table supporting a telephone. When receiver was placed to the ear, the following conversation was heard:

This is Cary Grant speaking, and have I got a dilemma on my hands. Imagine be-

ing married to two women at the same time. What to do? What to do? Well, you'll find out what I did when you see 'My Favorite Wife' with Irene Dunham and Cary in-

dolph Scott and myself, when it comes to the RKO Albee, May 28th. And it's apt to be the funniest picture you will see in many a moon.

The hookup was effected with a special record carrying the plug and played on a phonograph placed on a shelf below the tele-

phone. Lifting the receiver started the record and the receiver really made an en-

terprise. According to Bill Morton who doped out the idea with Manager George French, the gag not only proved to be a top lobby stopper, but actually had people calling the theatre asking to speak with the star.

"LET'S HEAR FROM YOU"

Scholarship Contest Held By Murphy for "My Son"

Following through on the nationwide of-

fer of a free scholarship for some child, in connection with opening of "My Son, My Son," Manager Frank Murphy at Loew's in Syracuse planted his contest in local daily week ahead of opening. Dramatization of the picture was planted with the Little Thea-

tre Club for radio use and further breaks were secured on the air through cooperation of commentators of women's clubs.

Date on "Young Tom Edison" brought a museum display on the mezzanine lounge, relics including replicas of the original Edi-

son edeal, phonographs, etc. Plainist was promoted from music company for lobby en-

tertainment in conjunction with this exhibit.

PIANO USED IN "DATE"

NETS FACTORY CO-OP AD

Discovering that a Story & Clark make of piano, manufactured in Grand Haven, Mich., was used in the production of "It's A Date", Manager Tommy Turner, of the Grand, in that city, was able to promote the factory for a four-column ad in advance of its showing.

To elaborate the hookup, Turner also had a duplicate of the instrument displayed in the theatre foyer, which was noted in a page-one newspaper story, and allowed the chairman to post one-threes and stills in the fac-

tory and windows of local distrib-

utors.
4-H Clubs Stage 'Amateur Night'

Discovering that many members of the potent 4-H Clubs in his area were possessed of talents exhibited only before fellow members at social gatherings, Manager Lou S. Hart has arranged for the youngsters to stage a series of amateur shows at Schine's Hipp, Gloversville with the cooperation of the local farm bureau. The tepid was simple, Hart convincing the bureau heads that the youngsters deserved an opportunity to show their stuff before wider audiences, that the project was worthy enough to rate the association's endorsement.

To insure the highest type of entertainment, called “Farm Entertainment Nights,” four weeks of auditions, supervised by the theatreman and bureau heads, were held before the first performance which brought capacity business. The auditions still continue with each week's show given by a different club which is rewarded with a sum of cash for the general treasury.

A lot of extra business is obtained through club contacts throughout the county and the newspapers which devote generous space to the various performances. Hart intends continuing the shows indefinitely and reports enthusiastic assistance from the members and bureau heads in keeping the caliber of "nights" within the aims of the association.

"LET'S HEAR FROM YOU"

Boyd Promotes Store For "Pinocchio" Giveaway

Killing two birds with one stone, Cliff Boyd at the Paramount in Brattleboro, Vt., for "Pinocchio" promoted store for distribution of glossy tinted throwaways of cuts of the various characters in the picture. Enterprise theatremen offered these to the first 500 kids attending first chapter of his new serial.

Bumper strips were planted on all local buses in conjunction with which girl reading a "press sheet" covered entire city. Cooperation of superintendent of schools was secured, teachers and pupils attending one of the special shows in body after school.

Numerous window tieups were promoted and chain druggist featured a "Pinocchio" sundae.

"LET'S HEAR FROM YOU"

Magnifying Glass Poster Sells "Grapes of Wrath"

A Cheer-up poster, mounted upon an easel, brought a lot of attention to "Grapes of Wrath" at Warner Rhoades, Chicago. In size, 40 by 60, and placed conspicuously in the lobby, the top line of large copy read: "Quit Yor Kicking. You're Mighty Lucky. How would you like to be in their boots?"

Immediately below was placed a small shot of the Joab family, two and a half by three and three-quarters inches in size, with caption copy.

The snapper proved to be a magnifying glass, patterned a long chain and hung from the easel. The tepid copy line below read: "Yes, go ahead and use the magnifying glass."

ONE MORE TO GO

Charging down the stretch to the ending of the Second Quarter, competition in the 1940 Awards continues at white heat, as indicated in the number of appointments awarded in the current Fortnights. Crowding the record is the number of winners, with 59 Fortnights going to 59 entrants, the extra six listed for double credits. Who they are and from where as usual is set down as follows:

| STAN ANDREWS             | ROY HANSON             |
| Capitolf, Guelph, Ont., Canada | Jefferson, Goshen, Ind. |
| EARLE BAILEY             | GEORGE IRWIN           |
| Harris-Warron, Warren, Ohio | Lyceum, Duluth, Minn. |
| JOHNNY BARCROFT          | DON JOHNSON            |
| KKO Palace, Columbus, Ohio | Gayety, Chicago, Ill. |
| RAY BELL                 | A. J. KALBERER         |
| Loew's, Washington, D. C. | Indiana, Washington, Ind. |
| CHARLES BIERBAUER        | GEORGE LACY            |
| LIGE BRIEN               | GUS LAMPE              |
| Prince, Ambridge, Pa.    | HARRY UNTERFORT        |
| BILL BURKE               | Keith, Syracuse, N. Y. |
| Schine's State, Fostoria, Ohio | HAROLD LEAND |
| LESLIE CAMPBELL          | Revere, Revere, Mass. |
| Empress, Kelowna, B. C., Can. | MILT LEVY         |
| MOON CORKER              | Commercial, Chicago, Ill. |
| Palace, Athens, Ga.     | GEORGE LIMERICK        |
| FRANCIS DEERING          | Astec, Enid, Okla. |
| Loew's, Houston, Texas  | JACK LYKES             |
| BILL ELLER               | Loew's Stillman, Cleveland, O. |
| Loew's, Harrisburg, Pa.  | P. E. McCoy           |
| ED FITZPATRICK          | Georgia, Athens, Ga. |
| Loew's Poli, Waterbury, Conn. | RUSS MCKIBBON   |
| GEORGE FRENCH            | Royal, Guelph, Ont., Canada |
| BILL MORTON              | J. R. MACAECHRON      |
| RKO Albee, Providence, R. I. | Paramount, Jackson, Tenn. |
| HAROLD FRIARY            | ED MAY                 |
| SIG GOLDBERG             | SEYMOUR MORRIS        |
| World, St. Paul, Minn.   | Schine's Palace, Lockport, N. Y. |
| JAY GOLDEN               | GLENN NELSON           |
| RKO Palace, Rochester, N. Y. | Harris, Findlay, Ohio |
| KEN GRIMES               | KAY NELSON             |
| Warner, Erie, Pa.        | M-G-M, Copenhagen, Denmark |
| PAT NOTARO              | DONALD REDMAN         |
| Columbia, Sharon, Pa.    |                            |

One Fortnight period now remains to complete the Second Quarter when the judging will be held for the Quarter-Master Plaques, Medals and Citations. As usual, the winners will be selected from among the entrants making the best scores during the Fortnight periods. With two weeks to go there is still time for entrants who wish to add to their scorings for consideration in the Second Quarter judging.
Rules for the Quigley Awards

Awards are now voted on single exploitations and not on complete campaigns as formerly. This includes goodwill and institutional ideas, as well as those on pictures.

Each Quarter is divided into two-week preliminary contests.

Winners in each preliminary are appointed Fortnighters.

Entries of Fortnighters in each Quarter are judged for Quarter-Master Plaques, Medals, and Citations.

Quarter-Master Plaque, Medal and Citation Winners are appointed Quarter-Masters.

Entrants registering the best records of Quigley Plaques, Medals and Citations in the four Quarters will be eligible for the Grand Awards judging.

There are no classifications of population or situation. Everyone starts from scratch.

There are no deadlines. All entries will be considered in the period in which they are received.

All product is eligible—features, shorts, serials. Also stage shows, amateur presentations, etc.

More than one idea may be included in one entry but Preliminary Awards will be voted for best individual idea.

No fancy entries are necessary. With the usual "evidence", submit brief description and "reasons why" an entry should be considered.

At this writing, the fifth Fortnight of the Second Quarter has passed with one period more to go until the end of the Second Quarter. It is to be kept in mind that, with everything equal, theatremen who score more often in the Fortnighters will receive greater consideration in voting the Quarter-Master Awards.

Local "Smith" Made Mayor On Tiein for "Mr. Smith"

To find the local Smith to act as honorary Mayor of Lake Charles, La., during the run of "Mr. Smith" at the Arcade, Manager Sidney Havner worked with Milhurri Lee, ad head, asked the public via radio, the papers, trailers, etc., to suggest residents of that name they felt worthy of the designation. The Mayor agreed to work on the stunt, giving up his office to the Smith selected.

After a spirited advance, the choice was made, "Mr. Smith" being escorted to City Hall by a parade of National Guardsmen and bands carrying theatre banners. In line also were the Boy Scouts, American Legion and cars were promoted from the Oldsmobile dealer. At the City Hall the key to the city was handed to the newly elected executive and two local girls acting as maid of honor presented flowers to the two Mayors. Handling of the entire promotion by Havenar and Lee landed the stunt on page one.

"LET'S HEAR FROM YOU"

Shannon Bylines Column
In Neighborhood Weekly

Along with his other duties at the Boulevard Theatre, in Pittsburgh, Manager Chuck Shannon has turned columnist and gets out bylined chatter each week for a local shopping guide. Needless to say, Shannon manages to get in some excellent plugs for his current and forthcoming attractions.

Next week was effected recently by the theatreman on "Drums of Pu Manchu" with members of his kid club making up posters week in advance. Through the efforts of assistant Wilford Sklar, a Chinese laundryman was promoted for distribution of heralds in all outgoing bundles, and in a house-to-house canvass, store ad covering entire cost.

Locating a group of kids who had their own "Frankenstein" club, Shannon tied them in with his "Dracula" and "Frankenstein" date with the boys plugging the date at their respective schools. Members of the club were invited to give their own skit on stage which brought friends and relatives out to witness the playlet.

"LET'S HEAR FROM YOU"

Humorous Slants Used By Neagley on "Detour"

Gag campaign was accorded Warners' Merrie Melody cartoon "Cross Country Tours" by Dan C. Neagley at the Stanley, in Bridgeton, N. J., who distributed novelty throwaways in the form of paper bags in which were inserted heralds with copy "It's in the bag, an entertainment trip with laffs, see," etc., etc. Newspaper coverage included cartoon contest for children with prizes to those submitting best drawings. Another newspaper slant was a jumbled word contest, whereby list of picture titles was run, with guest tickets for those unscrambling the mixed titles.

What proved to be an excellent stopper was the corner store which was promoted by Neagley and rigged up as the agency for "Cross Country Tours," with appropriate signs reading "the funniest laugh of the season," etc., etc. Special room was also reserved in the lobby for use of those having hysteries after viewing the film.
Of Current Attractions From Various Sectors

(Left) The flat layout as used effectively by Famous Players Canadian theatres is here represented by this 55 lines on 4 col. by Manager Conna Spencer for "Earl of Chicago" at the Tivoli, Hamilton, Ontario. The star head and leg cut were aimed to hold the reverse together and to emphasize the title and theatre.

(Below) Representative of the annual institutional "cooling" campaign instituted by the Buffalo Shea Theatres, this 100 lines on 3 col., by Charles B. Taylor, ad head, illustrates the attractive vacation copy and art used to emphasize the modern equipment plus the extreme care and attention given to patrons' comfort.

MAKE A SARONG FOR DOROTHY!
WIN $20.00 IN PRIZES!

Here's What to Do:
1. Take a piece of colorful material 48"x48" on the space shown on the figure of Dorothy Lamour—-for the twenty best looking Sarongs received, the Centre Theatre will give one dollar to each winner. Mail today—-Don't delay—-Contest ends Thursday night May 23rd at midnight...
2. Send entries to SARONG CONTEST, CENTRE THEATRE, SALT LAKE CITY, UTAH
3. Winners will be notified by mail and their names and addresses will be publicized in The Centre Lobby.

STAY WITH TYPHOON!
DOROTHY LAMOUR - ROBERT PRESTON
YVONNE DECAUVILLE - J.CARROLL NAISH
Directed by Louis King
A Paramount Picture
STARTING FRIDAY CENTRE

REFRESHING MOUNTAIN OZONE BROUGHT TO BUFFALO BY MAGIC MACHINES!
GREAT AIR CONDITIONING MACHINES ARE AT WORK all Summer purifying the humid, dust-laden city air, bringing to you the freshest air product in Shea's Buffalo—-Shea's Great Lakes and Shea's Hippodrome to just the desired degree for ABSOLUTE COMFORT and healthful stimulation!

"VACATION LAND"
Right Here at Home---in SHEA THEATRES

Come, start your vacation today! Don't wait for your few brief weeks of fun! In SHEA THEATRES, fresh mountain climate awaits you—-invigorating air purified, and cooled by wonderful machines——and our Summer shows are the BIGGEST of the Year!

YES, WE ARE PIONEERS IN AIR-CONDITIONING—the Healthy Way!

More than 14 years of practical experience has taught us how to assure your comfort and protect your health REGARDLESS OF the most extreme outdoor temperatures. Our weather-manufacturing systems are the largest, finest and most modern in America. They're built into the theatres—and operate 365 days of the year! That's why it's always HEALTHFUL and COMFORTABLE in ALL the SHEA THEATRES!

"To spend as many hours as possible in properly air-conditioned SHEA theatres is one good way to combat the heat and safeguard your health"

—DR. FRANCIS E. FRONCEZAK, Health Commissioner

Plan NOW to ENJOY the BIG SUMMER SHOWS in SHEA THEATRES:

BUFFALO - GREAT LAKES - HIPPODROME

And in Buffalo's Principal Communities:
NORTH PARK • ROOSEVELT • SENeca • KENSINGTON • ELMWOOD • NIAGARA
LACKAWANNA—in Lackawanna
KEMGORE—in Kenmore
BELLEVUE—in Niagara Falls

June 8, 1940
MANAGERS' ROUND TABLE

OF CURRENT ATTRACTIONS FROM VARIOUS SECTORS

(Above) To give the return date an added significance, the Roxy, Atlanta, decided upon a formal type message to frame the White House and Congressional defense deliberations to "Nazi Spy", with stress laid upon the "beware" angles. Sizes: 140 lines on 3 col.

(Below) The sarong drawing contest copy deliberately incorporated in his ad copy to sell "Typhoon" at the Centre, Salt Lake City, brought over 3,000 entries for the cash prizes, as reported by Manager Charlie Pineus. Size: 65 lines on 2 col.
EXPLOITATION BRIEFS FROM A-FIELD

Landed in the main reading room of the library of the Ohio Wesleyan University was John Mannel's display of dignified scene stills for his opening on "Northwest Passage" at Schine's Strand, in Delaware, Ohio. Also held in connection with this picture was a drawing contest tied to local high school. Students were invited to draw heads of hillbilly characters in the pictures, these were on display in high school library, winners photos moved to prominent store window.

Giants cutout title letters were tacked to his curtain by Harland Rankin for date on "Hurricane" at the Plaza, in Tillbury, Ontario. Neat hurricane effect was secured through use of flashers which were attached to the footlights and air conditioning intake blowers speeded up to capacity to blow out pieces of paper dumped into the blowers.

Tying in with his Police Relief Fund for the showing of "Siege" at the Paramount, in Syracuse, Gene Curtis planted stories in both daily Polish papers for 10 consecutive days ahead of opening. Priests of two Polish churches were invited for a screening and as a result urged their parishioners to attend the theatre. Announcements were made from the pulpits and heralds distributed at churches. Through cooperation of newspaper, window cards plugging the benefit show were distributed without cost or passes and another highlight of the campaign was a 15-minute radio interview over WSBY by head of the Polish Relief Fund.

Ad man Manny Pearlstein at Warner's in Cleveland, for the date on "If I Had My Way" promoted a four-column ad in the classified department of the Cleveland Plain Dealer which was tied directly to the picture. Two-faced triangular cards were used on the bikes of all Postal Telegraph boys days ahead and entire fleet of Kraft Cheese trucks were bannered tying in picture with the Kraft Music Hall radio program.

For opening of "Ninotchka" at the Teatro Encanto, in Havana, Cuba, entire front was covered with cutout title letters and large combo heads of Carbo and Mohyn Douglas. Either side of boxoffice was flanked with Eiffel Tower and the Arc de Triomphe.

Engaging young couple to act as impersonators of Lula Belle and Scotty, appearing in "Village Barn Dance," Ed May at Schine's Paris, in Paris, Ky., had the team tour streets, led playing guitar, two of them singing. A huge crown gathered around Couple also carried banner calling attention to the picture's opening.

Getting nowhere fast two fellows rowed a stationary boat in front of the Booth Theatre, Nebraska City, Neb., as part of Stan McSwain's street bally on "Road to Singapore." One of the lads, dressed as a Hula dancer stopped from time to time to go into his dance and spiel on the picture.

MONEY-BACK OFFER FOR "IT'S A DATE"

So sure was Manager Herb Grove of "It's a Date" at the Fort, Rock Island, Ill, would provide universal entertainment, that he guaranteed the attraction in his newspaper advertising, offering refund of admission to anyone professing not to like the attraction.

Tying in with the local safety campaign underway in Northampton, Mass., Milton L. Wainstein, manager of the Plaza Theatre, distributed small cards printed on one side of which were the rules which all members of the Fish and Game Foreign Wars Safety Club for boys promised to observe, reverse side calling attention to opening of "Northwest Passage" and offering free admissions to those holding cards bearing numbers corresponding with those posted on lobby bulletin board.

Dignity was the keynote of Arnold Gates' "Rebecco" lobby display in advance of that engagement at Loew's Park, in Cleveland. Marble pedestal conspicuously spotted carried copy of the book with neat tie-in card giving playdates, const, etc.

To sell "Broadway Melody" of 1940, Jimmy Redmond at the Bonham, in Fairbury, Neb., built a large lobby display made up of three stills from each of the last two Melody shows. Over the first set of stills cutout lettering was being rendered "Great Broadway Melody of 1938" and over the second group "Even Greater—Broadway Melody of 1939." And then over a set of six stills special cutout copy read: "And now—the greatest of them all—Broadway Melody of 1940."

A full page co-op ad was promoted by George Sullivan of the Clifton Theatre, in Huntington, Pa., for "My Son, My Son," in which each merchant's ad carried such tie-in copy as "My son, give mother a dress from," or "for the good son, a bike from," etc, etc.

Since the Palace usually closed on Monday, Manager H. M. Addison in Watertown arranged a benefit with the Jefferson County Fish and Game Protective Association for a "Sportsman's Show," consisting of sporting reels only. Committee from the Association's membership was formed to sell tickets for the show which is reported as having been highly successful and promoted much goodwill.

Tying in with the only store in his vicinity which handles the Deanna Durbin style, Max Davey for his date on "It's a Date" at the Noranda, in Noranda, Quebec, promoted daily broadcasts over the store's radio program, window displays, and storefront signs for the date in addition to mention in ads.

Reported by Sam Traynor, general manager of the Bailey Enterprises in Princeton, Ill., was the exploitation arranged by manager Herman Claymon at the Minion Theatre, in Minonk, Ill., for "Fighting 60th." Entire staff was dressed in soldier outfits, helmets, guns, etc. during run of picture. Display in front of house consisted of barbed-wire entanglement with dummy soldiers, machine guns, etc.

Special front was constructed by C. Frederick at the Garden Theatre, in Greenfield, Mass., for "Geronimo." Either side of the boxoffice carried blowups of the head of the Red Raider holding a tomahawk. Title letters in cutout were displayed under marquee with drawings of Indian headgear.

Down in Havana, Cuba, Peter Colli, Central American division manager for Warners on opening of "Dr. Ehrlich" locally, arranged a very effective tieup with the Association of Cigar Manufacturers of Cuba, whereby the organization inserted large three and four column ads in daily papers.

Effective was the school cooperation secured by Ed Fitzpatrick of Low's Poli in Waterbury, Conn., for "Abe Lincoln in Illinois" with all high schools receiving study guides which were given out in school libraries and English and dramatic classes. Advance notices of playdates, etc., and scene stills were posted on all bulletin boards, each school conducting an essay contest on the emancipation's life, promoted worthwhile gifts going to winners.

Next promotion was arranged by Milton Levy at the subsequent-run Commercial Theatre, in Chicago through tieup with local jeweler who agreed to give a gold baby ring free to every child born in the district during the run of the picture. In addition, merchant gave diamond ring to the first girl and first boy born during the run. Giveaway was publicized in local paper and through trailers on screen.

Cut out from conno board was the eight by eight foot mule on top of which was planted another cutout of a soldier, copy below tying in to Francis Faile's opening of "Fighting 60th" at the Paramount, in North Adams, Mass. Planted on casters, the mule and soldier were pushed through the streets before, and during run was stationed in lobby of theatre.

Arranged by David Bacharach of Warners ad department in Cleveland, for "T'll We Meet Again" was the mailing of postcards on which were cut out of Merle Oberon and George Brent, to a select list of housewives. Individual letters were addressed to clubwomen calling attention to the date, window cards mailed to local realtors to receive the maximum of attention, cards first being tied to mail boxes and truck fleet of magazine distributing company was appropriately banniered with picture copy.
## INDEX

**A**
- Abe Lincoln in Illinois, 609, Mel.
- RKO
- Abbe Lane, Miss. 453, Mel.
- RKO
- Adolphe Menjou, 1846, Mel.
- RKO
- Adolphe Menjou, 1846, Mel.
- RKO
- Adolphe Menjou, 1846, Mel.
- RKO
- Adolphe Menjou, 1846, Mel.
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- Adolphe Menjou, 1846, Mel.
- RKO
- Adolphe Menjou, 1846, Mel.
T HE

Listing are produced is accorded according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (‡) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature first appears of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (‡) immediately preceding the number. As long as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Minutes Reviewed</th>
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<tbody>
<tr>
<td>An Adventu-ray and Sakic (A)</td>
<td>+25.00</td>
<td>Jackie Coogan</td>
<td>May 27, 1940</td>
<td>25.00</td>
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<tr>
<td>Raising the Bar (G)</td>
<td>+25.00</td>
<td>Cary Grant</td>
<td>Dec. 25, 1940</td>
<td>25.00</td>
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<tr>
<td>The Trouble Maker (G)</td>
<td>+25.00</td>
<td>Robert Taylor</td>
<td>Jan. 20, 1940</td>
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<tr>
<td>The House of Strangers (G)</td>
<td>+25.00</td>
<td>Joan Crawford</td>
<td>Jan. 20, 1940</td>
<td>25.00</td>
</tr>
<tr>
<td>The Moon and Sixpence (G)</td>
<td>+25.00</td>
<td>Alida Valli</td>
<td>Jan. 20, 1940</td>
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FIRST NATIONAL

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<tr>
<td>You Can't Take It with You (G)</td>
<td>†25.00</td>
<td>James Stewart</td>
<td>May 10, 1940</td>
<td>25.00</td>
</tr>
<tr>
<td>The Great Lie (G)</td>
<td>†25.00</td>
<td>Walter Huston</td>
<td>June 1, 1940</td>
<td>25.00</td>
</tr>
<tr>
<td>The Great Lie (G)</td>
<td>†25.00</td>
<td>Walter Huston</td>
<td>June 1, 1940</td>
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METRO-GOLDWYN-MAYER

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<td>Walter Huston</td>
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<td>Walter Huston</td>
<td>June 1, 1940</td>
<td>25.00</td>
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</tbody>
</table>

(The Release Chart--Cont'd)
(THE RELEASE CHART--CONT'D)

Title: Phantom Raiders (G) 40; Walter Pidgeon-Florence Rice; May, 31, '40; July, 77, '40; 1940; N.Y. 32, 33; 22, 23; 12, 13; '40.

Title: Pioneer Days (1940) Jack Randall; Jan. 25, '40; 51.

Title: rhythm of the Rite Grands

Title: Show Around the Corner (G) 27; Dr. W. & Miss Constance D. Jack; Dec. 57.
Runner: Margarett Roach; May, 88, '49.

Title: (See "In the Cutting Room," May 11, '40."

Title: Riders of Destiny (1939)

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Title: Riders of Destiny (1939)

Title: (See "The Cutting Room," Nov. 18, '38.)

Title: Coming Attractions
Title: Golden Trott, The;Tex Triffer, July 3,'40.
Runner: Kid Reporters; Margarett Mac-Jakele Mar; July 17, '40.

Title: Last Alarm, The; Polly Ann Young-Warren Hull; June 25, '40.
Runner: On the Spot; Frankie Daray-Mary Kentman; June 11, '40; Nov. 23, '39.

Title: Queen of the Yukon; Julie, Triller, July 3, '40.
Runner: Wild Horse Range; Jack Randall-Phyllis Ruth; June 18, '40.

Title: (See "In the Cutting Room," May 10, '40.)

Title: Paramount
Title: Adventure in Diamonds (G) 3928; Isa Miranda-George Brent; Apr. 5, '40; 76, 26, '40.
Runner: Exhibition; Jan. 20, '40; p. 35; Apr. 27, '40; p. 79; May 24, '40; pp. 66, 72.

Title: All Women Have Secrets (A) 5014; Allen-Jean Capeny-V. Dale; Dec. 13, '39; 74, 24, '39.
Runner: Blauceater, The; Billy Joe-Helen Millard; May 24, '40; 91, 39, '40.

Title: (See "Exhibition," May 16, '40; p. 91; Apr. 27, '40; p. 79; May 4, '40; 72; May 11, '40, p. 66; June 1, '40; pp. 59; 61.

Title: Emergency Squad (G) 1937; W. Henry-R. Parker-L. Campbell, Jr.; May 9, '40; 19, 13, '40.
Runner: Farmer's Daughter, The; Mary Crease-Russell Ruggles; May 29, '40; 16, 40.

Title: (See Exhibition, Apr. 13, 40; Apr. 27, 40; p. 80; May 24, '40; p. 50.

Title: Great Victor Herbert, The (G) 3918; Alman Jass-Mary Martin; Dec. 29, '39; 31, 23, '39.
Runner: Exhibtion; Dec. 26, 40; p. 76; Feb. 3, '40; 74, 40; Feb. 16, '40; p. 72; Mar. '40.

Title: Gulliver's Travels (G) 1939; Color Cartoon-Feature; Dec. 23, '39; 77, 30, '39.
Runner: (See Exhibition, Dec. 23, 35; p. 57; Jan. 27, '34; Feb. 3, '40; pp. 72, 74, 78, 78; Feb. 31, '34; May, 24, '34; p. 55; May, 24, '40; 60; May 24, '40; p. 55; 60; May 24, '40; 50; 70.

Title: Lights of the Western Star (G) 3937; V. Jory-Howard-M. Geary, Jr.; May 15, '40; 27, '40.

Title: Light of the Big Y (G) 1939; R. Colman-Heuston-L. Lopkin, Feb. 9, '40; 95, 23, '59.
Runner: Knights of the Range (G) 3923; Russell Hayden-Jean Parker; Feb. 23, '40; 70, '40.
Runner: The Punishers (G) 5035; V. Foy-Hayden-D. Dunn, Nov. 3, '49; 74, 39, '49.

Title: Light of the Western Star (G) 3937; V. Jory-Howard-M. Geary, Jr.; May 15, '40; 27, '40.

Title: Lights of the Western Star (G) 3937; V. Jory-Howard-M. Geary, Jr.; May 15, '40; 27, '40.

Title: Light of the Western Star (G) 3937; V. Jory-Howard-M. Geary, Jr.; May 15, '40; 27, '40.

Title: (See Exhibition, Oct. 7, '29; p. 65.

Title: Knights of the Range (G) 3923; Russell Hayden-Jean Parker; Feb. 23, '40; 70, '40.
Runner: The Punishers (G) 5035; V. Foy-Hayden-D. Dunn, Nov. 3, '49; 74, 39, '49.

Title: Light of the Western Star (G) 3937; V. Jory-Howard-M. Geary, Jr.; May 15, '40; 27, '40.

Title: (See Exhibition, Feb. 16, '40; 75, '33.

Title: Light of the Western Star (G) 3937; V. Jory-Howard-M. Geary, Jr.; May 15, '40; 27, '40.

Title: Light of the Western Star (G) 3937; V. Jory-Howard-M. Geary, Jr.; May 15, '40; 27, '40.

Title: (See Exhibition, Dec. 27, 40; p. 71; Mar. 30, 40; 87; Apr. 26, 40; p. 57.

Title: Lights of the Western Star (G) 3937; V. Jory-Howard-M. Geary, Jr.; May 15, '40; 27, '40.
Runner: The Punishers (G) 5035; V. Foy-Hayden-D. Dunn, Nov. 3, '49; 74, 39, '49.

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<th>Running Time</th>
<th>Minutes Reviewed</th>
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<tbody>
<tr>
<td>It's a Date (G) 4001</td>
<td>Deanna Durbin-Kay Francis</td>
<td>Mar. 22, 1910</td>
<td>100, Mar. 23, 1940</td>
</tr>
<tr>
<td>(Exploitation: July 18, 1936</td>
<td>2:42)</td>
<td></td>
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<tr>
<td>La Concha Night (G)</td>
<td>Hugh Herbert-Doss O'Keefe</td>
<td>May 31, 1947</td>
<td>90, May 18, 1948</td>
</tr>
<tr>
<td>Laugh It Off (G) 4028</td>
<td>C. G. Langton; Robert-Elmer</td>
<td>Oct. 27, 1931</td>
<td>105, Dec. 30, 1939</td>
</tr>
<tr>
<td>Legions of Lost Flyers (G)</td>
<td>R. Arledge-Arleis-A. Knight</td>
<td>Feb. 7, 1942</td>
<td>63, Nov. 4, 1948</td>
</tr>
<tr>
<td>Little Accident (G) 4019</td>
<td>Billy Sandy - Herbert</td>
<td>Dec. 10, 1942</td>
<td>85, Aug. 12, 1948</td>
</tr>
<tr>
<td>Mal Ne's Making Eyes at Ne (G)</td>
<td>John F. Seale-Cheryl</td>
<td>May 15, 1949</td>
<td>61, Apr. 8, 1948</td>
</tr>
<tr>
<td>Tom Brown-Gussie Moore (G)</td>
<td>Johnny Mack Brown-Baker</td>
<td>May 15, 1949</td>
<td>61, Apr. 8, 1948</td>
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<tr>
<td>(Exploitation: July 22, 1949</td>
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<tr>
<td>Missing Evidence (G) 4028</td>
<td>Provost-Fred-Irene Hervey</td>
<td>July 15, 1948</td>
<td>64, May 25, 1949</td>
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<tr>
<td>(Exploitation (G) 4025</td>
<td>R. Arledge-Arleis-C. Moore</td>
<td>Sept. 13, 1948</td>
<td>66, Aug. 12, 1948</td>
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<tr>
<td>My Little Chicksade (A) 4004</td>
<td>Nae West - W. G. Fields</td>
<td>June 4, 1949</td>
<td>84, Feb. 10, 1949</td>
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<tr>
<td>(See the Cutting Room)</td>
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<tr>
<td>Making Attractions</td>
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<tr>
<td>Captains Courage</td>
<td>Victor Mature-Sue Pellet</td>
<td>July 8, 1949</td>
<td>80, June 8, 1949</td>
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<tr>
<td>(Exploitation: Dec. 21, 1947</td>
<td>2:10)</td>
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<tr>
<td>False Faces (G) 4063</td>
<td>Johnny Mack Brown-Baker</td>
<td>May 29, 1943</td>
<td>65, May 25, 1946</td>
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<tr>
<td>(Exploitation: Oct. 27, 1947</td>
<td>1:27)</td>
<td></td>
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<tr>
<td>(See the Cutting Room)</td>
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<tr>
<td>Call a Messenger (G) 4020</td>
<td>Billy Hays-Holl Marry</td>
<td>May 8, 1949</td>
<td>65, Sept. 1945</td>
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<td>(Exploitation: Mar. 5, 1945</td>
<td>1:28)</td>
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<tr>
<td>19 Little Bites</td>
<td>Richard Arlen-Andy Devine</td>
<td>July 12, 1940</td>
<td>12, Aug. 9, 1940</td>
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<td>(See the Cutting Room)</td>
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<td>Universal</td>
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**The Release Chart—Cont’d**

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<tr>
<td>The Big Sleep (G) 4006</td>
<td>Tim Holt-Scott Prater</td>
<td>Oct. 22, 1945</td>
<td>80, Sept. 20, 1945</td>
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<td>(Exploitation: Oct. 27, 1945</td>
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<tr>
<td>West of Carlin City (G)</td>
<td>Johnny Mack Brown-Baker</td>
<td>May 29, 1943</td>
<td>65, May 25, 1946</td>
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<td>(Exploitation: Oct. 27, 1947</td>
<td>1:27)</td>
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<tr>
<td>Witness Violets (G) 4014</td>
<td>Richard Arlen</td>
<td>June 14, 1940</td>
<td>66, May 25, 1940</td>
</tr>
<tr>
<td>(See the Cutting Room)</td>
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<tr>
<td>Spring Parade</td>
<td>Deanna Durbin - Ruby</td>
<td>Sept. 14, 1940</td>
<td>60, Sept. 30, 1940</td>
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<td>(See the Cutting Room)</td>
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**Comming Attractions**

Blond Diamons 4027 | Richard Arlen-Andervin | July 12, 1940 |
| (See the Cutting Room)  |                         |              |                  |

**First Pictures—First National**

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<tr>
<td>Chicken Every Day (G) 4007</td>
<td>David Rohn-Charley</td>
<td>July 13, 1940</td>
<td>60, July 13, 1940</td>
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<td>(Exploitation: July 12, 1940</td>
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**WARNER BROTHERS-FIRST NATIONAL**

Title: Set Up the Guns (G) 4035 | Richard Arlen       | Aug. 11, 1940 | 60, Aug. 11, 1940 |
| (Exploitation: Aug. 11, 1940 | 2:17)                    |              |                  |

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<tr>
<td>Castle on the Hudson (G) 458</td>
<td>John Wayne - Frank</td>
<td>Nov. 11, 1940</td>
<td>60, Nov. 11, 1940</td>
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<td>(Exploitation: Nov. 11, 1940</td>
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<tr>
<td>Castle on the Hudson (G) 458</td>
<td>John Wayne - Frank</td>
<td>Nov. 11, 1940</td>
<td>60, Nov. 11, 1940</td>
</tr>
<tr>
<td>(Exploitation: Nov. 11, 1940</td>
<td>2:17)</td>
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**First National Pictures**

Title: Star | Running Time | Minutes Reviewed |
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Angel from Texas, A. Eddie Albert - Rosemary Lane | Dick Foran | Apr. 24, 1940 | 65, May 18, 1940 |
| (Exploitation: Apr. 24, 1940 | 2:17)                    |              |                  |

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## THE RELEASE CHART--Cont'd

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<th>Rel. Date</th>
<th>Minutes Reviewed</th>
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<tbody>
<tr>
<td><em>Flight Angels</em> (G)</td>
<td>Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Mary Morris</td>
<td>May 16, '40</td>
<td>.75 Min</td>
<td>May 16, '40</td>
</tr>
<tr>
<td><em>On Your Toss</em> (G)</td>
<td>Zelma-Edith Albert-A. Hale-John L. Debbie</td>
<td>June 1, '40</td>
<td>.85 Min</td>
<td>June 1, '40</td>
</tr>
<tr>
<td><em>Return of Dr. X</em> (G)</td>
<td>Inga Wynn-H. Basset</td>
<td>Nov. 25, '39</td>
<td>.62 Min</td>
<td>Nov. 25, '39</td>
</tr>
<tr>
<td><em>The Money Tree</em> (G)</td>
<td>J. Lynn-George Walsh</td>
<td>Apr. 13, '40</td>
<td>.80 Min</td>
<td>Apr. 13, '40</td>
</tr>
<tr>
<td><em>Comin' At You</em> (G)</td>
<td>Ralph Bellamy-J. Lynn</td>
<td>May 28, '40</td>
<td>.99 Min</td>
<td>May 28, '40</td>
</tr>
<tr>
<td><em>The Menace</em> (A)</td>
<td>Jeffrey Lynn-Betty MacKay-Margaret Quaid</td>
<td>June 20, '40</td>
<td>.51 Min</td>
<td>June 20, '40</td>
</tr>
<tr>
<td><em>Brother Rat and a Baby</em> (G)</td>
<td>W. Morris-P. Moore-J. B. Elliott-R. Sargent-J. Wyman</td>
<td>Jan. 29, '40</td>
<td>.87 Min</td>
<td>Jan. 29, '40</td>
</tr>
<tr>
<td><em>Calling Philo Vance</em> (G)</td>
<td>J. Starrett-Margaret Sargent</td>
<td>Feb. 7, '40</td>
<td>.80 Min</td>
<td>Feb. 7, '40</td>
</tr>
<tr>
<td><em>Child In Demand</em> (A)</td>
<td>L. Lynn-Phyllis Dreak-J. Ford-Bruce Cooper</td>
<td>Nov. 25, '39</td>
<td>.92 Min</td>
<td>Nov. 25, '39</td>
</tr>
<tr>
<td><em>Parade</em> (G)</td>
<td>John Darrow-Fredric March-Bruce-Charles Laughton</td>
<td>June 13, '40</td>
<td>.82 Min</td>
<td>June 13, '40</td>
</tr>
<tr>
<td><em>It Came True</em> (A)</td>
<td>Ann Sheridan-Jeffrey Lynn-Kay Johnson</td>
<td>Apr. 18, '40</td>
<td>.87 Min</td>
<td>Apr. 18, '40</td>
</tr>
<tr>
<td><em>Kid Nightingale</em> (G)</td>
<td>J. Payne-W. Howard-C. McKay</td>
<td>Nov. 25, '39</td>
<td>.37 Min</td>
<td>Nov. 25, '39</td>
</tr>
<tr>
<td><em>King of the Lumberjacks</em> (G)</td>
<td>W. Perry-J. Payne-C. Dickson</td>
<td>Mar. 1, '40</td>
<td>.84 Min</td>
<td>Mar. 1, '40</td>
</tr>
<tr>
<td><em>Maid of the House</em> (G)</td>
<td>Lorna Gray-Johnny Mack-Lois Calhoun</td>
<td>Apr. 18, '40</td>
<td>.87 Min</td>
<td>Apr. 18, '40</td>
</tr>
<tr>
<td><em>Pride of the Blue Grass</em> (G)</td>
<td>Edith Fellows-James McCollom-Carlton</td>
<td>July 29, '40</td>
<td>.11 Min</td>
<td>July 29, '40</td>
</tr>
<tr>
<td><em>Rage</em> (G)</td>
<td>Elmer Lynn-Bronco Marsh</td>
<td>Oct. 2, '40</td>
<td>.50 Min</td>
<td>Oct. 2, '40</td>
</tr>
<tr>
<td><em>The Fencing Match</em> (G)</td>
<td>Jane Darwell-Johnnie Walker-Jackie Goodwin</td>
<td>Apr. 18, '40</td>
<td>.87 Min</td>
<td>Apr. 18, '40</td>
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<tr>
<td><em>The Fighting Man</em> (G)</td>
<td>James Cagney-Ann Sheridan</td>
<td>May 25, '40</td>
<td>.89 Min</td>
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### OTHER PRODUCT (FOREIGN)

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<tr>
<td><em>The Big O</em> (A)</td>
<td>Jeffrey Lynn</td>
<td>Oct. 23, '40</td>
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### STATE RIGHTS

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<tbody>
<tr>
<td><em>American Gang Busters</em></td>
<td>John Wayne</td>
<td>Apr. 20, '40</td>
<td>.80 Min</td>
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</tr>
<tr>
<td><em>East of Borneo</em> (G)</td>
<td>John Wayne</td>
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### COMING Attractions

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<td><em>El Nino</em> (G)</td>
<td>Luis Alfonso</td>
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(THE RELEASE CHART—CONT'D)

Title | Date | Mfr.
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**PICTURE** | | |
*Springtime in the Rock* | | |
*Okie* | | |
*Way Back Was a Nu Way* | | |
*Way Back When a Razz-Berry Was a Fruit* | | |
*Way Back When a Triang Try* | | |
**SYMPHONIC SERIES** | | |
*Blow, Doo-Ma*/ | | |
*Till I (4-4)* | | |
*D-5* | | |
**RKO RADIO LEON ERROL COMEDIES** | | |
*Title* | | |
*Radio Woodstock* | 10-29-39 | MIA
*Sornsolly Married* | 11-21-39 | MIA
*True Archer* | 12-08-39 | MIA
*Next* | | |
**INFAMOUS COMEDIES** | | |
*Act Your Age* | | |
*So This Is Fabulous* | | |
*Kandy the Great 402, Dec.* | | |
*Not in the County* | | |
*May* | | |
**SILENT NEWS** | | |
*Silent News of the Sea* | 12-22-39 | MIA
*Silent News of the Air* | | |
**MUSIC HALL** | | |
*March of Time* | | |
*War, Peace and Propaganda* | | |
*The Men of Morro* | | |
*Matter of Fact* | | |
*Solders in the Sun* | | |
*Battle Fleets of England* | | |
*Firing on All Cylinders* | | |
**STEAMER CHA** | | |
*Three-Decker* | | |
*Red Republic of Finland* | | |
*The 100* | | |
**PATHE NEWS** | | |
*Twelve Months* | | |
**PATHE TOPICS** | | |
*Radio Flash Comedies* | | |
*Blondes for a Blonde* | | |
**BEAUTY BATTLE** | | |
*Final Battle of the Fleet* | | |
**CAREER CLIMB** | | |
*Twelve Months* | | |
**20TH-CENTURY FOX** | | |
*Adventures of the Newsreel Camera Man* | | |
**FASHIONS (in Color)** | | |
*Fashion Forecast, No. 5* | | |
**UNITED ARTISTS** | | |
*Wealth World** | | |
*War's Thrillertours* | | |
*ED TORCHER (North)* | | |
*Over the Seven Seas* | | |
*Through the Hound* | | |
*Gone to the Wind* | | |
*FASHIONS (in Color)** | | |
*Fashion Forecast, No. 7* | | |
**FASHIONS (in Color)** | | |
*War's Thrillertours* | | |
*Gone to the Wind* | | |
*FASHIONS (in Color)** | | |
*Fashion Forecast, No. 9* | | |
**UNITED ARTISTS** | | |
*Wealth World** | | |
*War's Thrillertours* | | |
*Gone to the Wind* | | |
*FASHIONS (in Color)** | | |
*Fashion Forecast, No. 11* | | |
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*

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JAMES STEWART
Robert Young • Frank Morgan
"THE MORTAL STORM"
*

CLARK GABLE
SPENCER TRACY
CLAUDETTE COLBERT
HEDY LAMARR
"BOOM TOWN"
*

VIVIEN LEIGH
ROBERT TAYLOR
"WATERLOO BRIDGE"
*

JEANETTE MACDONALD
NELSON EDDY
"NEW MOON"
*

"ANDY HARDY MEETS DEBUTANTE"
Lewis Stone • Mickey Rooney • Judy Garland
*

GREER GARSON
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*

NORMA SHEARER
ROBERT TAYLOR
"ESCAPE"
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Donald Crisp • Flora Robson • Alan Hale
Directed by Michael Curtiz
Screen Play by Howard Koch and Seton I. Miller
Music by Erich Wolfgang Korngold
A Warner Bros.-First National Picture

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"FOUR SONS" PLEASED IMMENSELY!

"FOUR SONS" Splendid... Exceptional... Remarkable!

"Another screen star is born—Eugenie Leontovich in 'Four Sons'. She's terrific. So are the sons. So is the picture. It's the best thing Don Ameche's ever done on the screen."

—Hedda Hopper

"Four Sons" exceptionally well done!

FOUR SONS

"Four Sons" Powerful... Tremendously Important!

"FOUR SONS" STORY HAS SURE-FIRE IMPACT OF EMOTION

"FOUR SONS" A LIVING THING!

TENSE AND DRAMATIC

"FOUR SONS" IS DEEPLY MOVING!

(Detroit News)

(Detroit Times)

(Hollywood Variety)

(New York Daily Mirror)

(Walter Winchell)

ORCHIDS!
PEACE, NOW

ENCOURAGING aspects of constructive practicality are manifest in the endeavours now being made for a settlement in the Federal anti-trust suit against the organized motion picture industry.

It ought to be possible to compose differences and make adjustment between the laws of the land and the interests of industry by negotiation without resort to the war of trial.

The process is applied every hour every day in the conduct of American business—and today the government of these United States is very much in business.

Lawsuits are the resort of those who cannot meet and agree by reason. They commonly mean that one or both sides are unreasonable.

The government's suit in many of its aspects assumes that a considerable part of what the motion picture has done in becoming an industry has not been and is not addressed at the common welfare.

If the industry is as interested in polls as it seems to be, the expressions of the government and those behind its action may be taken to be a sort of a poll of sorts of opinion, among the customers.

Meanwhile, on the other side of the case, the government may well be aware that integrations and combinations are inevitable if the nation is to be served by corporate enterprises and aggregations of capital. No ideally designed industrial unit has ever been evolved and no law nor set of laws or fiats can finally adjust all relations between producer and consumer, vendor and buyer—save in a totalitarian state, ruled by force.

THE whole commercial system, including the motion picture, has evolved by cut-and-try methods of sheer experience. A good deal of what the motion picture industry in all of its branches has done has been practically right, or it would not have survived and expanded and prospered the while.

But the laws of government and the practices of industries are, alike, crystallizations of the experiences of yesterday's world. For better or for worse, the world is being made a new and different world in many of its aspects.

Certain values, however, remain immutable, including common decency and commonsense.

Therefore, it would seem sensible to find a program of conduct for this industry, and others, without spending several million dollars and a year or two in court to arrive at a decision not more infallible, nor any more promising of constructive effect, than one which can be hadd, from the same order of minds and intelligences and knowledge now.

ADVANCED PRICES

INDICATIONS are to be had that on the precedent of "Gone With the Wind" exhibitors suitably located are inclined to explore a new policy of pricing admissions on the measure of individual entertainment merit of the offerings.

Currently come reports from Warner offices that they are finding extensive cooperation on a movement urging the exhibitors to set increased prices at the box office for "All This and Heaven Too". This, it is to be observed, is subsequent to the selling of the picture to the theatres.

It is becoming increasingly clear that not only has the motion picture several publics, but also that it has several levels of entertainment buying power, and demand.

When attractions of special drawing power have appeared, it has ever been the experience of the theatre that they could bring in patronage from among those who attended less frequently but would pay more. That started way back yonder with "Quo Vadis" and the "Birth of a Nation".

Admission price changes, adequately presented to the public, also can be in themselves devices of showmanship, as was in effect observed that other day by Mr. Edward L. Kuykendall when he said: "Many more may be attracted by a higher admission to see an outstanding picture." Price, now and then, can be the challenge to attention.

"NEW BLOOD"

A N annual award to the producer who brings to the screen the best new talent of the year, to be adjudged by the film critics of the press, was suggested recently by Mr. Maurice Silverstone of United Artists Corporation.

It is Mr. Silverstone's contention that "new blood" is among the most urgent needs of the screen industry.

Clearly enough, for all its vaunted enterprise, the most conspicuous strategy of the Hollywood production community has been in bidding against itself for ready-made kudos. "New blood" commonly arrives by invasion and accident.

The possibility still remains that an excellent picture could be made without the assistance of any person now in Hollywood, or connected therewith. Hollywood would not be enthusiastic about that; arrangements in fact have been made that that shall not occur. Lady Hollywood is a jealous wench.

ALL of which tends to remind one of a suggestion on this page quite a spell back in which it was observed that it would be nice if there might be a medal, an Oscar or other such recognition for that producer, writer, director, or other creative personage, who had contrived to deliver the most box-office profit for the least money invested.

The awards of this industry seem largely to go to those persons who have been able to buy the largest portions of ready-made success. There is nothing to be objected to in that process, except the commissions charged.

Mr. Adolph Zukor once remarked that "there can never be a monopoly of brains in this business." That goes for all talent, whether the talent involves brains or mere instincts.

△ △ △

WEEK-ENDS are not what they used to be. An airline's lanes cross the valley of the Silvermine two thousand feet overhead; and, the times being what they are, the planes that once passed as unnoticed as cars on the highway, all require a look now. One day there might be one with a swastika on the wings—a thought that invades even the preoccupations and peace of a garden.

—Terry Ramsaye
U. S. Tax Goes Down to 31 Cent

Admissions

THE federal Emergency Revenue Bill passed by the House of Representatives and sent to the Senate late Tuesday extends to the motion picture theatres the existing 10 per cent admission tax downward from exemption at 40 cents to 30 cents a seat. This is expected to increase revenues from the screen's theatres from $9,000,000 a year to $25,000,000, according to estimates made by some statisticians. The tax will become effective June 30, 1940, after passage by the Senate.

Most exhibitors interrogated on Wednesday indicated a probable decision to pass the tax to the box office customers. There was much debating in some circuit offices about the question of setting prices to avoid odd change in pennies. Somewhat less than a thousand screen theatres have been paying taxes on admissions above 40 cents, and the national average admission is around 22½ cents, well below the tax minimum.

This is the first legislation affecting the motion picture industry concerning which no oppositions or representations by the industry have been made.

The tax measure was passed by the House with a record for both speed and unanimity, the vote being 396 to 6, and only two weeks from its introduction.

In Washington it was anticipated that the bill would be passed by the Senate with equal celerity—in the same response to the expanded rearmament program.

The tax on theatre admissions falls under Title II of the measure, in effect for the five-year period 1940-45.

The measure also increases considerably the taxation of entertainments which may be considered the screen's competitors, as for instance, "Cabarets, roolegardens, etc., old the $0.011/2 up to .02," an increase of 33 1/3 percent. Gasoline is put up from $.01 to .01¾, an increase of 50 percent. The cocktail industry faces increases in taxation of 10 percent each for wholesalers, retailers, stills and rectifiers. Box seats, previously taxed at 10 percent will now pay 11. Radios previously taxed at 5 percent will pay 5½, a 10 percent increase.

Tobacco, including especially cigarettes which share in the indulgence purse of the movie majorities, is up mostly in all its forms 16 2/3. Interestly, the tax on chewing tobacco was not increased. The tax makers found there were not enough chewers left to count.

War Competition

SOME of the current fluctuations of the box office curve may find explanation in the competition of war-heated radio. For four months now there has been especially marked increase in the radio audience and its hours of attention.

A comparison of the number of sets in use, between the hours of 7 and 10:30 P. M., shows an increase for the first few months which is more marked than the same months of 1939, thus:

- January: 2.9%
- February: 4.6%
- March: 5.7%
- April: 14.6%
- May: 10.0%

Examination of the commentator ratings, based on the figures from the C. E. Hoover reports, shows them generally holding their own on percentages of attention from equipped homes through March, April and May, but with an upturn and increase of nearly twenty percent for Raymond Gram Swing, reaching the audience over the Mutual network, and over WOR in the metropolitan area of New York.

Professor Foes

A NEW "Public Enemy No. 1" in the person of professors of a type "which during these troubled years has become legion in educational institutions," was put in nomination in a commencement day address at Niagara University, Niagara Falls, N. Y., Monday (June 10) by Martin Quigley of New York, publisher and editor-in-chief of Quigley Publications.

"When I use the term Public Enemy I am not thinking of some despised criminal, exalted in notoriety by the press. Such a person may take life, but he does not poison minds, corrupt souls. He is not in a position to seize youth and blight careers."

"I am thinking, rather of such figures as the California professor who tells us that "the conditions of 1940 can not be met by the morals of 1490—of the professor of sociology, at one of our great Eastern Universities who told me he did not know what Communism was,—a professor of sociology, mind you,—again, of another college professor, attached to a great university handsomely endowed by rich persons so busy making money they do not know what is going on in the world, who has insinuated into textbooks widely used in the public schools many references glorifying the ghastly experiment in human misery of the Russian soviet.

"I do not consider these gentlemen public enemies by intent, but by performance. They seek, perhaps with great goodwill, to solve the problems of the day. They re- mind one, however, of the faithful bear of the old fable. You will recall that the bear sat by to protect his master's sleep in the forest. A persistent fly buzzed about. It would not be brushed away. So as it lighted on the sleeping master's brow the bear crushed the fly with a big stone—and his master, too."

Mr. Quigley was honored on the occasion by Niagara's degree of Doctor of Laws. Honorary degrees were also conferred on John S. McCann, vice president and general manager of the Cleveland Plain Dealer and president of the American Newspaper Publishers Association, and Bernard E. Fimcane, civic leader in Rochester, N. Y.

War Notes

ENGLAND'S film production industry put "feelers" across the Atlantic this week toward Canada, prospecting in Montreal for a possible new home, according to R. C. Sherriff, author of "Journey's End" who arrived in that city Wednesday in connection with the mission.

Mr. Sherriff has collaborated in recent years with Alexander Korda, producing in London. Mr. Korda is now en route to Montreal from England.

Quota production by American companies in London at press hour was near a standstill.

While U. S. distributors lose little, if anything in Italy, as a result of Mussolini's war declaration—American distributors having withdrawn from that country 18 months ago—there will be some film losses in French, British and Italian colonies to where the war has been carried.

Foreign department executives of distributors in New York assert that such heretofore "open countries" as Egypt, Greece, Turkey and Near East, Yugoslavia, Bulgaria, Rumania and Hungary—all in the extended "war zone" are affected, representing 4 per cent of U. S. distributors' foreign revenue, an estimated $3,000,000.

Closing of the Mediterranean appears to leave only Portugal and Sweden the only completely "open" markets in Europe.

Warnings this week offered to charity receipts from "Confessions of Nazi Spy" in Brazil if that government would allow its exhibition there.

Political Note, by Associated Press: Los Angeles—Diego Rivera and Paulette Goddard arrived by plane from Dallas Monday. The Mexican muralist assisting the actress helped him "escape from Mexico with my life." Rivera said he was granted a 24-hour stay against arrest after his house in Mexico City had been entered by a police squad after an attempt on the life of Leon Trotsky.
Chaplin vs. "Life"

LIFE magazine got a picture of Charles Chaplin, in the title role of "The Dictator" — "scoop." The next day, Chaplin got an injunction. It will give publicity to the picture, which awaits release and to Life.

Life was caught in mid-issue with 1,600,000 copies on their way to the dealers, to whom they were to be delivered anyway. Another 1,200,000 copies still to be distributed, were to be held pending decision in the injunction suit which Mr. Chaplin had brought Wednesday in New York Federal court. The action, and consequent temporary injunction, is against Time, Inc., publishers of Life. The suit is by Charles Chaplin and the Chaplin Film Corporation. It names in addition to Time, Henry R. Luce, John S. Billings, Roy E. Larsen and Charles D. Jackson. The suit asks permanent injunction, a million dollars in damages and "exemplary" damages.

The claim is that publication of the picture, of Chaplin's Plays, and Chaplin's revenues, was calculated as a method of deflation and contemplation from $5,000,000 profits from his production. The picture is to show Mr. Chaplin, dressed as a "dictator" with a double cross on his cap. Life said it had bought the pictures from an unknown person, and had informed Mr. Chaplin that the picture would be used. Secrecy has ever been his publicity policy.

Exhibitors Organize

THE state of the nation, cinematic wise, this week prompted owners of scores of theaters in two states to organize in order to give concerted attention to problems of the day.

Fifty Illinois down-state exhibitors of the new United Theatre Owners of Illinois will meet June 27th at the Pere Marquette Hotel in Peoria, Ill., to complete organization plans. Edward Zorn, of Pontiac, will preside. A speach by the president forecasting Illinois exhibitors will be discussed, and attention being given to a proposed three percent gross tax on admissions. Other matters to be treated are slot machine motors, city and state tax increases and "gypsy" motion picture operators.

After a two-year lapse, activities of the Independent Theatre Owners Association of Kansas City have been resumed. Independents have organized to tackle the problems of declining grosses and increased expenses. Officers are: Ed. S. Young, Central theatre, president; Stanley Schwartz, Tivoli, first vice-president; Arthur Burke, Colonial and Gillham, second vice-president; Ed Hartman, Saline Theatre Corporation, secretary and Harry A. Beynon, Ritz, treasurer.

ANTI-TRUST suit in New York is re- cessed to allow defense lawyers and government attorneys to negotiate a consent decree which would settle trade practice disputes by arbitration but hold divisonment question in abeyance. Court encourages move--Page 13

NEELY Bill revision seen likely to cover only compulsory cancellation, omitting synopsis requirement--Page 13

ARBITRATION methods and possibilities to head agenda at Allied States convention in Chicago--Page 15

HIGHER admissions urged by Spyros Skouras as industry cure--Page 16

FORMAL resolution commending Bluff passed by IA'TE convention as Browne is reelected--Page 17

WARNERS, Columbia and Republic end convention season with regional sales meetings--Page 27

UNIVERSAL reports half year net at $1,381,002, an 87 per cent gain over previous profits--Page 29

ACTION against subversive activity in studios called for by Henry Warner in Hollywood address--Page 32

BRITISH industry girls face threat of war at home--Page 37

DEPARTMENTS

Asides and Interludes--Page 40
Box Office Champions--Page 33
British Studios--Page 36
Courts--Page 48
Editorial--Page 41
Hollywood Scene--Page 55
Managers' Round Table--Page 54
Newsreels--Page 48
Obituaries--Page 63
Release Chart--Page 42
Reviews--Page 39
Shorts on Broadway--Page 10
This Week in Pictures--Page 49
What the Picture Did for Me--Page 49

Schenck Pleads

PLEAS of not guilty to indictments bearing on income tax returns and related matters, by Joseph M. Schenck and Joseph H. Moskowitz, of Twentieth Century-Fox Film Corporation, before Judge William Bondy in Federal court in New York. Bail was set at $1,500. Mr. Schenck, in court Tuesday, urged that the charges be dismissed, saying that there was no evidence to prove guilt of the charges. He stated that the names of his associates were connected with the activities of the organization, and that they had been untruthful. Mr. Schenck contended that he was not connected with the activities of the organization, and that he had been untruthful.

Schenck and Moskowitz were charged with fraud in connection with the income tax returns of the Twentieth Century-Fox Film Corporation, and with failure to file income tax returns for the years 1933, 1934, and 1935.

Relics of "Birth"

DESPITE efforts by pressure groups to keep "The Birth of a Nation" off the screen, the film, or rather a part of it, opened this week at the 53rd Street Playhouse in New York. However, the victory has gone to the pressure groups, for only a bit more than half of the original 12 reels has been reved. All "reconstruction" material has been eliminated; the Klan is gone; gone too are scenes with Negroes, except as background.

The "specially edited version," according to the management's announcement, "contains no scene which by the widest stretch of the imagination can be considered offensive to members of any race, color or creed or as a glorification of their enemies." Harold Newberger, president of the theatre company, said that he believed "a good film survives."

Business was reported to be satisfactory, with an attendance of some 600 on Monday, the opening day, at the house which seats 200. The management said there was no complaint and that threats of picketing had not materialized.

Although warned that hundreds of letters of protest would be received, "only a couple doze of letters" were reported. Mr. Newberger, hearing the letters were addressed to the fictitious office of "director of the theatre," several appeared to have been written, even the same typewriter and many used the same arguments in the same order.

The Daily Worker, Communist newspaper, has been bitterly attacking "The Birth of a Nation" and D. W. Griffith and on June 6th protested against the present New York revival of the film.
COMMENCEMENT. Will H. Hays, center above, president of the Motion Picture Producers and Distributors of America, has just received the honorary degree of Doctor of Laws at the 102nd commencement of Wabash College, Crawfordsville, Ind. On the left is the Rev. Thomas Love Stovall, superintendent of the Crawfordsville district of the Methodist Church, who received the honorary degree of Doctor of Divinity, and on the left is President Hopkins of Wabash College.

**Degrees, Decorations and Promotions**

**DECORATION.** David Sarnoff, above left, president of the Radio Corporation of America, becomes an officer of the Legion of Honor, having been elevated to that degree from the rank of Chevalier which he has held since 1935. In the name of the president of France, the decoration was conferred by Count Charles de Ferry de Fontnouvelle, above right, consul general in New York.

**FRATERNITY HONOR.** John Cromwell, director, receives the golden key of membership in Delta Kappa Alpha, honorary cinema fraternity, from University of Southern California students headed by Donald Duke, right, fraternity president. Paramount hastens to point out that Mr. Cromwell is directing "Victory," on the set of which the presentation ceremony took place.

**NEW OFFICE.** Jules Lapidus, left, new Universal eastern district sales manager, arrives in general sales manager William Scully's office for a conference. He formerly was branch manager at Pittsburgh.
SPYROS SKOURAS, left, head of National Theatres, speaking at a luncheon of the Associated Motion Picture Advertisers in New York urged higher admission prices and a policy of round table arbitration as cures for most of the industry's ills. Story on page 16.

HOSTS, above. Mayor Edward J. Kelly of Chicago, left, and Jack Kirsch, president of Allied Theatres of Illinois, Inc., who will greet national Allied members at the eleventh annual convention next week.

A. GARDNER, Ceylon circuit owner in New York en route to Hollywood, told interviewers of the dominance of American film product in the East Indies and said, happily, that at home he had no double feature problem to meet.

GARSON JAFFA, above, of Schines' Temple and State theatres, Watertown, N. Y., visits the Managers' Round Table offices in Rockefeller Center, New York.

B. H. POWELL, right, exhibitor of Nora Springs, Iowa, and Mrs. Powell meet Fred MacMurray on the "Rangers of Fortune" set at Paramount on their first visit to Hollywood.

N. L. NATHANSON, left, president of Famous Players Canadian Corporation, has been elected vice-chairman of the Canadian Broadcasting Corporation, succeeding General V. W. Odium who has been transferred to active Army duty.

M. A. LIGHTMAN, below, head of Malco Theatres, chats with Judy Canova, star of "Scatterbrain" after addressing the Republic regional convention in Memphis, Tenn., last week.
NEW YORK EXECUTIVES ON THE GREEN

On Tuesday some 200 executives of the motion picture industry in the New York area adjourned to the Glen Oaks Club for a day of golf and tennis. The occasion was the 28th annual Film Daily golf tournament.

The team championship was won by MGM (Thomas Gerety, Jack Bowen, J. F. Murphy, Sydney Braunberg), with RKO and Universal the runners-up. Walter Seaton had the low net. The Quigley Publications Trophy for low gross went to Mitchell May, Jr. The low net for an exhibitor was won by William Brandt.

In tennis Louis Nizer took the singles prize and Orton Hicks and Mr. Nizer won the doubles.

(Photos by Cosmo-Sileo)
“DIVORCE” AS U. S. APPROVES NEGOTIATIONS FOR DECREE

Rewritten Neely Bill May Have Cancellation Replacing Synopsis

Facing only the obstacle of an early adjournment of Congress, the Neely anti-block booking bill this week appeared headed for possible enactment on a basis that would be satisfactory to the proponents of the legislation and not unduly harsh upon the distributors.

Indications in Washington were that a bill making it compulsory for exhibition contracts to provide for cancellations, say, of 10-15 per cent, as proposed by some of the distributors, and even possibly higher, without the rigorous synopsis provisions of the Senate-approved measure and without any restrictions on sales in blocks, will be substituted for the measure on which the House Interstate and Foreign Commerce Committee concluded 17 days of hearings ten days ago.

The revised bill is being drafted by a subcommittee headed by Representative Clarence F. Lea (Dem., Cal.), chairman of the full committee, and consisting of Representatives Lyte Boren (Okla.), Martin J. Kennedy (N. York) and James P. Mc款项 (Pa.), Democrats, and Charles A. Walsworth (R.I.), Pehr G. Holmes (Mass.) and Carl Hinshaw (Cal.), Republicans, to which the measure was turned over after preliminary discussion at which an effort to table it was defeated on the ground that to do so would merely serve to bring the whole fight up again next session.

If at all possible, Chairman Lea is anxious to have the House dispose finally of the measure this year, so that it need never be revived, and it is believed that if the House passes the revised measure now contemplated the Senate will accept the amended legislation and thus terminate a fight which has been continuously before Congress for the past dozen years.

Court Allows Adjournment in New York to Talk of Peace; Compromise Consent Decree Seen Possible

Settlement of the United States Government's "key" New York anti-trust suit by a consent decree is now in sight. The divestiture settlement held in abeyance, impanels, prospects favor success of the negotiations.

A brand new structure of trade practice is in sight for the motion picture industry, with lawyers and executives sitting in roundtable negotiation.

All hope for a settlement, even that held by the most optimistic, had faded on that Monday morning of June 3rd when the 74-year-old jurist, Henry Warren Goddard, rapped a mahogany gavel at precisely 10:31 and ordered the trial to commence. Through the next fortnight of every Monday, Goddard rapped the gavel at precisely 10:31 and ordered the proceedings to continue. Thus the operators, who had been making preparations to hold their Monday morning conventions, found that they must go on with their trades, and that the law would be given another chance to win the battle of the trade practice.

The trial proceeded through Wednesday afternoon and, when unknown to but a handful on the "inside" soundings were being made behind the scenes with a view to determining the chances for and price of out-of-court settlement, the Government this time making the first soundings. When the opening hour arrived the next morning Judge Goddard was asked to adjourn the proceedings to allow further settlement explorations. Judge Goddard adjourned the case on Monday for a second adjournment, and on Wednesday, a third, to Monday, all during the "armistice" encouraging settlements.

Official Approval Given

Official approval of the Government, required from the Attorney General for any formal settlement conversations or negotiations, arrived in New York late Tuesday night, from Robert Houghwout Jackson, in Washington.

No disclosure has been forthcoming from either side—nor any expected at this time—as to the specific provisions of the "agreement in principle." It is learned, however, that the big bone of contention—the Department of Justice's insistent demands for absolute divestiture of circuit operation from production-distribution, has been shelved, to be held in abeyance for later attention.

It appears probable that the basis of the consent decree would be a trade practice program in the direction suggested last March by the Department of Commerce, establishing arbitration, disposing of the bulk block booking problem by providing for block sales of only five features, enacting pre-screenings to appease complaints against blind selling, etc., etc. The Department of Commerce recommendations contained no mention of circuit divestiture.

It is quite possible that the absolute refusal heretofore of the Department of Justice to consider any settlement without absolute divestiture has frequently been so frequently in pre-trial months by Thurman Arnold, chief Government "trust buster," has been considerably softened because of a realization of the potential for such severance of corporate outlets from manufacture would have on the whole structure of American business. The issue would seem to be too big to be joined to the other issues in this trial.

In some quarters in Washington there was discussion last weekend that the divestiture stumbling block could be disposed of with partial divestiture, say a 50 per cent divestiture, or a divestiture of the circuits' neighborhood houses the while they retained their downtown, key city "show windows." It is the circuit neighborhood house that has caused most of the independent exhibitor complaints, because of "special privileges" accorded them to the dissatisfaction of the competing independents.

Judge Goddard, agreeing, Wednesday morning to the third postponement, told J. Stephen Doyle, special assistant attorney general, who requested the petition, that he expected daily reports of any progress made, so that he might arrange his trial schedule in the event negotiations should be such as to warrant postponement beyond Monday.

It appears likely that with the "agreement in principle" holding the Government would arrange for trial adjournment until October, or even beyond the presidential election in November, and work with the industry's leaders and lawyers this summer on the actual document of settlement.

It is admitted in certain distribution sections that most of the companies, if not all, have long realized that the time is at hand when they must give real concessions to complaining independent exhibitors, and that only the divestiture issue prevented their capitulation on some of the drastic changes demanded both by the Government and the independents in this and the dozens of other trust suits pending.

It is presumed that a settlement would dispose of matters relating to the Neely anti-block and blind selling bill pending in Congress, a perennial issue in Congress these dozen years.

Washington sources Wednesday expressed the belief that the New York trust trial would never be completed, basing their conclusion on the conversations now under way.

Majors Favor "Code"

Assistant Attorney General Doyle said before Judge Goddard Wednesday, "There might be an adjournment in the form of a consent decree."

While certain of the eight distributor defendants are understood to be reluctant to legally commit themselves, in writing, to a consent decree, rather favoring a stipulation for their voluntary adoption of a "fair practice code," it was learned Wednesday that the Government is unwilling to settle the suit in any other form than a court decree, this, of course, giving the U. S. the legal means of direct contempt action in the event of deviations from practices agreed upon.

Another straw in the wind pointing to settlement was seen Wednesday when it became known that the Government had plans (Continued on following page)
RECESS HALTS ANTI-TRUST DEFENSE

(continued from preceding page)

quickly to shift its Department of Justice men working on the film case to national defense as soon as settlement negotia-
tions should become positive.

Any code or trade practice program ef-
fected would be reconsidered after a trial period for any necessary changes. Arbitra-
tion provisions would be effected under Gov-
ernment supervision.

Majors' Attorneys Blast
Back at the Government

In the actual trial days just before the ad-
journing, counsel for the majors, impugned
notions of the prosecution and of persons in the
film industry favoring litigation and legis-
lation, and assailed "Government in private in-
dustry."

Arneman W. Arnold, head of the anti-trust
division of the U. S. Department of Justice, came in for some jibes from John W. Davis,
for Loew's, Inc. The latter called Mr. Arnold
this height in shining armor" and ridiculed
Mr. Arnold's contention that the Sherman Act
had been dormant until he had "awakened it from sleep."

Ralph Harris, lawyer for Twentieth Century-
Fox, following Mr. Davis on the same day, as-
sailed government charges of conspiracy among
defendants to divide territories as being "as un-
true, as they are naive." The evidence would
reveal that there was "most vigorous and unre-
stricted competition" in the years during which
some of the theatre chains of the defendants
were obtained, he said.

In offering to the court as counsel for Columbia in the
case, cited the rise of the brothers Cohen
operating Columbia, as proof that the in-
dustry was not monopolistic. Ninety pictures,
and more, in the past ten years had been dis-
tributed for independent producers, by Colum-
bia, he added.

Suit Dismissal Sought

The companies without theatre affiliates, Col-
umbia, United Artists and Universal, would be
forced from business, if block-booking was
eliminated, Mr. Frohlich said, noting that other
companies would find it easier to sell pictures.

Following Mr. Frohlich, and speaking for Universal and United Artists, Edward C. Raf-
tey said Universal had more selective con-
tracts with independent operators and taxi-
theaters than with affiliated theaters and that United Artists now dis-
tributed for 13 independent producers, and ex-
cerised "no equivalent of a central purchasing
policy," he added.

Taking up charges of monopoly in exhibi-
tion, Judge Proskauer pointed out that the
number of independent theaters in the past five years had increased 34 per cent, of the
total of 19,000 theaters in the United States, War-
ers has 167, the majors 2,400, circuits 4,200 and "utterly independent owners" 12,000.

"Does that look like a monopoly?" he asked.

Says Patrons Profit

No conspiracy can be spelled out of the pur-
chase and sale of product by the five producer-
exhibitors, Judge Proskauer asserted. In 1939, he said, Loew's expended only 22 per cent of its
film payments for Warner product while the latter paid 21.3 per cent of its ex-
penditures to Loews. The theater patron has profited under the present situation in the industry, the
lawyer declared. Although the average cost per
projecting a film rose from $321,000 in 1933 to
$445,000 in 1938, the average cost to the patron
was reduced from 37 cents to 30 cents, he stated.

Bertram Shipman, attorney for the Chase
National Bank, briefly contended that the Bank
could not have participated in a conspiracy.

Philadelphia Lawyers
Receive Subpoenas

Even as the Department of Justice in New
York was closing its investigation of the
majors in the anti-trust suit while both sides
discussed a settlement, it nevertheless issued
subpoenas broadening its investigation. The sub-
poenas ordered Mr. Frohlich to file a formal applica-
tion for dismissal.

Judge Proskauer argued that a study of the
sources of stars would definitely prove
"there could not possibly be a monopoly." Of the
66 players under contract with Warners in
1931 only three are still with the company,
he said, "because all the others were hired
away by competitors."

In discussing distribution, he challenged the
Government to produce one word of testimony
that there ever has been a denial of distribu-
tion facilities to an independent picture with
box-office appeal.

As proof, the Government had overem-
phasized loans of talent between producers,
he stated that Warners in the past four years
borrowed from other majors in only four instances.
In the same four years Warners loaned 13 major
producers to independents, he added.

The report held that the networks occupy a
prominent position in the broadcasting field;
that the interests of affiliated outlet stations
have been subordinated to those of the net-work-
owned stations, but that the nets which claim to
be national do not in fact render nation-
wide service. The report recommended revision of the
called-clear-channel policy to make greater use
of the clear channels, of which all but two of the present 20 are on the Columbia and
NBC nets.

The report recommended the restoration of
all contracts of right and equitable arrangements
would tend to subdivide and destroy the
independent stations more secure, it held.

The report recommended the restoration of the
called-clear-channel policy so as to make
possible the clear channels, of which all but
the present 26 are on the Columbia and
NBC nets.

The report held that no additional legislation
is necessary, but that the new rights and
privileges can be brought about by changes in regulations.

Appearing before the Senate committee con-
sidering the nomination, Commissioner Brown
was extensively questioned, primarily by Sena-
tor Charles W. Tobey (Rep., N.H.), regarding
the delay in making the report, transfers,
of stations at prices far in excess of their phys-
ical value and other matters which have been
the subject of Congressional interest.

It was indicated further that the Senate's
nomination would be given the approval of the com-
mittee and confirmed by the Senate.
ALLIED TO TAKE ARBITRATION PLAN TO INDEPENDENTS AT NATIONAL MEET

Chicago Session, Arranged by Kirsch and Record Committee, Starts Next Week; Sales Managers Invited

Culminating weeks of advance preparations of unusual pretentiousness, concluded by Mr. Roy Adler of Allied of Illinois and a committee of unprecedented size, the national Allied States Association of Motion Picture Exhibitors on Wednesday will go into annual session, at Chicago's Morrison Hotel, at a time when the motion picture industry is faced with more grave problems than in a quarter of a century.

Recommendations which, in the opinion of Mr. Kirsch, convention chairman, will materially aid the exhibitor, will be made at the meeting, opening on the morning of the 19th, and running through Friday, the 21st.

Arbitration on Agenda

Provisions for arbitration for settling trade disputes arising between theatre owners and distributors will be one of the important items on the convention agenda, according to Mr. Kirsch, who guarded against any advance insights into details, except that a five man board is in mind—consisting of one distributor, one affiliated owner, two independent exhibitors and one neutral.

Admittedly, solutions are sought for some of the biggest problems in years: block booking, the pending Federal "key" anti-trust prosecution of the majors and the relation thereto of a consent decree (see page 13); the economic effects of the almost depleted foreign markets on Hollywood product and prices, on rentals and the both of those on theatre operations. Problems of the exhibitor's problems and other perennial will all be treated, of course, but these may pale in significance and importance before the other matters of the day.

The directors will meet first at 11 Wednesday morning, in preparation for the first open floor session, in the Morrison Hotel's Mural Room. Wednesday afternoon, the directors will hold additional meetings at the same hour on Thursday and Friday, and, again, each of those afternoons will be turned over to delegations.

Banquet Friday

The annual banquet will conclude the convention Friday evening, in the Morrison's Terrace Room. It is understood that James J. Walker, former New York Mayor, now a lawyer, will preside.

Representatives of 2,000 theatres, all independent, and some from 21 states, according to Mr. Kirsch, who predicted that "this year's" convention bids fair to be the most successful national convention in the history of Allied States.

Allied board members were in meeting mid-week at the national headquarters of General Counsel Burch of Washington, discussing policy and procedure.

Invitations for attendance have been sent by Mr. Kirsch to all the motion picture dealers managers. Several sales managers attending last year's national Allied convention, in Minneapolis, walked out of the meeting, charging Allied with unfairness because of their complete rejection of the proposed motion picture industry trade practice program.

Pointing to the war situation, to motion picture matters before Congress, the Department of Justice, the Department of Commerce and those in the courts, to any product curtailment by Hollywood, to box office reactions and other general public reaction to the war situation, the Chicago convention committee, headed by Mr. Kirsch, includes W. L. Ainsworth, Wisconsin; Ray Branch, Michigan; Roy Harrod, Indiana; Fred Myers, Ohio; Steve Newberry, New Jersey; Charles E. P. Pivato, California; room, Arizona and Nevada; M. A. Rosenberg, western Pennsylvania; Sidney E. Samuelson, eastern Pennsylvania; Al Schumman, Connecticut; W. A. Steffes, Minnesota; Orville Von Guhr, Oklahoma, and Martin G. Smith and P. J. Wood, Ohio.

H. A. Hulick, of Texas, national president of Allied, assisted by Mr. Myers and Nathaniel Yamin, of Fall River, Mass., are also on the general committee.

Activity on the part of manufacturers of the atraial supplies in negotiating for display space is reported by the convention exhibits committee, comprising Harry Reckless, chairman; Harold Gollos, Jerome Marks, Paul Melzer and B. C. Chambuas. Among the companies which have signed for exhibits are Adler Sign, American Seating, American Ticket, American Vending, Arcus Ticket, Breenkert Light and Projector, Box Manufacturing, Confection Cabinet, Consolidated Book Publishers, Creter's Popcorn Machine, De Vry, Holmes Projectors, Heywood-Wakefield, Ideal Seating, International Seat, Kroehler Manufacturing, Mottograph Projectors, National Carbon, National Program and Printing, National Screen Service, and its two subsidiaries, National Screen Accessories, and Advertising Accessories, National Theatre Supply, RCA and Universal Theatre Premiums.

Kuykendall Pledges Exhibitor Support to Defense Program

Exhibitors will support President Roosevelt's national defense program, wholeheartedly, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, told the semi-annual convention of the Theatre Owners of North and South Carolina, at Myrtle Beach, South Carolina, held Sunday through Tuesday.

Mr. Kuykendall spoke on Monday attacking the flood of lawsuits in the industry, saying that arbitration could settle many of them. He also stressed the importance of entertainment and relaxation, at the present time; theatres, he noted, fulfilled their duty.

Other speakers were Claude Lee, public relations representative of Paramount Pictures; Lyle M. Wilson, of Roanoke Rapids; and George Demby, of National Screen Service.

There were no elections, the convention not being annual.

A technical forum in which exhibitors participated featured talks by Ray Rowe, of Burbank, N. C.; Harry Buchanan, of Hendersonville, N. C.; William Conn of Gastonia, N. C.; George Phair, of Lancaster, S. C.; Fuller Sams, of Statesville, N. C., and Henry Berry, of Hartsville, S. C., president of the organization.

Virginia MPTO Summer Meeting on June 24th

The annual mid-summer convention of the Motion Picture Theatre Owners of Virginia, an independent organization, will be held this year at the Chamberlin Hotel, Old Point Comfort. William P. Crockett, president, and operator of the Bayne Theatre, Virginia Beach, will preside, assisted by Sydney J. Gates, of the Rocky Theatre, Norfolk, general chairman; and H. Graham Barbee, Jr., publicity chairman.

For those arriving on Saturday, there will be various entertainment forms; on Sunday, there will be a special fishing trip; on Monday, day of the convention, there will be business sessions, with a banquet and dance at night.

Virtually on the eve of the National Allied States Association annual convention Abram F. Myers, its general counsel, assailed "outbursts" during the recent Neely Bill hearings in Washington, against Allied; called "more timely, and in better taste" the proposal of National Theatres' chief, Spyros Kouras, for a "moral merger" to face the industry's common enemies; and claimed that "for two years the industry has had the opportunity to clean house but that opportunity has twice been missed by attempts to cut across lots instead of turning square corners." The Myers blast was issued, by bulletin, from his Washington headquarters.

"I stand by all of this," said Mr. Myers, who fought for the Neely Bill at the recent House hearings, "can deprive Allied of the credit for bringing about the reforms which so many have talked about, and about which only Allied has taken effective action."

While the majors have progressed towards a completely monopolized industry and while it was a blessing that the Government called a halt when it did, and in the manner it did, Mr. Myers thinks, according to the bulletin, that "it remains to be seen whether the vision exists to seize the present opportunity to put the affairs of the War into a less chaotic, more reputable basis."

"This will call for the best efforts of the really big men in the industry," he added; "it cannot be left to minor employees, and second string lawyers, whose approach to a solution has not risen above attacks on Allied leaders."
SKOURAS, SEARS PRESS HIGHER ADMISSION DRIVE

Circuit Head Cites Figures to Show Only 140 Houses Charge Over 40 Cents

Higher admissions, cooperation between rival producers, sensationalism among industry executives and advertising men, continuance of pre-release engagements of better pictures, and production of good pictures by Hollywood, were emphasized as primary needs in the industry today by Spyros Skouras, head of National Theatres, who spoke as guest of honor at the Associated Motion Picture Advertisers' bi-weekly luncheon Thursday, June 6th, in New York. His idea for higher admission prices was supported this week in a statement to the press by Gradwell Sears, Warner Brothers general sales manager.

Urges 50 Cents Admission

Theatres in key cities should charge at least 50 cents admission, Mr. Skouras declared. "About 2,500 theatres in the country charged over 50 cents in 1932-33, and only 140 charge more than 40 cents minimum now," he contended. "If we can increase 25 to 30 cents of this admission, we will probably make up our losses." Mr. Skouras asserted, adding, "No industry today sells its merchandise as cheaply as the motion picture industry.

"It will help everyone," he continued. "It will help the motion picture industry sustain itself in this country alone."

To the advertising executives present he said: "You men are the spark of the imagination of this industry."

In this connection, he recalled early days in St. Louis. Three theatres spent $12,000 to $15,000 each week on advertising, he said, but they received little mention in the newspapers. A half-page of newspapers in that city, and in others, devote much of their space to motion picture news, a job done by publicity men of the film industry. He cited the newspaper stories on "Gone With the Wind," noting the editorial space its opening received "even in the New York Times."

Mr. Skouras' newspaper critics generally "fair and honest" and said the producers wanted to be guided by "honest criticism."

Cites Double Features

Pre-releases should be encouraged, Mr. Skouras said, for they bring public interest, which could not be purchased, except with great advertising expenditure. These, however, should only be used for important pictures, he specified.

"We are facing a difficult situation," he continued. "We must be united. We must not fight each other. Care is necessary to sell a picture. We cannot afford to have expensive pictures flop. It probably will destroy us.

"Our difficulties cannot be overcome by reduction of budgets, of salaries, by elimination of unnecessary staffs, you can only be overcome by unity, and an understanding of showmanship.

The circuit head cited double pictures as one of the factors. Under present day policies, he said, absolute theatre operators of responsibility for them. He accused the studios of not supplying sufficient meritious product and said exhibitors had been forced to seek artificial gimmicks such as bargain shows.

The distribution offices in New York have not been particularly helpful, said Mr. Skouras. He hoped, however, their work in the motion pictures' greatest year drive, which he praised as highly effective. He regretted the lethargic trend which he said he had observed since then.

Mr. Skouras was introduced by Charles E. McCarthy, director of advertising and publicity for Twentieth Century Fox. A previous speaker was Charles Coburn, actor, who recommended training school for actors, for the motion picture industry. Leon Bamberger, president of the A. M. P. A., presided.

Sears Agrees on Admissions

Mr. Sears, in his statement this week, said: "I think Mr. Skouras is absolutely right in his analysis of the admission price situation. There have got to be reasons to help protect the producer, the distributor and the exhibitor in the critical situation we are all facing."

"If the highest quality in production is to be kept up, there must be sufficient revenue to pay the bills and insure a fair profit. There is no doubt in my mind that the public wants high-grade entertainment and will pay for it."

"If I doubt a moment that the public is willing to pay a fair price for it."

Also, he discussed with Mr. Skouras that "a close-knit and practical program of cooperation is urgently needed because the industry is facing the most formidable crisis in its history. It is a matter of bread and butter for us to solve the problems that confront us; and this applies to everybody engaged in every branch of the industry, from production chiefs in Hollywood to the theatre manager who has been driven to give-aways and all sorts of undesirable turnarounds.

"The suggestion of a committee representing all sections of the industry, to meet regularly to consider our common problems, is in my judgment a sound one, and I hope it will be carried out.

"There is only one passage in Mr. Skouras' speech, as reported in the trade press, to which I cannot whole-heartedly subscribe. He is quoted as saying: 'We are no longer fighting each other, nor is there any longer such a thing as competition, but a question of establishing solidarity or persisting.'

"I can't agree that there is no longer such a thing as competition. There is and there must be. But it ought to be intelligent, far-sighted, and I might say, generous competition. Our industry is big enough to set the pace for other things in the world."

"The industry is strong enough to build the industry—good pictures, effective distribution, attractive presentation, etc. But, as a family, there are matters on which we should stand firmly together in the interests of all concerned."

General Aniline, Controlling Agfa, Earned $4,463,602

The General Aniline and Film Corporation, in whose subsidiaries is the Agfa AnSCO Corporation, of Binghamton, manufacturers of raw film and of photographic equipment, and which owns 5,500 shares of E. I. DuPont de Nemours stocks, had a net income of $4,463,602 for 1939, the annual report to the stockholders, made by D. W. Schmitz, president, revealed, this week.

The figure cited is after deductions for taxes and charges. It is equal to $5.38 per share of Common A stock. Mr. Schmitz said that $2,600,000 was invested in new plants and equipment, in 1939. The 5,500 shares of DuPont common stock represent an investment of $538,412.

STIFF COMPETITION SEEN IN WISCONSIN

Wisconsin exhibitors face stiffer competition this Summer from merchant sponsored films than in perhaps any past year. Films are being shown on practically every night in the week in the various towns with Saturday night dates in the majority.

Villages which have announced free shows include Bangor, Norwalk, Donn- man, Sturman, Caston, Coleman, Lind- stry, Johnson Creek, Custer, Thorp, McFarland, Howard Grove, Johnson- ville, Five Corners, Silver Creek, Beechwood, Glenbeulal, Almond, Bon- duel, Jis, Amber, Bancroft, Gallo- way, Stevens Point, Rosboli, Wiscon- sin Rapids, Milladore, Arnot, Au- turndale, Pittsville, Fenwood, Edgar, Hewitt and Chil.

Warners' "All This" Openings Are Set

The world premiere of Warner Brothers' "All This, and Heaven, Too" on Thursday, at the Capitol Circle, Los Angeles, was a "sell-out," Gradwell A. Sears, general sales manager of the company, announced over the weekend, after a flood of pre-premiere ticket requests. The admission price at the house was $2.75, with its top.

Other special engagements of the film are at: the Earle, Philadelphia, on Friday evening; the Strand, Hartford, on next Tuesday; the Orpheum, New Orleans, the Bradesi, Omaha, and the Orpheum, Des Moines, on June 27th; and the Majestic, Providence, and the Orpheum, Kansas City, on June 28th.

The company is giving the film one of "the most comprehensive national campaigns ever given away" Warner pictures.

The film is being given advanced prices at its special engagements; and it was announced that all RKO circuit houses which play the film were to also advance their prices, the scale to be 55 cents and 75 cents for unreserved seats, during the day, and 75 cents and $1.10 for reserved seats, at night.

Board Members of Du Pont Reelected

Directors of the Du Pont Film Manufacturing Corporation were reelected at the annual stockholders meeting at Wilmington, Del., Thursday, June 6th. They are T. C. Davis, A. B. Echols, H. C. Haskell, J. J. Mooman, G. M. Scanlan, N. I. Steers and Robert R. Young.

The majority of the stock of Du Pont Film is owned by E. I. Du Pont de Nemours & Company. A substantial interest is owned by Friends Film Corporation. By virtue of the cumulative voting provision the Du Pont company elected Mr. Echols, Mr. Haskell, Mr. Mooman, Mr. Steers and Mr. Scanlan and Pathe Film elected Mr. Davis and Mr. Young.

Eureka!

The special session of the Illinois legis- lature adjourned this week, without having passed laws affecting the film industry.
IATSE Backs Browne, Bioff; Asks 30-Hour Week; Weber Leaves AFM

**Formal Resolution Commends "Honesty and Integrity" of Studio Labor Leader; Group Insurance Plan Rejected**

William Bioff, Hollywood studio head now serving an 18-year-old sentence of six months for pandering, and also under an income tax indictment in Los Angeles, was to receive in his bleak Chicago city jail cell this week, a flourishing scroll recording a resolution "reaffirming his honesty and integrity," as passed Thursday, June 6th, without opposition or applause, by nearly 1,000 delegates of the Illinois Theatrical Stage Employees and Moving Picture Operators, in convention at Louisville.

George E. Browne, IATSE president, who had earlier in the convention week highly praised Bioff, was unanimously re-elected, along with his entire administration, including Nick Cirella, vice president, holder of a position since 1940.

The convention voted for a 30-hour week throughout the industry, and for complete IATSE unionization of the entire 10mm field, regardless of the branch: theatrical, non-theatrical, commercial, etc., and that all pictures produced by IATSE members be projected only by IATSE members.

**Introductory by Hollywood Group**

The Bioff resolution of honesty was introduced by IATSE District No. 2, comprising the delegation from the Hollywood sector over which Bioff presides, and where he obtained wage increases for 35,000 workers from the producers. Its resolution, one of the longest introduced at the convention, said that Brother Bioff has been unmercifully persecuted by unscrupulous enemies, "but his integrity is evident to every means to wreck our International."

The IATSE Administration received one setback from the delegates when they refused to vote for compulsory group health insurance, as proposed by Matthew Woll, a leader of the American Federation of Labor, with which the IATSE has been working. Woll polled the entire 43,000 IATSE members for $500 each at 65 cents a week.

A resolution gave IATSE leaders unlimited power to outlaw Communists and other subversives from the organization, after Mr. Browne asked that the foro that subversive elements had filtered into the membership.

Other resolutions were aimed to tighten IATSE’s position in film lines in which it already operates, and to further extend its position in other lines, moves of one form or another affecting production, distribution and exhibition.

Delegates attending the 35th biennial convention took action on 50 resolutions. By vote of the delegates, many more than the incoming general executive board (Numbers are the order of appearance in the minutes):

1. That the convention be received, regarding studio sound technicians’ charters, with a full and direct charter issued to sound technicians being construed as granting jurisdiction to members of the charters for all persons engaged in or doing work of any nature in the transmission of sound and carrier frequencies and reception of same, regardless of association over all soundmen—public address opera-

2. That support be given sound men by the IATSE in their negotiations for agreements as to hours, hours and working conditions.

3. That the constitution be amended so that a full and direct charter is issued to all persons engaged, as directors of photography, or cameramen of all kinds.

4. That the constitution be amended to cover a full and direct charter for motion picture costs and the jurisdiction over all persons handling costumes and accessories where pictures are made, except in theatres and places of amusement.

5. That a charter classification for flashlight grips.

6. A charter classification for motion picture grips.

7. A charter classification for allied craftsmen.

8. A charter classification for studio set electricians.


10. A charter classification for make-up artists, hair-stylists and make-up women.

11. Urging a clear and definite decision of interpretation of Section Ten, paragraph B of by-laws to eliminate "co-faction" in California over operators and auditorium sound units.

12. Authorizing the president and incoming general executive board to place full moral and economic support of the IATSE behind the Canadian membership to combat further inroads by dual organizations, and for the IATSE as a whole to resist attacks on Canadian locals.

13. A charter classification of treasurers, bookkeepers and ticket sellers from "B" to full representation as IATSE members.

17-22. Voting amendments to create a retiree

(Continued on following page)

**Nichols and Weston Indicted Again**

John P. "Big" Nick, deposed head of the St. Louis projectionists’ Local 143, and Clyde Weston, the union’s former business agent, were indicted Tuesday in that city, by a federal grand jury, for violating the Federal Anti-Racketeering Act, passed by Congress in 1934, and invoked for the first time in St. Louis. The Act provides a maximum penalty of 10 years’ imprisonment and a $10,000 fine. The indictment’s allegations are virtually the same as those in the state’s indictment of Nick and Weston, charging them with extorting $6,500 from St. Louis theatre owners in 1937. Nick has been freed of the state charges; Weston’s case is still pending. The alleged payment is the basis of some of the 12 counts in the indictment, which also adds that the Westons sabotaged motion picture equipment; that they used control of the union to coerce exhibitors into payment; and that they threatened exhibitors with injury.

Nick surrendered Wednesday and furnished $15,000 bond. Weston was still to place bond.

**Pettrillo Favored**

James C. Pettrillo, head of the Chicago and andstormet by musicians labor politics for many years, appeared likely to succeed Mr. Weber at the elections on Thursday, as this issue went to press. Leaders of the federation, before and during the convention, had indicated a "draft-Pettrillo" movement. Highlight of the convention was that by William Green, president of the American Federation of Labor, who assumed the role of his party into the European War, and who supported material aid to America by the Allies.

The convention unanimously resolved allegiance to the United States Government and opposition to subversive movements. It pledged $5,000 to the American Red Cross.

Late Wednesday the convention indorsed the near-Roosvelt "black book" bill "or any substitute." Pleas were made from the floor to continue lobbying efforts in Washington to maintain WPA music projects.

A resolution calling on AFM members to continue making all phonograph recordings and electrical transmissions within 90 days of convention, that until, although understanding is reached with recording companies, record distributors and music box operators was referred to the executive committee.

Ninety resolutions were presented up to Wednesday. Elections were to be held Friday.

It was reported on the opening day that 728 locals in the United States and Canada, were represented.

John H. Goll is president and Abraham Hammer, business agent of Indianapolis Local.

**IATSE Affiliation Up**

The Federation’s affiliation with the International Alliance of Theatrical Stage Employees, revision of which had been urged in many musicians’ locals before the convention, was expected to be discussed by the board.

The Philadelphia situation, in which Local 77 is in the sixth month of a strike against the Warner circuit, in which national Federation aid has been asked, was also on the agenda.

While Mr. Pettrillo, president of the Chicago local and a member of the Federation’s executive board, was mentioned as probable successor to Mr. Weber, one other name was discussed by delegates before the nominations of Fred Birnbach, secretary of the Federation.
IATSE AIMS TO TIGHTEN CONTROL

(Continued from preceding page)

ment fund for IATSE members incapacitated by age or infirmity.

26. An amendment of by-laws to provide that local unions insist IATSE emblem be placed on all theatrical equipment constructed and film used within their jurisdiction and on all special projections and purposes used exclusively for making and taking motion pictures, with emblems to be furnished by locals.

27. Constitutional amendment providing charter classification of studio mechanics.

28. Constitutional amendment making Paragraph 32 void: district agreements being filled any vacancy in shipping, inspection or post department, to notify the union. If a business agent is unable to supply man, the distributor may hire any person of his choosing, providing that person joins the union after a period of employment of 60 days, providing he meets membership requirements.

29. That any employee engaged in making shipments be classified as a shipper.

30. That the general executive board continue to have complete jurisdiction over a special department, which is still in the experimental stage, and be empowered to make adjustments in structure of Class “B” locals and of IATSE at large.

31. That the general executive board be instructed to formulate new rules governing any conduct contracts, insuring union labor conditions to IATSE members working under contract.

Referred to General Office

Resolutions referred to the IATSE General Office included:

16. That the general executive board be instructed to take steps to secure work afforded by the increasing use of 16mm films and projectors and that IATSE locals co-operate with the General Office in any attempts made to secure such work.

37. That District No. 9 take some action in efforts of Local No. 372, Rapid City, S. D., to negotiate contracts or agreements of any nature with Black Hills Amusement Company, since efforts of international representatives have met with no success so far.

38. A petition to the president to grant all film exchange employees locals an “A” status.

40. On the report to support of a 30-hour week throughout the motion picture industry and that general executive board aid locals in securing 30-hour week contracts.

41. That films bearing an IATSE label be processed only in laboratories under contract to the IATSE, and that the IATSE label be issued only to those companies whose films are produced by IATSE members.

46. That IATSE international officers collaborate with officials of Film Technicians Local No. 683 in negotiating a new contract with producers based on conditions of security, that making all the many years spent in building up wage scales.

Resolutions Rejected

Resolutions rejected by the delegates included:

43. That the IATSE call upon President Roosevelt, the State Department and Congress to keep U. S. clear of any war involvements, and that the delegates by all means the granting of any public or private funds to any warring power.

44. Reference to Section 16 of Article VII of the Constitution taking away "emergency" powers of the IATSE president and restoring honor roll to locals, presented by Local No. 683.

45. Repeal of assessment power in constitution and substituting referendum before assessment.

WAR BARS WAGE RISE—PRODUCERS

The quickening European War tempo makes it impossible for producers to sign contracts which incorporate,대로 1940.

lATSE general convention, representatives of Hollywood producers informed those of the Screen Writers Guild, on Monday, in Hollywood. The Guild has been seeking a collective bargaining agreement. Present at the conference were: for the producers, E. J. Manulis, MGM; Jack L. Warner, Warner Brothers; J. R. McDonough, RKO; Cliff Work, Universal; for the Guild, Sheridan Gibney, Charles Brackett, Dore Schary, Mary McCall, Jr., and Leonard Janosky, Guild attorney.

42. That a per capita tax to IATSE be reduced 25 per cent. Resolutions passed include:

23. That the following labor organizations be deemed honest and integrity of William Bioff. 14, 15, 20, 21, 25, 30, 48. Indorsing the present administration and work of IATSE president General.

18. That all pictures made by IATSE members be projected by IA members.

19. Amend the labor protection of jurisdiction of the IATSE regarding AFL Circus, Fair, Fairs and Rodeo International Union, chartered February 19, 1940.


31. Enlargement of the IATSE emblem on pictures made by IATSE members to screen size.

32. That the General Executive Board be empowered to promulgate such by-laws, rules and regulations as in its judgment may be deemed proper and expedient, to fine and expel from the IATSE or to otherwise discipline members who engage in subversive activities to the detriment of the IATSE or its affiliates.

33. Condemning the use by the Department of Justice of the Sherman Anti-Trust Act against labor unions and urging all such pending prosecutions be dropped.

34. 39. Offering the U. S. Government the strength and resources of the IATSE to promote a defense program.

47. Rite of minute of silence for the Rev. Father Michael McGuire, St. Viators College, Knakelke, Ill., deceased.

49. Rite of minute for silence for James Lenke, past president, deceased.

50. Thanks to Louisville Locals, Nos. 17 and 163, Mayor, speakers and manager of hotel for efforts making convention "one of outstanding in IA's history."

AGVA Licenses Talent Agents in Five Cities

Even as its national officers were attempting to secure contracts with the country's largest circuits, the disputed points being under arbitration this week and last in New York, the American Guild of Variety Artists was also licensing talent agencies in various cities as part of its country-wide drive to unionize all of the country's vaudeville-variety field.

The New York office of the AGVA announced it had licensed 132 local talent agencies in five cities. They are: 17 agencies, and five associates, in New York; 64 agents in Chicago; 26 agents, and nine associates, in Los Angeles; and five agents and one associate, in Montreal. It was said also by the New York office that applications from other local and associate unions in New York, were being considered.

The licenses provide for limitation of agents' commissions to 10 per cent, and for their agreement not to service non-AGVA members.

TMAT Denied National Charter by AFL Council

The American Federation of Labor executive council last week denied the application of the Theatrical Managers, Agents, and Treasurers' Union for an international charter and directed that it organize only managers and agents in California.

George E. Browne, president of the International Alliance of Theatrical Employees, admitted the treasurers' part of the organization into the alliance several months ago, and opposed the TMAT request for a greater jurisdiction and their claim that his union infringed their property.

The TMAT on Monday, in New York, reflected its national officers, headed by President Abraham, and also approved two constitutional amendments. The first amendment provided for the submission of all references in the union's literature to the treasurers, and the other to eliminate the "motion picture division" which for months has also desired to join the IATSE.

At the IATSE convention in Louisville, last week, managers of the American Federation of>L motion picture division were refused a charter.

Candy Counter Unions

Unionization of candy counter employees is being sought by the Retail Clerks' Union, of the American Federation of Labor, in Chicago, according to Max Caldwell, head of the city's local, contracts have been submitted to larger circuits, demanding an $18.50 minimum for men, and a $16.50 minimum for women.

New York's projectionist's local, 306, and the Independent Projectionists' Union of that city, are expected to confer on wages and working conditions, following a request for such a conference, by the ITOA, last Wednesday, to all film companies and theatre projectionists who are now operating under a contract with the ITOA, obtained several months ago.

All film companies and theatre projectionists in the New York area have been requested by the Photo Employees Union, Local 2134, to give their photographic work to unionized reproduction firms. Listed as recognized by the union are photo work firms such as Apeda Studios, and Arrow Photo Service. The union has asked other film industry unions for cooperation.

Projectionists in Scranton, Pennsylvania, have been occupied in recent weeks by a dispute between the regular American Federation of Labor projectionists' union and a C.I.O. organization, members of which, the AFL union claims, have been hired by some local exhibitors who refused to renew their contracts. The matter is before the local National Labor Relations Board office.

Hays Republican Delegate

Will H. Hays, president of the Motion Picture Producers and Distributors of America, will represent the Seventh Indiana District, at the Republican National Convention, in Philadelphia, late this month. Mr. Hays, managers for Warner Ganmale Harding, Republican President and predecessor of Coolidge, and he served as Postmaster General in the Harding administration.
for 1940, 1941 and beyond

A Program that will endure as the industry standard from now on
The Library of the world itself tells the story of the Product of WARNER BROS.
A MILESTONE IN THE STORY-BUY OF A SINGLE COMPANY
ALL THESE BOOKS AND PLAYS EXCLUSIVELY WARNER BROS.
Because of the genuine good that the offerings here presented are certain to bring to the motion picture as an institution and an investment, Warner Bros. are gratified to be their sponsor.

*Action
†Showmanship

The material here presented is an indication of the motion pictures which, allowing for the exigencies of production, we contemplate for the season 1940-41.
WARNERS, COLUMBIA AND REPUBLIC WIND UP 1940 CONVENTION SEASON

Patriotic Theme Stressed at Warner Pittsburgh Session; Columbia Sets Five Dates for Summer Releases

This week the 1940 convention season was completed and sales policies set with Warner Brothers holding a convention in Chicago, the second of two regionals; Columbia meeting for the second session in Atlantic City and Republic having its fourth and final regional convention in New York.

The Warner Brothers product for the 1940-41 season, totalling 48 features and two specials, was announced at the first session held in Pittsburgh last weekend. The story appeared in Motion Picture Herald, June 8th on page 17.

The Columbia product announcement of 44 features, 16 westerns and four serials also was made last week and appeared on page 15 of the HERALD.

Republic's 1940-41 list of product with 58 features was published on page 37 of the issue of June 1st.

Warner Brothers Meet In Pittsburgh, Chicago

Following the three-day meeting in Pittsburgh this week, Warner Brothers will conclude the convention season in Chicago June 17th to 19th. The Chicago convention will be attended by the southern and western sales staffs. Representatives from the east and Canada were at the Pittsburgh meeting which opened Monday.

Maj. Albert Warner, vice-president and treasurer of Warner Brothers, at the opening of the convention said, 'There is no place in the organization of Warner Brothers or of any other patriotic American business for Nazis, Fascists, Communists, fellow-travelers or followers of any other 'ism.' Loyalty to Americanisms and the American flag comes first.

Last week Harry M. Warner, president, de- nounced all acts and words in the United States in an address to 6,000 studio workers and others in California. See page 32.

In his convention-Joseph Hummel, foreign sales executive, said Harry Warner had cabled the Brazilian Government offering to turn over the entire receipts in that country of 'Confessions of a Nazi Spy' to the Red Cross if Brazil would consent to the showing of the film which has been held up by the censor for many months.

Gradwell L. Sears, general sales manager, outlined the new season's product to the 200 convention delegates, including the sales force, theatre staffs and executives from the home office. Special screenings of "The Sea Hawk" and "All This and Heaven Too" were held.

Through special booking arrangements made by Harry Seed, local exchange manager for Warners four downtown Pittsburgh theatres played Warner films.

Other sessions Monday were Joseph Bernhard, president and general manager of Warner Brothers Circuit Management Corporation; Leonard A. Shulman, assistant general manager of Warner Brothers Theatres, and Samuel Schneider, home office executive.

Telephone Conference Held

On Tuesday S. Charles Einfeld, director of advertising and publicity—and Mort Blumenstock, publicity and advertising manager outlined administration and publicity plans for the 1940-41 product. Norman Moray spoke on the new short subject program.

By means of a special transcontinental telephone hook-up H. M. Warner; Jack L. Warner, vice-president in charge of production and Hal B. Wallis, executive producer, addressed the convention delegates.

Carl Leseman, assistant to Mr. Sears, announced that Ed Schnitter, eastern district manager, won third prize in the Sears Drive. Awards were made to Mr. Schnitter and the Warner branch managers in his district; J. Roger Mahan, New Haven; Norman Ayers, Boston; Charles Rich, Buffalo (just appointed Cleveland manager); Sam Lechowitz, New York and Kulemann, Albany.

The delegates were greeted by editors in the daily newspapers, a page advertisement bought and signed by independent exhibitors, banners and "Brother Orchid" cutouts and stickers. Promotional angles were directed by Joe Feldman and James Totman of the local office, in collaboration with Dick Hyland of the New York office.

The Pittsburgh Press in an editorial Monday titled "The Screen Helps America" commended Warners Brothers for their work in promoting Americanism and exposing fifth column groups.

Theatre Executives Return

After the first day of the three-day conven- tion the theatre executives returned to their offices.

Warner executives who will be present at the Chicago meeting include: Gradwell L. Sears, general sales manager; Charles Einfeld, di- rector of advertising and publicity; Carl Leseman, assistant general manager; Mort Blumenstock, in charge of advertising and publicity in the east; Ben Kalmenson, southern and western sales manager; Roy T. Haines, eastern and Canadian sales manager; Norman H. Moray, short subjects sales manager; Arthur Sachson, distribution executive; Al Schalberg, supervisor of exchanges. Also from the home office will be: Mitchell Rawson, Sid Redtenbaker, Gil Golden and Lee Blumberg, of the publicity department; and Joe Kelly of the playdate department.

The sales force attending will include: Fred M. Jack, Southern district manager with head- quarters in Dallas, Texas, and his contingent:


Rud Lohrenz, Midwest District manager, with headquarters in Chicago, and his contingent:


DURHAM, R. T. Smith, branch manager, and salesmen, N. S. Birtinger and S. G. Hensel.


James Winn, Prairie District Manager with headquarters in Kansas City, and his contingent:


MEMPHIS: Herman Hiss, branch manager, and salesmen, J. Milburn and A. W. Tumin.

OMAHA: Sid Rose, branch manager, and salesmen, J. F. Hansen and Leon Mondello.


Henry Herbel, West Coast District manager with headquarters in Los Angeles, and his contingent:

DENVER: E. A. Bell, branch manager, and salesmen, W. A. Hackliger and R. F. Joslin.


PORTLAND: V. Stewart, branch manager and salesmen, M. F. Kelley and T. A. Scott.

SALT LAKE CITY: Wm. F. Gordon, branch manager, and salesmen, M. H. Gustavson, Keith K. Fick and Charles Sarboh.

SAN FRANCISCO: Al Shimkin, branch manager, and salesmen, S. E. Macdonald, W. C. Wheeler and Al Oxentky.

SEATTLE: Wm. Shaw, branch manager, and salesmen, Art Gollogon and C. W. Young.

Second Columbia Regional Held in Atlantic City

On Tuesday Columbia Pictures opened its second sales meeting at the Ritz Carlton hotel, Atlantic City. Over 100 delegates from the home office and sales staffs of 15 branches in the mid-west, southern and eastern divisions (Continued on following page)
UNUSUAL RIGHTS SET ON "STORM"

Metro-Goldwyn-Mayer in purchasing the serial rights to Phyllis Botton's "The Moral Storm" also has obtained the right to supply the serialization free to a number of metropolian newspapers in the United States and Canada, which had settled terms for purchasing the story. According to the company it marks the first time that a story set for purchase by newspapers has been turned over to them without charge. Another unique feature of the deal, it is said, is that newspapers will have a non-exclusive, first-run, direct set from the text of the novel. MGM's film version, starring James Stewart and Margaret Sullivan, will be nationally released this week.


WASHINGTON Central-Dist. division mgr. S. A. Gal- etzky; salesmen, O. D. Wiggins, J. B. Walsh, C. A. Wingfield, B. Caplan, J. Kacsmar, W. G. Tome, J. Kohl-


ATLANTA: Southern Division Mgr. S. Moscow, branch mgr. W. W. Anderson, salesmen, R. A. Wal-


Fourth Republic Regional
Hold in New York

After meetings in San Francisco, Memphis and Chicago, Republic completed this week its 1940 circuit of conventions with a two-day meet, on Tuesday and Wednesday in New York at the Park Central Hotel.

Those attending the eastern regional sales meeting were M. E. Morey, of Boston; Sam Seletsky, of New Haven; Herman Gluckman and Morris Epstein, of New York; Max Gib-

lish, of Philadelphia; Sam and Jake Flax, of Washington; James H. Alexander, Geo. Col-

lins and Sam Sineberg, of Pittsburgh; Geo. H. Kirby, of Cincinnati; Sam Gorrell, of Clevel-

and; Nat Leflon, Ohio franchise holder; Sam Seplowin, of Detroit; Jack Bellman of Buffalo, and Arthur Newman, of Albany.

From the home office: James R. Grainger, president; Walter Vincent, chairman of the Board; J. O. Col-

ton, vice-president in charge of foreign sales; G. C. Schafer, vice-

president and general manager; J. John J. Con-

olly, contract department head, and David K. Whalen, director or adver-

tising and publicity.

On Tuesday night, Republic entertained the delegates and home office representatives with a cocktail party and beefsteak dinner at the New York Athletic Club.

The Chicago meeting was concluded Friday, June 7th. Managers, salesmen and bookers from Chicago, Milwaukee, Indianapolis, Minneapolis, Des Moines, St. Louis, Cleveland, Pittsburgh, Atlanta, and other points will be held Thursday night was attended by the delegates and circuit and theatre executives in the Chicago territory. Among those present were John Balaban, Jules Ruben, Great States Theatres and Edward Sil-

verman, Essessen Theatre Circuit.

Other 1940-1941

Product News

R. M. Gillham, director of publicity and advertising for Paramount, has announced the appointment of the following special force of eight resident advertising consultants: Don Chambers, Boston; William Broker, Philadelphia; J. Max-

well Joce—Cleveland; Clinton Bolton, Atlanta; Bill Landsburg, Kansas City; Carl Kreuger, Chicago; Jack Daily, Dallas and Ralph Ravenscroft, Los Angeles. The newsmen will begin activities about July 1st. Alec Moss, home office advertising manager, will coordinate the activities.

"It will be the duty of these men," Mr. Gill-

ham said, "to consult with and assist in every way the local exhibitors in their respective ter-

ritories in order to get the most out of the office results from each of the designated top-

bracket Paramount pictures as they are re-

leased.

A new arrangement has been made with George Pal, Hungarian producer, to make a series of six short subjects using puppets which will be set for each motion. The series, to be called "Merry Models," will be made in color.

Robert Benchley plans to make six short sub-

jects for Paramount release at the Eastern Screen Studio. He will be assisted by William Roush, director and Justin Herman, adaptor. Cecil B. DeMille has announced that color will be used on all three pictures which he will produce in the next two years for Paramount release.

Robert Sherwood (not the playwright) has come to a one-picture deal with Columbia for the release of "Legacy" to be made by Robert Sherwood Productions, Inc. The film, based on a novel by E. P. Bliss, will star Mary Mil-

ner Baxter. Gordon S. Griffith will be produc-

tion manager.

W. Ray Johnston, president of Monogram, said in a speech that the company has set de-

finite starting dates for 19 dates between June and September.

Scott R. Dunlap, in charge of production, has announced that Kaye Luke, youthful Chi-

nese actor, has been signed to play the male lead in a series of detective stories written by Hugh Wiley.

George W. Weeks has announced that pro-

duction of the first of a series of eight westerns for Monogram will begin on June 17th.

The distribution of Producers Releasing Cor-

poration films will be handled in the United Kingdom by Pake Pictures, Ltd. The agree-

ment was signed by William J. Gell, managing director of Pathe and negotiated by Leon From-

kess, foreign manager of Producers Releasing Corp. The complete schedule of 20 pictures for 1940-41 is covered.

Harry Ratheiner, president of the Releasing Corp., is also negotiating for the West Coast with Sigmund Neufeld, production chief.

Lyric Pictures, Inc., plans a series of 12-teen reel operatic shorts. The first scheduled is "The Brother of Sevilla" to be followed by "Tannhauser." The Los Angeles Philharmonic Orchestra will be used. Production of a fea-

ture picture, "Mr. Popular," is to begin in August. Columbia will release the shorts and the fea-

ture.

Jl Christie plans to produce from two to four films this season in New York.
Profit for Second Quarter Announced at $920,370 by Cowdin; Reserve Fund Increased to $8,000 a Week

Continuing its progress of the last two years, Universal Pictures Company, Inc., earned a net profit of $920,370 in the second quarter ended April 27, 1940, before Federal income taxes and special amortization reserve, J. Cheever Cowdin, chairman of the board, announced Friday, June 7th, in New York. This compares with a net profit, similarly computed, of $811,887 in the corresponding quarter of last year and a net loss of $199,487 in the second quarter two years ago.

$641,424 Gain for Half Year

For the first half of the fiscal year, net earnings of $641,424 were announced by Cowdin, which was announced when the first quarter results were published. Mr. Cowdin said in a report to stockholders:

"Since the first to quarter of last year, earnings have further complicated and restricted our foreign business and have added to the uncertainties of the business for the immediate future. As a result the management has increased the amount of the reserve to $8,000 a week, retroactive to the start of the fiscal year. Further changes in these reserves will be made from time to time as the necessity appears."

After provision for this reserve of $8,000 a week, net earnings aggregated $298,850, compared with $298,850 net earnings for the first six months, before Federal income taxes were $1,173,002.

Operating with foreign exchange, the dollar volume of Universal's foreign business during the first six months of the fiscal year was slightly ahead of the corresponding period a year ago. Mr. Cowdin said, adding that in terms of foreign currencies the increase was much more substantial.

9,700 Contracts

"It is important to note the strides which the company has made in the domestic field," Mr. Cowdin continued. "Through the policy of the sales organization, together with continued improvements in the Universal's product, the company has been able to close over 9,700 contracts in the domestic market for the 1939-1940 period as compared with 8,400 contracts secured for the 1938-1939 period."

Some 18 months ago, Mr. Cowdin said, the management undertook to re-arrange its affairs and operations to enable the company to cope with conditions that might result from war. As a result, "we now have every expectation that starting September 1st of this year, the company will receive sufficient income from its domestic operations to continue to improve its position."

The company's financial position further improved during the period, there having been a net reduction of $8,400,000 in the bank loans, an increase of $1,163,257 in net working capital. During the current quarter, the reduction of bank loans has continued until as of June 1st they aggregated $1,050,000.

The studio, Mr. Cowdin said, is well advanced on production, the last picture of the 1939-1940 period being scheduled to start within 10 days. "It is confidently expected to complete the program within the budget allotted to it and on time, and plans to have one-third of the new season's product completed when deliveries are scheduled to start," it was said.

Foreign Market Cited

Discussing the war's effect on the industry, Mr. Cowdin said: "We must recognize that the American motion picture business has been most seriously affected and is still facing very serious problems. The business, in all its elements, ranks as the third or fourth largest industry in America. Enjoying a worldwide market reaching practically the entire world, the operations of the industry have been based by necessity on serving these markets and on the immediate needs in this country."

"The management of your company has full confidence in the ability of the industry generally to meet these problems successfully but it appreciates that this can only be done through the active cooperation of all the elements of the business whether they be management, securityholders, employees, labor, distributors, stars, producers, directors, writers, exhibitors or the motion picture public."

"Developments in the world markets have further complicated and restricted our foreign business and have added to the uncertainties of the business for the immediate future. As a result the management has deemed it prudent to increase the amount of the above-mentioned reserve to $8,000 per week, retroactive to the start of the fiscal year. Further changes in these reserves will be made from time to time as the necessity appears."

Foreign Dollar Volume Advances

In further explanation of foreign operations, Mr. Cowdin said that operating with lowered rates of exchange, the dollar volume of Universal's foreign business during the first six months of the current fiscal year was slightly ahead of the corresponding period a year ago, amounting to $4,610,850, as compared with $4,384,855, an increase of 22.61 percent over the corresponding period two years ago. In terms of foreign currencies such business of course showed a much more substantial increase over the previous years," adding:

"The expansion of the business in Great Britain, achieved by our distributor General Film Distributors, Ltd., has contributed substantially to the increase in our foreign operations throughout the period. In the current year, Great Britain is second only to that in the United States and constitutes roughly one-half of our foreign business. The growth of British revenues is shown in the following three-year comparison:

Six months ended
April 27, 1940.. $572,806
April 30, 1939.. $298,850
April 30, 1938.. $208,000

"The loss in dollars to Universal from the decline in exchange rates is well illustrated in the British market. Had it been possible to convert pounds into dollars this year at the rate prevailing last year, the dollar volume of the company's British business would have been $349,850 greater than it was actually.

"The Canadian distributors, for example, Universal Films, Ltd., have shown a substantial increase in volume of business done during the period as compared to last year. Such business has been more than sufficient to offset the depreciation in the Canadian exchange rate."

Domestic Gross Compared

"While our foreign business under present conditions is of course of great importance and concern to us, it is equally important to note the strides which the company has made in the domestic field, which may possibly be called upon to supply all the dollars needed by the company for its operations. The following table of gross domestic business done during the first half of this year and for each of the last two years, indicates the extent of this improvement:

Six months ended
April 27, 1940.. $8,903,565
April 30, 1939.. $7,562,390
April 30, 1938.. $5,899,861

"Under the provisions of its charter the company is required to retain 1,500 shares of its first preferred stock. During the current year, 750 shares of this stock have already been cancelled and 750 shares are in the treasury of the company available for the sinking fund payment due December 31, 1940."

"The management has continued to consider plans for corporate simplification, to which reference was made in the annual report. Current world conditions including the unsettlement of security markets, has of course, complicated this problem. The management, however, expects to continue its efforts in this direction," said Mr. Cowdin.

Declare Loew Dividend

Loew's, Inc., directors last week, in New York, voted a regular quarterly dividend of 50 cents per share on the common stock payable June 29th, to stockholders of record on June 18th.

Western Electric Dividend

Directors of Western Electric on Tuesday declared a dividend of 47 cents per share on the company's common stock, payable June 29th, to stockholders of record on June 24th.
With the Public Shouting for Laughter.

...timely showmanship presents

SAILOR'S LADY

A Smash Laugh-Hit at the Preview... It couldn't miss!

NANCY KELLY • JON HALL

with

JOAN DAVIS • DANA ANDREWS • MARY NASH
LARRY CRABBE • KATHARINE ALDRIDGE
HARRY SHANNON • WALLY VERNON
and "SKIPPER" the cutest sailor you ever saw!

A STOWAWAY BABY SCUTTLES THE NAVY'S WAR GAMES...

...AND RUNS A ROMANCE RAGGED!

A thousand sailors and their sweethearts... but he had to adopt a baby and smuggle it on the flagship! It took love to forgive that... but look at the laughter it gives you!

Directed by Allan Dwan
Screen Play by Frederick Hazin Brennan • Additional Dialogue by Lou Breslow and Owen Francis • Original Story by Frank Wool

SIGNATURE

20th Century-Fox
THE NAVY’S READY FOR ANYTHING...BUT NEVER EXPECTED THIS!

A stowaway baby on the flagship, just as the war games start! The fleet is in an uproar... but a sailor and his sweetheart still find time to think of love!

NANCY KELLY - JON HALL
SAILOR’S LADY

JOAN DAVIS - DANA ANDREWS
MARY NASH - LARRY CRABBE
KATHARINE ALDRIDGE - HARRY SHANNON - WALLY VERNON
and "SKIPPER" - the one gone baby!

IT’S RIOTOUS... when a stowaway baby on the flagship scuttles the Navy’s war games...
IT’S ROMANTIC... when even the whole fleet can’t break up this sailor and his sweetheart...
IT’S GRAND... when ship and shore there’s laughter... and the stars are Nancy and Jon!

NANCY KELLY - JON HALL
SAILOR’S LADY

JOAN DAVIS - DANA ANDREWS
MARY NASH - LARRY CRABBE
KATHARINE ALDRIDGE - HARRY SHANNON - WALLY VERNON
and "SKIPPER"

Meet "SKIPPER", the baby who outwitted the admiral!

IT’S RIOTOUS... when a stowaway baby on the flagship scuttles the Navy’s war games... all far love!

NANCY KELLY - JON HALL
SAILOR’S LADY

JOAN DAVIS - DANA ANDREWS
MARY NASH - LARRY CRABBE
KATHARINE ALDRIDGE - HARRY SHANNON - WALLY VERNON

Meet "SKIPPER", the baby who outwitted the admiral!

A 20th Century-Fox Picture

Gobs on gobs make merry... a baby stows away on the flagship during the war games... and these two find love for keeps!

NANCY KELLY - JON HALL
SAILOR’S LADY

JOAN DAVIS - DANA ANDREWS
MARY NASH - LARRY CRABBE
KATHARINE ALDRIDGE - HARRY SHANNON - WALLY VERNON
and "SKIPPER"

Meet "SKIPPER", the baby who outwitted the admiral!

A 20th Century-Fox Picture

A Smash Laugh-Ad Campaign... that won’t let anyone miss it!
Company President Urges the Deportation of Nazi and Communist Sympathizers

Harry M. Warner, president of Warner Brothers, last week told a mass meeting of some 6,000 employees and guests assembled in the Crafts building of the Burbank studio that members of "funds, and Communist, Fascist, Nazi and other un-American organizations" would be dismissed from the company.

The meeting, largest ever held by a single studio, loudly cheered the statement and applauded wildly Mr. Warner's further comment:

"If any person likes those reprehensible foreign documents so well, let him go back there. If he hasn't the money, tell him to come in and see me. I would rather use my money to send those persons back than to send 20 ambulances over there for Red Cross work as I did today."

FBI Head Introduced

Declaring that subversive interests were at work in the film industry and that such activities were going on in the Warner's plant, Mr. Warner appealed to the workers to turn over information on "borers from within" to Arthur Cornelius, Jr., local head of the Federal Re- search and Intelligence Bureau, whom he introduced.

Disclaiming the reason for the meeting, to which employees were summoned by him in personal letters, Mr. Warner said:

"We are face to face with a common problem. This is not a problem affecting only money. "It is a problem affecting life itself. Not only our lives, but our children's lives, and our children's children's lives.

"We cannot be blind to the dangers confronting us as the people in European countries were before the war.

"There is a steady current of un-American activity going on in this country, in Hollywood, in our own studio, seeking to deliver all of us to the devil."

Mr. Warner said:

"I have found in America, in my travels, among the high and the low a feeling that no nation would invade us, no nation would dare attack us. In the interests of our company, I have traveled many times to Europe and found the same attitude existed there before the war.

Cites European Experiences

"Several years ago, the Prime Minister of Denmark told me there was no danger of invasion from his neighbor. I attempted to tell him there was danger from within, not only from without. In Oslo, I found the same thing. In France and in London, it was repeated.

"And history has now proved that a new method of war has come into being. The dan- ger also confronts America."

"The danger comes from within, as well as from without."

Citing reports of Nazi activity in the United States, Mr. Warner continued:

"I would like to see a law passed that all members of un-American organizations be de- ported, and all citizens of the United States fa- voring an enemy nation have their citizenship revoked and then be deported to the land to which they are native or of which they are an employee."

"After reciting his experiences during the evacuation of children from London last year, Mr. Warner, who left England three days be- fore the war, said:

"I received many threatening and insulting letters upon my return from England last year when I said at a press conference: "That which we fought the British to ob- tain, we will have to fight to retain."

"That still holds. "Don't mislead me. I don't want war! I hate it as no other man!"

"But—at my age—I would not hesitate to join up and fight to my utmost if our good neighbors, Mexico or Canada, were invaded by that devil."

"Juarez" and Shorts Cited

"You may have been wondering why 'Juarez' was made by our studio. We didn't make any money on that picture. We lost on it.

"You may have been wondering why Hal Wallis made Juarez and that trip to Mexico to get the story approved."

"We knew that Communism, Nazism and Fascism were making great moves in this part of the world.

"We made that picture to show the people down in Mexico that some one had given his life for that democratic country.

"We didn't stop that project because we would lose money on it. We didn't consider the financial angle on that picture or on our his- torical shorts.

"It is a well known fact in the industry that we lose from $25,000 to $30,000 on each of those patriotic pictures and shorts.

"But we tell our producers and our investors that that is the cheapest investment they can make, because if we do lose money, if we don't succeed in combating this foreign influence, it doesn't matter what we have— it won't be worth anything, anyway."

Persecutions Recalled

Reading reports of Nazi organization work carried on in Los Angeles, Mr. Warner de- clared emphatically:

"I wouldn't kill and see my children buried than to live under conditions those people are trying to create.

"My father and mother lived under such a system; that is the reason they came over here. They left everything in Europe and we started at the bottom over here.

"Every one of you and I went on our knees and thanked God my father brought us here."

Recalling the persecutions of minorities abroad, the Warner company head asserted:

"When the first persecution took place in Germany against a people of a certain faith, the mistake was that the world did not rise against any people who attack any minority because they have a faith.

"If that had happened, I would not stand here thinking about the future protection of our children.

"How many of you were asked of what faith you were when you were employed here?"

Quotes from Propaganda

At this point Mr. Warner read from a trans- lation of a pamphlet printed some years ago in Germany which attacked Christianity, as well as all other religions, and advocated paganism.

"The world knew of this thing at that time, and did not rise against the oppressors. Now we may need to work together, Catholic, Jew and Protestant."

"We are confronted with a highly organized menace for spreading subversive and alien doc- trines. It saddens me to think that otherwise

sane thinking Americans are following these leaders."

"It's happening right here in this studio. In the cars on the lot—in my own car—I have found literature on that subject.

"Somebody knew who placed it in the cars and arranged for that to be done. It's important to the American government that this be stopped."

"I want you all to turn in the perpetrators of this un-American activity to the govern- ment. And here is the man you should tell— Arthur Cornelius, Jr., head of the local Fed- eral Bureau of Investigation."

Mr. Cornelius did not speak and Mr. Warner continued:

"I pray with all my heart that Christianity survives in America.

"The most beautiful words in the world are those of Christ's. "I want peace on earth, good will to all men."

"He didn't say good will to men of a certain faith. He said all men."

"On the dais with Mr. Warner were Col. John F. O'Donnell, commander of Hamilton Field; Los Angeles City Attorney Ray Chesbro, and Bryan Fox.

"Ralph Schless, Warner European manager, spoke briefly, and Oliver Pontiz, opera singer, opened and closed the session, held in the studio, with "The Star Spangled Banner" and "God Bless America."

Invited guests included Ralph Wheelwright of M-G-M; Jack Lawton of Samuel Gold- win films; Cliff Work of Universal; Walter Wanger; Fred Beeton, executive vice-presi- dent of the Association of Motion Picture Producers; Thomas O'Brien, assistant pros- ecutor of the Federal Bureau of Investigation; Al Goetz; Mr. and Mrs. Leo Gold- smith of Douglas Aircraft and Jesse Laskey.

Others present were Donald Crisp, Charles Ruggles, Ann Sheridan, George Brent, Wil- liam Tabbert, James Cagney, Pat O'Brien and other well known people.

Wilkie in "Information"

Wendell L. Wilkie, Presidential aspirant, appeared with the "regulars" of RKO's "In- formation Pleasure" when another in that se- ries began production Thursday, at the New York 20th-Fox studio sound stage.
APRIL BOX OFFICE CHAMPIONS


POOR SEASON SEEN FOR SUMMER STOCK

Few Broadway Plays Adaptable to the Summer Trade; Week to Week Bookings

The doldrums experienced by the Broadway stage this past season are expected to rent in kind on the summer stock circuit, thus making for less competition from that angle to motion picture theatres. The stock companies have few plans to pick up for even some of the better legitimate shows presented in the winter and spring are not considered good material for the summer hinterland trade.

At the close of the Broadway season, although several plays will continue through the summer, only 15 shows had run over 100 performances or more, compared to 22 at last season’s close.

Having Considerable Difficulty

The stock companies are said to be experiencing considerable difficulty in lining up their July and August schedules and most are said to be going ahead only with two or three weeks of repertory set. On the other hand, such stars as Ethel Barrymore to Jane Cowl and Ava Claire have announced that they will be present for the entire summer, making one-week stands. Miss Barrymore’s vehicle is the “School for Scandal”; Miss Cowl’s “Captive Prince’s Conversion” and Miss Claire’s “Biography.”

Sylvia Field, Michael Whalen, Mildred Millett, and state, are taking the leading roles at Denver’s Elitch’s Gardens, where Arnold Guertler will have his usual 10-week season. George Sommies will direct and his wife, Helen Bonnif, owner of the Denver Foot, will be a member of the company.

The Amberst, Mass., Theatre has received a subsidy from Amberst College and Harold Kennedy has been engaged as manager. He has Edith Van Cleave slated to direct five weeks, and has scheduled Sylvia Sochen and Luther Adler in “No Time for Comedy” and Donn Cook and John Beal in “Outward Bound” and possibly Ezra Stone in “What a Life. This is one of the theatres Miss Cowl will play.

John Cornell and John Haggott have taken over the Westport Country Playhouse, as they did last season, from its owner Leonard Lammacher. They will alternate productions with the McCarter Theatre at Princeton, which will be under the management of Warren Munsell, Jr., whose father is general manager for the Theatre Guild. The Princeton theatre will open with Miss Cowl and will include on its schedule a production of Paul Robeson in “Emperor Jones.”

Ruth Gordon has signed her intention of playing a number of summer theatres in “Here Today.”

Proceeds to Charity

Gertrude Lawrence will open the season at Dennis, Mass., in “Private Lives,” giving her proceeds for the week to the Alhied Relief Fund. Paul Robeson will be seen in “Emperor Jones.” The Wellfleet Summer Theatre’s “The Weak Link” and “Separate Rooms” are finding a place on several schedules. One of the local boards has made an announcement to the late Alexander Dean’s former stand, at Cohasset, Mass., which will probably be operated by Mrs. Dean. Joe E. Brown will be seen in several places in “Elmer the Great” and Sinclair Lewis will return to playing his “Angela Il 22” in several localities, including Maplewood. Sheila Barrett will make her non-musical stage debut at Clinton, Conn., in a new play, “Some Days You Don’t” by Charles Shnees, which Alexander Kirkland hopes to bring to Broadway in the fall. Erich Von Stroheim has signed his desire to appear in Summer theatres, and Bela Blau is interested in his hearing about “The Tender Trap.”

Louis Calhern, Haida Stoddard, Florence Mc- Gee and Natalie Schaefer will be members of the personnel of the Buck’s County Theatre, New Hope, Pa. This house, operated this season by Theron Bamberger and Kenyon Nicholson, will open with Calhern and Peggy Wood in “The Royal Family” and Lenore Ulrich will appear there in one starring show during the season. Miss Wood will also be seen at the Westport Playhouse, where “Yes, My Darling Daughter” is another of their planned bills.

“Amphitryon 38” Scheduled

One of the more ambitious of the soon-to-be-made announcements is Walter Hartwig’s production of “Amphitryon 38.” Hartwig’s theatre is at Ogunquit, Me., Cheryl Crawford and John J. Welberg have taken over the Maplewood Theatre, at Maplewood, N. J., and will open their season with Helen Menken in “Enter Madame.”

Melville Burke will again direct at Skowhegan, Me., where the Owen Davises and Arthur Byrons are regular summer residents. One of the most important of their endeavors this summer will be the production of “The Norths Meet Murder,” dramatized by Davis from the novel by Florence Warrington on Richard Lockbridge, drama critic of the New York. This is a property of William Harris, Jr., for Broadway in the fall, and is its tryout last summer at the Skowhegan Theatre. (The only other Summer theatre tryout in the history of Summer theatres to have been a hit on Broadway was “The Pursuit of Happiness,” which Lawrence Langner presented at his Westport Theatre before Rowland Stebbins sold it on Broadway.)

Day Tuttle is taking a sabbatical leave from his accustomed post as co-manager of the Mt. Kisco Playhouse, leaving the work to his colleague, Richard Beard. The Equity Class A Summer theatres that have signified their intention of reopening this summer are the مليون Dollar Amateur Opera Company in St. Louis, Malcolm Atterbury’s Tamarack Players at Lake Pleasant, N. Y.; Julius J. Adlass’ Chapel Playhouse Players at Guilford, Conn.; William Miles’ Berkshire Playhouse Stockbridge, Mass.; Virginia Franke and Walter Davis’ Skanecates Summer Theatre, Skanecates, N. Y.; Watson Barratt and Victor Payne-Jennings’ Summer Stock at Spring Lake, N. J.; John Huntington and Marian Barton’s Cambridge Summer Theatre (Brattle Hall), Cambridge, Mass.; Lydia B. Noble’s Montowese Playhouse, Branford, Conn.; Joseph Calhoun’s Memphine Open Air Theatre, Richmond; Robert B. Moon’s Woodstock Players, Woodstock, N. Y.; Frederick Walker’s Mountain Playhouse, Jermeerston, Pa.

More Houses Reopening

Also, Martin Meyers and David Walper’s Montclair Theatre, Montclair, N. J.; Henry Levin and Martin Manulis’ Bass Rocks Theatre, Gloucester, Mass.; Montague Falcon’s Nantucket Players, Nantucket, Mass.; and Alexander Kirkland’s Summer theatre, Clinton, Conn.; and the New York based, Ray Hecht’s Fitchburg, Mass.; Charles Blau’s Mohawk Drama Festival, Schenectady, N. Y.; Walter Armitage, who has taken over the Country Theatre, Saiffen, N. Y.; Alan Grey Holmes’

CLAUSE COVERS WAR—EQUITY

While Summer theatre and Broadway managers are still attempting to insert war clauses in actors’ contracts, Actors Equity holds to the theory that the “Act of God or the Public Enemy clause” in its constitution covers any possible governmental intervention, or further effect of a European conflict on the theatre.

If the war has a resultant bad effect on Broadway, managers may appeal to Equity for permission to close shows without liability for salaries.


Also, Mrs. Alice J. Tyler’s Theatre-by-the-Sea, Matunuck, R. I.; The Oak Bluffs Summer Co., Martha’s Vineyard; H. L. and Thelma Jones’ Starlight Theatre, Pawling, N. Y.; Royal Stout’s Naugela Players, Naugela, Pa.; Mary Ann Dentler’s Boxband Theatre, Suffeham, N. Y.; and a few others.

In addition to these there are several mentioned theatres at Elitch’s Gardens, Denver; Skowhegan, Me.; the Buck’s County Playhouse at New Hope, Pa.; Woodstock, Conn.; Princeton, N. J., and Maplewood, N. J.

UA to Distribute Latin Productions

United Artists Inc. has set two distribution deals for a total of five Spanish-language productions to be released in the 1940-41 season. The company has acquired the Latin American rights to “Escandalo,” which was produced in Santiago, Chile, by Jorge De- las-Rivas; and “Catalua” in cooperation with Alfonso Merlet.

Directed by Mr. Delano and featuring several popular native stars, “Escandalo,” has been acclaimed in private previews as the best picture ever made in Chile according to an announcement by United Artists. Its initial public showing will take place in San- tiago at a first run theatre within the next few weeks.

The second deal is for a series of four Spanish language pictures to be made by Latin American Productions, Inc., of which Geza P. Polayt is president and supervising producer. The productions will be filmed either in Cuba or Argentina, depending on the background of the stories. Under the terms of the contract, the first picture will be delivered by November 15, 1940.

Opera in Cincinnati

Theatres in Cincinnati again this year will experience outdoor competition from the Summer season of opera at the Cincinnati Zoological Gardens, which opens June 30th and continues through August 16th. It is a civic enterprise usually heavily patronized.
"BOOM TOWN" BOOMING!

We rush into print to tell you, because our undercover scouts tell us, that this great entertainment now in production at the M-G-M Studios is shaping into the most sensational box-office attraction of the year. And remember, "Boom Town" is just one of the life-saving line-up from M-G-M now and all Summer.

CLARK GABLE
SPENCER TRACY
CLAUDETTE COLBERT
HEDY LAMARR

in the hit of the year

"BOOM TOWN"

Screen Play by John Lee Mahin
Based on a Story by James Edward Grant
DIRECTED BY JACK CONWAY
Produced by Sam Zimbalist

A Metro-Goldwyn-Mayer Picture

"In a preceding issue of this publication M-G-M ran an advertisement which incorrectly placed the name of Miss Claudette Colbert. We wish to emphasize that the former advertisement was a misprint and that the correct billing on 'Boom Town' is as you see it here."
IN THE BRITISH STUDIOS

(The notes on this page were mailed from London May 30th.)

Formby Comedy

John Paddy Carstairs, one of the younger band of British directors, and responsible for the Ministry of Information’s “Security Shorts,” is to have directorial charge of the next George Formby comedy to be produced at Ealing Studios under the title “Spare a Copper.”

Michael Bacon, producer at Ealing, has given Carstairs responsibility for directing Britain’s Number One Box Office Star.

Formby’s role in the new film will be that of a “war reserve policeman” (a volunteer police force, members of which are civilians in ordinary life), who has ambitions, and achieves them, getting in the flying squad.

The setting of the film is post-War Munich.

Carstairs has been given a commission in the R. A. F. Volunteer Reserve and will probably join the Colors on the completion of the film.

Meanwhile at Ealing Studios British comic Tommy Trinder is at work on “Sailors Three,” which is being directed by Walter Forde.

The Admiralty has collaborated on this film with the loan of naval equipment, including searchlights, cordite cases, submarine detectors and naval telephones.

Two in Work

Most active production and distribution company in this country at the moment is Grand National, two of whose units are in full production swing at Worton Hall and Twickenham.

At the former studio director Jack Raymond is making “You Will Remember,” in which Robert Morley plays the part of the famous composer Leslie Stuart, among whose works were “Lily of Laguna” and “Little Dolly Daydream,” both of which have been recorded for the film by the London Symphony Orchestra.

With Morley in the cast is the distinguished actor-playwright Emlyn Williams, whose role is that of Stuart’s life-long friend Bob Slater. Throughout the film the story of Stuart’s life with its alternating spats of poverty and riches, triumph and despair, is told. Through its vicissitudinous range Slater remains the boy of the Manchester streets, sweep, hawkers and shoebacker, always loyal friend of the composer.

Dorothy Hyson in the film plays the part of young Ellaine Terris, wife of actor Seymour Hicks.

Meanwhile at Twickenham the Jack Hulbert-Cicely Courtneidge comedy team are at work on the screen version of the musical show “Under Your Hat,” which Maurice Elvey is directing.

The film follows closely the shape and narrative of the stage show which was, it is claimed, written with one eye on ultimate production as a film.

Lew Stone’s band provides the musical setting.

Sales Aid

War conditions have not deterred a leading advertising agency, Erwin, Wasey & Company, from launching a film section. This section which is headed by Frances Phillips, erstwhile of Paramount and Warner Bros., intends to develop the use of the film as a sales aid for the commodities covered by the agency.

Aim of Miss Phillips is that her advertising films shall always have entertainment value.

RKO and MGM

A halt has been called once again to the British production activities of Metro-Goldwyn-Mayer, who have closed down their Denham offices and suspended production of their next film.

Ben Goetz, it is understood, is leaving shortly for New York.

Further plans to extend their British production program have been developed by RKO-Radio and announced here by the company’s British chief, Ralph Hanbury. It is intended to make one film at least in which Dannielle Darrieux will star, and to produce another, or more than one, with Michele Morgan.

One or more of the “Saint” series will, in all probability, be produced here as well.

William Sistrom, it is reported, will return to this country to finalise studio and personnel arrangements, and will have with him as collaborator Gregor Rabinovich.

This production program will be made on an extensive budget commensurate with RKO-Radio Hollywood production.

British National has already started work on “Arriving Tour,” the Naughton Wayne-Basil Radford comedy drama, at the recently acquired Rock Studios at Elstree, to follow on “Old Mother Riley” and William Greenwood’s “Love on the Dole.”

Gabriel Pascal is still in Devon shooting exterior scenes on Shaw’s “Major Barbara.”

Alexander Korea is currently engaged in casting a final and critical eye over the Sonlo production “Old Bill and Son,” which was made at Denham for G. F. D. release.

Herbert Mason is completing work at Twickenham on the Brock Williams story “Fingers.”

Executives Arrive in New York from London


Sees Production Possible

Mr. Goetz, who left for Hollywood Tuesday night by plane, pointed out on his arrival that while no long range plans for European operations could be made at this time, some production in England could be continued depending upon the future course of the war, however, and the willingness of Hollywood talent and technicians to assist.

Mr. Goetz said he would return to England confident that he could resume production. He completed “Basman’s Honeymoon” with Robert Montgomery recently and brought a print with him.

Returning to London

Mr. Friedman attended the Columbia sales convention in Atlantic City. He plans to return to London but his family will remain in this country. He reported film and theatre business in London as “good.”

Mr. Bernerd is here to negotiate for British distribution rights with American producers and independent distributors.

Arriving Monday on the Manhattan were Boris Jenesoff, former branch manager for Columbia in Brussels, and Sydney Bruckner, travelling auditor for the company; Andre Heymann, head of French Cinema Center, and Ramon Novarro. Mr. Heymann, while abroad, acquired 10 French features and four short subjects for distribution here.
Exhibitors, Renters Protest New Purchase Tax; Prepare Emergency Measure to Meet Air Bombing and Invasion

by AUBREY FLANAGAN
in London

No more unruly than any other section of the community to shoulder burdens imposed in the interests of national survival, the British industry has shown itself to be the mark during the last few anxious days. Burdens of taxation, of emergency regulations and rationing have been accepted here with a good grace, though in some cases without some criticism.

Purchase Tax Brings Problem

Most considerable of the new loads laid on its already heavily burdened shoulders is the Purchase Tax, which it was unexpectedly announced last week, would be applied to the film industry. There is no question here of unwillingness to accept this tax. The urgency of the situation has prevented any real objection. Discussion, however, goes on in regard to the machinery by which the duty, which has many complexities, may be collected. It is clearly being made to achieve a joint trade policy and formulate a scheme which the Customs and Excise Department might accept.

During the last week, with the menace of war coming ever nearer to these shores strict rationing of paper supplies has been set up. It will have obvious repercussions on the trade. Local authorities too, under Home Office pressure, have been insisting on the complete carrying out of the emergency safety regulations not so distinctly imposing on picture houses. Limitation of petrol supplies is stimulating further pooling of the resources and activities of the transport companies. This year's CEA Conference at Clitheroe, the trade's big annual festival has been cancelled.

The CEA, anticipating possible interruption of communication by highway and railroad in the event of violent bombing or invasion, this week announced plans for regional dumps for current release prints. The KRS is cooperating in their establishment.

In spite of the threat of invasion David Rose on Wednesday announced the continuance of Paramount's British program with production of A. J. Cronin's "Hatters Castle" to start at once.

Industry Case Presented

The CEA and the KRS, presenting their case to the Government this week, argued that the industry already was bearing the taxation imposed during the last war as an emergency. They outlined the administrative complications arising from the tax and said they would be unable to pay the tax on to the public as readily as dealers in other commodities might. It was pointed out that south and east coast houses had lost 25 per cent of their normal revenue in recent weeks and that the tax probably would diminish patronage still more with consequent effect on the industry's revenue. An estimate of what the Purchase Tax would yield in these mercantile days is difficult. Pre-war trade averages would assess the taxable rental at roughly £16,000,000. The percentage which the Government intended to ask has not been decided but is expected to stand at between ten percent and fifteen percent. This would hand over to the State another £1,600,000 to £2,500,000 per annum, over and above the revenue already derived from the theatre tax.

In turn—and provided of course that patrons were willing to pay the extra money—there would be brought into the coffers of the Government in theatre tax. It would presumably be necessary to increase admission charges. This by reason of the rising scale of the tax would increase the cost of the patron's ticket with the exchequer profiting more than doubly. Other and less optimistic students of the trade some foresee a drop in attendances with an equivalent drop in the Government's share of the booty.

No lack of public spirit or patriotic feeling can be considered responsible for the industry's discontent. This has mustered mainly against the application of a tax on the public, to those catering for in an application which would seem likely to defeat its own ends. Trade conferences between the CEA and the KRS have been arranged and between the CEA and other industry sections. It is hoped that a joint trade policy will be achieved and a practicable solution found for a complex problem. Not least interesting suggestion which has been mooted and which is likely to find a front place in exhibitor councils is that the tax be applied to the picture theatre patron's ticket in the form of a government stamp based on what ever percentage the Customs and Excise Department determines. Such a formula would remove the need for increasing admission charges which are at present—though it is understood they will have to be increased later,—would obliterate any ideas in the public mind that the industry was profiteering and would obviate the necessity for complex machinery of collection. Not improbable such a plan would have joint trade support. Whether it would satisfy the Treasury remains to be seen.

Paper Supply Restricted

A recent order on the control of paper supplies is bound to affect both renters and exhibitors. Quite apart from the strict rationing of paper which has had a restrictive effect upon trade publicity, the new order prohibits the use of posters of any size—postcards or 8½ by 11 inches—restricts their display to the place of actual sale—in the industry's case the picture house itself, and bars the senders of circulars from so doing if similar circulars have not been issued during the previous twelve months.

There is a further regulation which will have the effect of limiting publicity sheets to lighter paper. These regulations will naturally restrict the use of these sheets and limit the number of the renters' puffs and envelope stuffers, limit the use of posters as publicity and of the monthly programs exhibitors here issue as a general rule.

In some districts, notably Manchester, picture houses have been asked and have agreed to reduce premises for the temporary shelter of victims of air raids.

Meanwhile, though it has taken a rather rearguard place, the minor battle against "Gone With the Wind" continues. The first screening of the picture outside Metro's London theatres found the CEA flying squad rushed to Manchester, the scene of a local organization. A local campaign against the Gaiety Theatre which had taken the film on Metro's terms and charged the As 3 6d stipulated. The campaign was fierce and relentless.

Public Appeal Staged

Councillor Harry Mears and W. R. Fuller, president and secretary of the CEA respectively travelled north, contacted the local branches and have approached the public. A campaign weight. With them went Frank Tilley, public relations officer, erstwhile director of publicity for Radio Pictures and one of the trade's most experienced and tenacious journalists. He it was who called the local press together, introduced Mears and Fuller, "sold" them the story of the battle, while its result. The CEA, through Mr. Tilley, has been appearing every day and Sunday journal in the Lancashire area.

Five hundred sheet posters blazed from the Manchester boardings enjoining the public not to pay more than their normal prices to see any film in the district. Three hundred trailers told the local patronage from the screens of every local house but those on the Associated British chain and a few others, that if they waited a little while they would see "Wind" in the district under normal circumstances and at normal prices. The local press, whilst it readily realized the news values of the campaign, refused to take any advertisements on the grounds that they were controversial.

However, the likelihood that a compromise will be achieved after a joint meeting between the Metro organization and the CEA leaders has been intensified by the war situation which has emptied picture houses lamentably.

If any severe bombing starts, as start inevitably will, it is certain that picture houses will be closed immediately to opened only when and at such places as circumstances permit. Talk has been current in informed circles of restricted hours of opening being ordained if the battlefield spreads to Britain. But nothing but guesswork is capable of forecasting the shape of things to come.

Film Labor Groups Exempted

Eight different classes of film employees have been added to the list of reserved occupations, workers who are exempt from military duty. They include film directors, first assistants and producers in both feature and documentary production, art directors, scenarists and makeup artists.

The Rock studios which until recently have been under Ministry of Food control, have been released and taken over by British National Release.
STANDARD TICKET FOR NOVA SCOTIA HOUSES

Exhibitors Fear Confusion from New Universal Combined Tax Slip and Admission Price

A new headache for motion picture exhibitors in Nova Scotia, where the consumption of aspirins by theatremen is of record volume, is in confusion, standard, single admission and tax ticket originated by the censor board chairman, C. H. Bennett, at St. John.

This eliminates all use of the individual theatre ticket and the provincial amusement tax ticket, which have been in use for a quarter century. The combination ticket is said to be without parallel anywhere.

All Amusements Affected

The only marking on it is by the censor board, and there is nothing to prevent a person from buying one of the tickets at one amusement place, and using it at another. Theatres, skating rinks, tent shows, fairs, dance halls, are all affected by the new order which makes use of the censor board’s own ticket compulsory, and provides a penalty for non-observance of a special order-in-council passed unexpectedly to introduce the ticket.

It is the view of Mr. Bennett that the doormen should be able to pick out their own serial numbers, but exhibitors claim there will be confusion and needless delay in rush periods in the theatres when doormen cannot examine tickets minutely. The ticket was ordered into use without taking the exhibitors into consultation.

Would End Local Levies

The plan for the reorganization of the Canadian public financing system, last week before that country’s House of Commons in Ottawa, and proposed in the report of the Royal Commission on Dominion-Provincial Relations, provides for the elimination of “nuisance taxes,” such as the gasoline, amusement, and sales levies, by provincial and municipal governments. However, under the plan, these governments could still levy on real estate, and could still obtain fees from licensing.

Newsreel Business Up

The intensified European war is bringing increased business in Canada, the newsreels have reported. The newsreels report that although their product is being censored, it is being delivered to Canadian theatres without appreciable delay.

Canadian newsreel cameramen were able, recently, to obtain a comprehensive picture of that country’s round-up of fifth columnists, despite the suddenness of the raids and the police vigilance.

Famous Players Canadian Retires Bonds

Famous Players Canadian Corporation is retiring $350,000 of its outstanding bonds, one year before allotted time, the original date having been June 1, 1941. Redemption is under way.

The circuit has also retired in full, a block of serial bonds, amounting to $350,000, which matured this month.

Bonds of the corporation this week were being quoted on the open market at a par value of approximately $100. The company is to pay a dividend of 25 cents on common shares at the end of the month, this being for the second quarter of 1937-38.

Marcus Loew Theatres, Ltd., operating the Toronto Loew’s, has declared a $3.50 dividend on its seven per cent cumulative preferred shares, applicable to the six months ending December 31, 1938. The company is thus one year in arrears, an improvement over two years ago, when it was considerably behind in payments.

Nathanson CBC Official

N. L. Nathanson, president of the Famous Players Canadian Corporation, has been made vice-chairman of the Canadian Broadcasting Corporation, succeeding General V. W. Odum, who has been appointed to command the Second Division of the Canadian Active Service Force. Mr. Nathanson is already a member of the broadcasting corporation’s board of governors, now being on his second three year term.

Women Applaud Singles

Members of The Imperial Order of the Daughters of the British Empire, in annual convention at St. John, New Brunswick, recorded opposition to double features, and called “the ideal program” one in which there is “one feature picture, with accompanying shorts, and a newsreel.”

The women also reiterated their approval of British pictures, and said they would continue to direct sponsorship of such pictures, in cooperation with exhibitors. The new censor bureau in Quebec, to select pictures for children, was praised.

Tourist Bureau Started By Canadian Pioneers

The Canadian Picture Pioneers, affiliated with Picture Pioneers, of which Jack Cohn, Columbia vice-president and chairman of the board, is head, has arranged a tourist and travel information bureau for those in the film industry and relatives according to Syd Taube, who was in New York this week on business.

The Canadian branch of Picture Pioneers was organized about four months ago and held its first meeting last month. It has 103 life members. Claire Hague is chairman and Ray Lewis is secretary-treasurer.

Smith as Toastmaster

Andy Smith, RKO sales manager, will be toastmaster, in Buffalo, on June 24, evening, at the testimonial banquet to Charles Boasberg and Elmer Lux. The local Variety Club is sponsoring the banquet. Mr. Boasberg was promoted from RKO branch manager in Buffalo, to the company’s eastern central district managership; and Elmer Lux succeeded Mr. Boasberg in the Buffalo post.

Variety Opens Oklahoma Tent; Dallas Charities

With ceremonies attended by numerous local theatremen, the Oklahoma chapter of the American Association of Independent Theatres opened to the Oklahoma City Variety Club Tent 22 Monday, June 3rd, in Oklahoma City. Nation club officials presented the charter to the club, the newest in the organization. James C. Taube, national doughy guy, induded 120 members of the tent in the presence of the guests and John Harris, national chief Barker, Pittsburgh.

L. C. Griffith, president of the Griffith Amusement Company, is the local tent’s Chief Barker. Morris Loewenstein, of the Majestic Theatre, Oklahoma City, and Brownie Aker, division manager of the Griffith circuit, were in charge of arrangements for the ceremonies.

In South Dallas, with Chief Barker R. J. O’Donnell of the Dallas City Variety Club tent in charge of ground breaking, construction of a swimming pool for the children of the city was begun.

The pool will be 40 by 105 feet, will have a bath house and other equipment, and will cost $20,000. The Dallas park board, which furnished the ground in Sullivan Park, and which will finance the water, presented the local club, which has pledged itself to spend $25,000 this year in charitable activities.

$1,100,000 Spent For Plays

In 1937-38, Hollywood producers paid $700,000 for 12 stage plays for filming, average cost, $58,333 apiece; in 1938-39, they paid $760,000 for 14 plays, averaging $54,285; in the 1939-40 season, just closing, they bought 18 plays for $1,100,000, averaging $61,111, about $7,000 more per play, on the average, than the year before. Sidney Flischer, director of film negotiations for the Dramatists Guild, in New York, this week disclosed the playbuying activities of Hollywood for 1939-40.

Frequently a Hollywood producer announces the purchase of a stage success for a huge sum; sometimes that sum is a publicity figure. Under its agreement with the producers, the Dramatists Guild agrees to allow the producer to issue his own “purchase figure,” but the actual figures are reported each year by the Guild, which, however, does not enumerate individual purchase prices.
**Broadcast Music Begins Collections**

Broadcast Music, Inc., the new music publishing firm established in New York several months ago by the National Association of Broadcasters, to replace the American Society of Composers, Authors, and Publishers, and to be known as ASCAP, will have its radio and motion picture rights set forth in a national advertising campaign by Mr. H. O. Colby, ASCAP "campaign coordinators." The campaign is being conducted to alert radio stations to the extent of their ASCAP obligations and to encourage them not only to pay their ASCAP license fees but to play more ASCAP music.

**License 15 Per Cent a Month**

Payment was requested within ten days. The letter was signed by Mr. E. Tompkins, BMI general manager. The 254 member stations have already paid for their stock. Payment of the annual license fees was set at 15 per cent per month, the time of beginning of payments being left to the BMI board's discretion.

BMI hopes to replace ASCAP at the end of the year, as the music source for approximately 800 stations; at that time, the present five-year ASCAP contracts expire. The 254 stations claimed as subscribers for BMI are countered by ASCAP claims of 300 as tentative signatories for a new contact, which was submitted in rough form several weeks ago, and the final draft of which is due for submission next week.

The music firm, meanwhile, has been pushing the songs it has created, or acquired from other, other music firms; among them, the songs of the Cole Publishing Company of Chicago.

It has arranged with 300 stations to feature two of its new songs, each week. Among most recent of its songs are "Here in the Velvet Night" and "In the Silence of the Dawn." It is drafting a contract with its composers to pay them for radio rights, on the basis of the number of times their work is played on the radio. The new arrangement will be more fair to the composers than the ASCAP arrangement, BMI claims.

The National Broadcasting Company and the Columbia Broadening System, are naming "coordinators" to encourage the use of BMI music.

Newspapers owning radio stations (it is estimated that one third of the country's 814 stations are controlled by newspapers) are not aligning themselves with either side, in the BMI-ASCAP struggle; it was noted by observers of the newspaper scene, in New York, this week.

**Butterfield Made Newsreel Contact for Republicans**

Allyn Butterfield, former producer for Republic and newsreel editor, has appointed representative for newsreel activities for the Republican National Committee. He is now working on arrangements for newsreel coverage of the Republican National Convention, opening June 24th.

After the candidate is selected Mr. Butterfield is expected to accompany him on the campaign tours. Mr. Butterfield said the campaign trains would have special facilities for newsreel coverage. He added, "the picture-going-public will receive fast service in the matter of political news activities.""/ Limit "Free" Performances

The New York Theatre Authority has submitted to theatrical unions in that city a proposal that no performers earning less than $100 per week be allowed to give their services, free, at benefits in that area. Such a rule is in force in Chicago.

**Lohr Resigning NBC Presidency**

The resignation of Lenox R. Lohr, president of the National Broadcasting Company, effective July 12th, was announced this week by David Sarnoff, chairman of the board. Mr. Lohr will become president of the Museum of Science and Industry, at Chicago, a position left vacant by the death of Mr. Dawes. The NBC board will meet July 12th to select a successor.

Mr. Lohr became president of NBC on January 1, 1936. He was the general manager of the Century of Progress Exposition at Chicago in 1933 and 1934, in which he was associated with Mr. Dawes. A graduate of Cornell he served with the United States Army in France with the rank of major. For several years he was a member of the board of directors and executive secretary of the Society of American Military Engineers and editor of its journal, The Military Engineer.

**MGM Renewing Radio Program, Sidney Says**

MGM stars will return to the air in the fall and the company is seeking a sponsor, Louis S. Breen, president of the company, said last week at the studio.

Renewal of sponsorship, by the Gulf Oil Company, of the Screen Actors Guild air show, depends upon the popularity of the summer substitute program, the Ellery Queen mysteries, Young and Rubicam, advertising agency, announced.

**Florida Law Held Invalid**

The Florida anti-ASCAP law is invalid for the same reasons that Nebraska's anti-ASCAP law was found to be unconstitutional in a federal court. In the Florida case, the two state measures were "substantially identical" in language, and charged that the real aim of the statutes was not to serve the public interest but to give immunity to certain Florida music users against suits for infringements.

A hearing on the Society's action to have the state law declared unconstitutional was held in Gainesville before a federal statutory court last month. With the filing of the briefs, the court will take the case under advisement and hand down its decision later.

**Repeal Bill Loses**

The bill introduced in the Louisiana legislature by Senator Nicholas Carballo of Orleans Parish, which would have repealed the anti-ASCAP law, was defeated last week by indefinite postponement.

**See No Cost Burden From Binaural Sound**

Hollywood's studio sound technicians feel not at all alarmed that the new "binaural," "stereophonic," "third dimensional" sound, which was first shown publicly by the Telephone Company last spring (Motion Picture Herald, April 13th) will have any great affect in the near future, either economically or technically, on theatre operations. They see it rather as a matter of far distant date; they see economic conditions as controlling the time for this "logical step in the evolution of sound technique."

**Additional encouragement for exhibitors who might be concerned over new burdens in cost was the statement, Wednesday, in Hollywood, by John K. Hilliard, chairman of the Academy Research Council's theatre standardization committee, that "the new development will not make current sound equipment obsolete."**
Everybody, nearly, has had the panicky experience of a ‘hacking’ weekend bag and discovering that half the stuff he really needed is back in the closet at home. Well, “in the name of Dorothy,” according to James McCrery, department store in New York, “bought out three semi-professional New York weekenders—men who can practically pack a Friday-to-Sunday suitcase with their eyes closed—and asked each one to write out his ‘must’ list for the completely equipped weekend.” First semi-pro weekender who can pack a bag with his eyes closed, to reply to James McCrery was none other than eyes-closed bag packing expert John Barrymore of stage and movies, who said that his bag must include:

“A red vest, an elk’s tooth, a harmonica, flashlight, one pair pants—minimum age 5 years, white beach shoes, half sleeve shirt, flannel trousers, lightweight straw hat, 4 pair hose, white Palm Beach suit, tropical worsted dinner jacket, black tie, patent leather pumps, bed room slippers, brown coat, brown and white shoes, 3 lightweight shirts, wash ties, ankle length socks, 2 juicy murder stories, sweater, tie clip, watch, suspenders, pajamas, handkerchiefs, a red bathing suit (must be red), sun glasses, hair tonic, a pad of writing paper for inspirations, a rubber band (I love to sprinkle flowers), ice bag.”

Joe Tannef, president of SOS Cinema Supply Company, New York, has an order on hand from a customer in Pennsylvania’s mining section, as follows:

3 No. 9 roll tickets, 5¢ admission.
3 No. 9 roll tickets, 15¢ admission.
4 No. 9 roll tickets, 10¢ admission.
1 cartoon of 1,000 poster thumb tacks.
1 No. 9 film bag.
2 No. 9 film bags.

Also, I am in the market for second-hand $20.00 bills, please quote me at once.

Wisconsin’s former Governor Walter J. Kohler, who died last April, decreed in his will that $250,000 of the many millions he left, be used to build a theatre in the native village of Kohler, Wisconsin, as a memorial to his father and brothers. The Kohler millions were made from the Kohler oyster, a manufacture of plain and pretty bathtubs. Cecil B. DeMille used many a Kohler bathtub during his many years of glorifying bathtubs in films.

Theatre giveaways grow in uniqueness. Each day the manager of the Rex theatre at Sheridan, Arkansas, for example, telephones persons whose names are picked at random from the local directory, a la radio’s “Pot o’ Gold,” and if the person called can give the title of the picture current at the Rex, he gets free passes.

Producing his first all-color picture in his 38 years of producing, Cecil B. DeMille brought in “North West Mounted Police” for Paramount nine days ahead of schedule and $125,000 under budget. Under-budget pictures in Hollywood these days are merely rare, if not non-existent.

Twenty-eight days before finishing the picture, DeMille began putting $100 a day into a fund to be distributed as a bonus among workers such as Wallace Beery, Douglas Fairbanks, and co-stars.

He gave 28 persons $100 each from the accumulated fund of $2,800 for helping him bring in the picture ahead of schedule and under budget. Another Hollywood rarity.

CONFUCIUS Say: Lots of Pickets, Sell More Tickets. Sayings like this have appeared on the marquee of the Bull’s Head Theatre, North Scranton, Pa., during the past several months. This has the attention of the public been drawn to the spat between the owners and the movie operators’ union, which has been picketing the theatre for a week, and in front of the small independently owned theatre, bearing a sign charging unfairness to the A. F. of L.

But the pickets go doggedly on about their business. If they mind the heckling, they don’t show it.

The history of the dispute is rather long. Chief bone of contention at the moment, however, is whether the United Theatrical Workers, a C. I. O. and, or the IATSE Motion Picture Operators’ Local Union, No. 329, affiliated with the American Federation of Labor, is the bargaining agent for the employees.

Robert A. Liasius and his two sons, Harold J. and Adolph, operators of the theatre, claim they are members of the C. I. O. union.

At first the Lesaues had one of the C. I. O. pickets “picket” the A. F. of L. pickets. This idea, apparently, didn’t work out so well because the theatre had to be closed during the picketing.

Then down came the regular feature picture announcement from the “attraction board” and up went the C. I. O. pickets.

Among the burlesques on the Confucius proverbs has been the following: “Drive Slow: Pickets Working Long Time, Will Try Make Waiting, ‘How Many Pickets大 Make a Fence?’ ‘Walk Every Day, Good for the Health.’”

Others which the Chinese sages didn’t get credit for included: “Some Have Pickets, We Have Pickets,” “Score for Pickets, No Runs, No Hits, One Error.”

Other unique developments have followed. According to Joseph V. Phillips, attorney for the theatre, someone—he doesn’t say who—distributed thousands of cut-rate coupons to youngsters in the vicinity of the theatre.

The coupons and five cents entitled youngsters up to 14 years of age to one admission, or so the coupon read.

The Lesaues insist they had nothing to do with the coupons. Their price to children had been 10 cents.

But, instead of refusing the coupons, plus the nickel, they honored both. The result, the theatre “played” to 835 youngsters in one after-

noon.

The coupon idea worked so well that the owners used them over again, according to their counsel.

Then a second batch appeared, again from mysterious sources. These reduced the price to three cents.

This time the owners balked.

Lieutenant W. S. Finlayson, 28, known in theatrical ages as Wallace Beery, played the part of Raleigh in “Journey’s End” in the U. S., in which he was missing during action, is reported from London as missing in real life in World War II.

Like others passing midnight New York movie houses we have wondered warnings some came all the youngsters in lines at box offices. The Bureau of School Attendance made a guess, found the answer: every day 1,000 school children play "hookey" to see their favorite stars. In one theatre, officers arrested 36 truants in an morning, went down through the auditorium, pulled them from their seats.

Mr. Walter Elias Disney, of the RKO-cartoon distributor Disney, wants all of its exhibitor customers to know that “Peg Leg” Pete, the Disney cartoon villain, is no longer to be seen with his leg, getting into trouble with the “The Riveters’ Reason; “The magic of the Disney artists decided it was no longer necessary” for “Peg Leg” Pete to have a peg leg. Just like that.

Under the synopsis clause of the Neely Bill now before Congress, Mr. Disney’s art is not to be able to have such quick-changing “magic.”

Paramount feels mighty cocky about overcoming what it calls the “three greatest Technicolor problems: fire, storm and Flesh,” disclosing that for Dorothy Lamour’s “Typhoon,” a “whole island had to be made in the miniature,” then burned with strontium and other chemicals for precise film tone in long-shot scenes of the fire. For closeups, more than an acre of ‘jungle’ was burned to the ground. Some neon lights were needed for the critial shaking of a stormy sky,” said the company.

“As for Flesh,” it added, “Dorothy wears mostly that, having traded in her famous sarong for its little sister, a lava robe. Robert Preston, playing opposite her, wears a masculine equivalent.

Lava is volcanic, as any geologist will tell you.

A preview with an audience of horses is the “achievement” of Loew’s in Indianapolis, whose lusty lads took a projector and a print of “Western Horizons” to a horse-association show at the Algonquin Club near Indianapolis.

Joseph P. Holleran, assistant manager of the house, asserts that horses followed Disney’s performances with deep interest and echoed his whinnings. When Florin descends to the ceremony of hauling a wagon, the association’s fine steeds registered extreme disapproval,” Mr. Holleran says. Says Mr. Holleran.

No Comment Department, from an item in the New York Herald-Tribune:

The title of Paramount’s “The Road To Rio” has been changed to “The Road To Zanzibar” because it was discovered that the authors had set the locale of their story off the east coast of Africa and not South America. The picture will be a successor to “The Road to Singapore.”

The Canadian Motion Picture Industry, agreeing that the American continent is at the moment a pretty good place to plant a foot, is joining with the Dominion Government in raising interest of Americans for and in behalf of Canada as a vacation land this summer. The plan involves an appeal to Hollywoodites who normally go abroad, adding the reminder that the American dollar brings $1.10 each in Canadian money when exchanged up there.
Production Down

Shipping down further from the decline begun last week, Hollywood this week finished five pictures, compared to the 10 of the previous period and the 16 of two weeks ago. However, nine were started, three more than last week, and 44 were shooting, an increase of four.

Being prepared were 31, also an increase of four over the week previous, while 73 were being edited, one less than last week's number.

The tabulation follows:

**COMPLETED**
- Republic
  - Girl from God's Country
  - Bette Davis
- M-G-M
  - We Who Are Young
    - (formerly I Do)
  - Paramount
  - Mystery Sea Raider
  - Republic
  - They Drive by Night

**STARTED**
- Columbia
  - Republic
  - Sing, Dance, Plenty
- Clay Pigeon
  - Hot
- M-G-M
  - The Ranger and the Lady
- Bad Man of Wyoming
  - Monogram
  - 20th-Fox
  - Kid Reporters
  - RKO
  - Laddie
  - Stranger on the Third Floor

One short subject was completed and one started. Being prepared were nine, and 16 were being edited.

Paramount Schedule

Paramount's tentative release schedule for the first quarter of the new season was announced in Hollywood last week, as 11 pictures were given release dates.

Launching the program will be the September 6th release of "Rhythm on the River," with Bing Crosby and Mary Martin. Then, at the rate of one a week, come the following:
- "I Want a Divorce," co-starring Joan Blondell and Dick Powell.
- "Victory," starring Fredric March and Betty Field.
- "Rangers of Fortune," co-starring Fred MacMurray and Patricia Morrison.
- "A Night at Earl Carroll's," starring Ken Murray.
- "A Date with Destiny," co-starring Basil Rathbone, Ellen Drew, John Howard.

**Films and Planes**

Presaging further use of the possibilities inherent in tie-ups with aviation, Columbia, last Sunday, sponsored a trip to Tucson, Arizona, in conjunction with American Airlines.

Done on behalf of Wesley Ruggles' currently filming "Arizona," on location at Tucson, the trip offered consisted of a day's excursion. A special plane left Los Angeles Sunday morning, returned the same night. In between, those with $50.00 to spend were greeted, according to advertisements, by Mr. Ruggles and Arizona's Governor Robert E. Jones. A visit to the set, lunch and dinner with the picture's cast, a tour of Tucson were also on the day's agenda.

Regular price of a round trip ticket between Tucson and Los Angeles is $50.00.

In terms of the coast laboratory outlet for Pathé, the company is a subsidiary of Pathé Laboratories, Inc., operating company set up by Pathé Films last year, with a majority interest held by the eastern company.

George Gumperts has been assigned the Hollywood special publicity and exploitation post in the new United Artists pre-selling field organization headed by Monroe Green- thal. George Shurr has been assigned to Boston, covering the New England territory. Mr. Greenthal, now in Hollywood completing the staff of 15 field representatives, is expected to return to New York in about two weeks.

Mark Hellinger will act as associate producer on the new Paul Muni vehicle, "High Sierra" for Warners.

Robert Sherwood, radio producer, will produce a film based on the novel "Legacy" for Columbia.

Walter Cokell, Paramount treasurer, has transferred his headquarters from the studio to the home office.

Margaret Sullivan has been set to co-star with Fredric March in "Flotsam," produced by David Loew-Albert Lewin.

James Stewart was cast opposite Katherine Hepburn in M-G-M's "The Philadelphia Story."

Hans Dreier's contract as head of the Paramount art department has been extended for another year.

Michael Curtiz will direct "The Conquest of York" for Warners.

Brian Aherne and Rita Hayworth are to co-star in Columbia's "It Happened in Paris," formerly titled 'Griboileux.'

Richard Wallace will direct "Three Girls and a Sailor," Harold Lloyd production for RKO release.

Jean Parker has been signed for a one picture starring contract by Warners.

Richard Dix has been signed for the top role in "Cherokee Strip" by Harry Sherman.

Greer Garson will star in "Blossoms in the Dust" for M-G-M.

Fay Wray has been signed to a term contract by RKO.

Virginia Van Up is working on the screen play of "Dildo Cay" for Paramount.

Leonard Hoffman has been signed by Warners to prepare the screen play of "The Dealer's Name Was George."

Leroy Prinz is to direct dance routines on RKO's "Too Many Girls."

Dick Powell and Ellen Drew are to co-star in "The New Yorkers" for Paramount.

Priscilla Lane, George Brent and Olivia de Havilland are set to co-star in Warners' "Honeymoon for Three."

George O'Brien has been signed to star in six Dario Farella pictures.

Jane Wyman and Ronald Reagan have been assigned the romantic leads in "Tugboat Annie Sails Again" by Warners.
SHOWMEN'S REVIEWS

The Mortal Storm

(MGM)

Germany Under Hitler

On the afternoon of June 10th, the Hollywood motion picture press arrived at the Four Star Theatre with Siegfried Sassoon's dramatic declaration of war still echoing in its ears and rapping of nothing else on its lips to sit in witness on this film indictment of the Hitler regime in Germany. The press was not to know that these people came, nor as toward an entertainment. Their reaction to the series of tragedies which make up the story was rather as persons summoned to jury service might respond to shocking testimony. There was weeping and indignation during the screening and resounding applause on the end, but no laughter, no smile, and no trace of the hoarse whisperings and muttered wisecrackery which are habitual in Holly-

woods.

Telling the story of a non-Aryan professor and his family in Germany from the time of Hitler's appointment as chancellor to the pro-
testants, in a concentration camp, the shooting of his daughter, as she escapes to cross the border, the picture mines no terms and dispenses no identities. Operations of snow troopers and police are depicted as merciless and with no gestures toward possible extenuation. A few months or weeks ago this Holly-

wood press audience would have used the word "propaganda" to describe the film and specu-
lated on the policy prompting its manufacture. The word was not heard in the auditorium of the foyer on June 10th.

Ranking Metro-Goldwyn-Mayer talent performs the tragedy under the experienced Frank Borzage's direction, affording a marquee text of manifest box office value. Derived from Phyllis Bottome's widely discussed novel of like title, and which it follows closely, the film has carn-
estness, power and conviction.

Previewsed as above noted.—WILLIAM K. REAVER

The Ghost Breakers

(Paramount)

Mystery-Comedy

A companion piece to the recent "The Cat and the Canary," in terms of stars and story genre, "The Ghost Breakers" has as its main locale a haunted castle on an island off Caba.

Going there only by it as her inheritance, the girl, enacted by Paulette Goddard, is accom-
panied by a radio reporter portrayed by Bob Hope, in turn aided by his colored retainer, inhabited with emphasis on humor, by Willie Best.

After a sequence of events both spooky and hilariously amusing, the trio determina-
tion to find out what makes the place haunted, the castle's secret is unshrouded.

The cast includes Richard Carlson, Paul Lukas, Virginia Bruce, Noble Johnson, as a

(Continued on page 44)

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.
EXCITEMENT IN ENTERTAINMENT

Columbia's theme song for 1940-1941

THIS BOOK which marks an important step in the progress of Columbia Pictures is on its way to you
Gaslight (British National - Anglo American) Victorian Marital Melodrama

As a play on which the original scholarly period piece is adapted, rare and luminous the stage. Its professional, gripping and gripping film version should command that all of prosperity—word of mouth. Its psychology is truth in theory and fact, and the dramatic atmosphere is skilfully sustained and built up, the production polish above criticism, and the portrayal, both of Diana Wynyard and Laurence Olivier, something better than brilliant. In a world where the public can be enough the somber quality of the film may at first seem attractive, but "Gaslight" certainly offers escape from the thoroughbred. Miss Wynyard will have difficulty enough in selling anything in the days to come, but they will certainly find it easier to sell this film than books about Nazi expansionism gripped without bad taste. The atmosphere was tense and throughout, while as it was narrated almost was the affair... at the close. Here and there one found critical of its slope and of its unloved gloom. AUDREY FLAMAN

"Zombie," and Anthony Quinn, Walter De Leon and the town's leading lady are in the centre play by Paul Dickey and Charles W. Goddard. Arthur Hornblow, Jr., produced and George Macready directed. The whole story is a mystery and the concomitant elements of the film's two elements of the mysterious and the comic.

Previewed at the Paramount theatre, Los Angeles, where a predominantly lady audience found manifest pleasure in the story and its stars.—W. S.


Bad Man from Red Butte (Universal) Western

Johnny Mack Brown, continuing his western series, is whisked down in a grade to the problem of a dual role here. He appears as "Gil Brady," an outlaw with an awe-inspiring reputation, and as "Buck Halliday," a composite agent for a stage coach line and a law abiding citizen. "Gil" and "Buck" are brothers with "Gil" as the black sheep of the family. The story also has to do with the clearing up of a politically corrupt town in which a mortgage held on a ranch plays an important part.

As in all the Brown series the star has able support from Bob Baker, who does the singing and Arthur Reynolds plays the villain in this story, and Fuzzy Knight, who provides the comedy. "Gil Brady," out of Red Butte, has acquired a reputation as a small Western which is under the domination of "Tibby Mason." In a fight with "Mason's" men "Gil" is wounded in the leg, and then the pair is caught in an abandoned dugout. Meanwhile "Buck" has arrived on the scene to study his new stage coach route. He is taken for "Gill". The route he decides on for the coach line would run through old "Tibby's" ranch, who is willing but tells "Buck" that "Mason" has a mortgage on the ranch and is demanding which is to live with "Tibby" and "Mason" end of course, with "Buck" winning out.

Reviewed at the Central theatre, New York, to the pictures ends happily with "Buck".

Island of Doomed Men (Columbia) Crime Melodrama

The latest of Columbia's crime melodramas has a somewhat different and unusual plot. The locale is an island in the tropics owned by a diamond merchant. Peter Lorre, ex-servant of satirical portrayals, appears as the merchant who through a series of incidents is tricked to the island and forces them into slavery. Rochelle Hudson, as the wife of "Dane" (Lorre) lends the only feminine interest to the picture while the romantic role is handled by Robert Wilcox as the government agent assigned to uncover the criminal activities of the island. The picture's unusual appeal will be to men.

Romance is not stressed, as the main theme of the picture is the cruelty inflicted on the imprisoned workers. There is no comedy. "Mark Sheldon" (Wilcox) is sent to the island owned and operated by "Dane." After seeing how "Dane" operates the crime and in the course, he is released with a few of the other prisoners. "Dane" tries to stop the escape but is killed. After the picture ends happily with the convicts, "Sheldon" and "Mrs. Dane" finding freedom.

Photographed at the globe theatre in New York on an unspectacular afternoon audience.—Globe Spies.


Isle of the East (Twentieth Century-Fox)

Magic Carpet Trek

The object of this Magic Carpet excursion is to the lovely and exotic island of Bali of song, picture and travel agency fame. Here in this miniature island, the spectator reviews the peculiar cultural, occupational and living aspects of the inhabitants. Equipped with an intelligent and informative commentary by Lowell Thomas and graced by the superior grade of camera work to be expected of this series, the travel experience may offer a pleasant release to the incivilized conduct of apparently civilized European nations—Running time, nine minutes.

Modern New Orleans (FitzPatrick-MGM)

Travelogue

New Orleans is one of America’s most historic cities. It is also one of the most colorful and in its long history has undergone many changes. The New Orleans of today shows the lavish hand of the late Huey Long, in the public buildings and the great bridge that he built. The camera explores a good deal of the city, the immense Canal Street and the stately homes of the city’s more prosperous people. Filmed in color, the subject is entertainingly presented. Running time, 8 minutes.

Hurdle Hoppers (RKO Pathe)

Sportscope

The United States Army riding and jumping team which has represented the Army in horse shows and at the last Olympics here demonstrate the training and skill of men and horses. Filmed at Fort Riley, Kansas, where the 2nd and 9th Cavalry regiments are stationed, the subject shows the regiments in cross country dashes over a course arranged by a world class military team. The mechanized division or corps has practically made the word cavalry obsolete but not entirely for at Fort Riley the horses if not in the saddle are under the saddle and a lot more graceful than their iron counterparts.—Running time, 9 minutes.

Information Please, No. 10 (RKO Pathe)

Board of Experts

Number ten of this series requires the board of experts, John Kieran, Franklin P. Adams and Oscar Levant and the guest expert, Deems Taylor, to grapple with such personalities as George Washington, Napoleon, Henry VIII and Benjamin Franklin in modern hats. The problem is an easy one and it is likely audiences will have the answer as quickly as the experts. Other questions are more difficult, however, especially those on music in which Levant and Taylor are specialists. The subject is a par with others in the series and follows the others in style.—Running time, 11 minutes.

Foul Ball Player (Paramount)

Stone Age Cartoon

Another in the series of Stone Age Cartoons brings to the audience a baseball game between the Granters and the Marble Monkeys. The pitcher for the Giants and the star of the Midgets feud during the game, until strategy is employed by the Midgets to defeat the unfair tactics of the Giants. An amusing cartoon.—Running time, seven minutes.

Blue Barron and His Orchestra (Paramount)

Headliner

One of New York’s popular night club, hotel and radio orchestras is brought to the screen in Paramount's latest Headliner. Blue Barron and his company render many popular tunes, including “Deed I Do,” “Too Romantic” and “Baby's Birthday Party.” Russ Caryle, Charlie Fisher and Ronnie Snyder present a diversified program of songs while Anita Boyer, guest star of the program, sings “Just One More Chance.” For a novelty 200-pound New Wolf sings “Got My Fingers Crossed.”—Running time, ten minutes.

Sport of Kings

(Columbia)

Horse Racing

The camera has gone behind the scenes at a modern race track and reveals to the audience the strenuous and exacting routines race horses undergo. Also captured by the camera is the pit-crewmen and the operation as well as a description of the modern Prett starting gate electrically controlled to effect a fair start by the horses. Slow-motion also brings to the screen race scenes that are often missed by the human eye.—Running time, ten minutes.

Washington Parade, No. 4

(Columbia)

Social Security

The mechanics of the Social Security Act, put into effect by the 74th Congress, and devoted to the security of American workers and their families, are brought to the screen in complete detail. The entire plan of operation and benefits are fully explained. This subject is number four in the second series and continues, like its predecessors, to be informative and interesting.—Running time, ten minutes.

You're Next

(Columbia)

Detective Comedy

A two-reel comedy about a mysterious character who terrorizes a city by his violent toll collection. When Roscoe Ates forces the villain he relies on the protection of the two private detectives, Walter Catlett and Monte Collins. The three have many adventures in the haunted house of the mystery man.—Running time, 17 minutes.

Ozzie Nelson and Orchestra

(Vitaphone)

A Melody Master Round

The man with the stick for this musical round of the Melody Master round is Ozzie Nelson and his baying wagon routine produces a light and tuneful interlude which should be a winner. Although the business of the recital is concerned with the trials of an orchestra leader, the woes of such a profession do not seem to sour the breezy selections of the musicians. Maestro Ozzie is nice and clean cut and under his spontaneous coaxing the lads in his ensemble give out fresh and sprightly do-me-tune turns.—Running time, 10 minutes.

Tom Thumb in Trouble

(Vitaphone)

Merrie Melody Mood

This "hearts and flowers" miniature tells of the midget titular personality and the difficulties his shortened stature bring upon him. While his big, husky papa is out working, tiny Tom, while doing the family dishes, falls into the cleaner and is rescued from a watery grave by a brave little bird. When Tom's father returns, he believes the rescuing feat was due to the cause of his son's predicament and expels him from the home. However, Tom goes out in a snow storm to look for his bird benefactor and is once again saved from an unhappy hour. This tiny papa realizes the worth of the bird and the trio settle down in peaceful agreement and affection.—Running time, seven minutes.

Onion Pacific

(Paramount)

Popeye Cartoon

A satire on Paramount's recent "Onion Pacitic" Max Fleischer brings to the screen a Popeye Cartoon entitled "Onion Pacific." Popeye and Bluto, rival locomotive engineers, have a race to see who will get the state franchise for their individual railroads. The race brings many complications but Popeye, with the aid of his faithful spinach, wins the race.—Running time, seven minutes.

Phonovision Set

To Start Production

Phonovision, the nickel-in-the-slot-movie company, headed by Mr. Orsatti, agent for Hollywood talent (among them, Shirley Temple), and Sam Sax, former Brooklyn Vitaphone studio and Warner British production head, this week appeared to be getting ready to make Phonovision machines. In New York, where Mr. Sax and Mr. Orsatti have been puffing their wares these past weeks, Phonovision machines were to have their first public display next Monday afternoon at Jack Dempsy's Restaurant. Previously the machines, using 16 mm transcriptions of old Vitaphone and other shorts, had been shown in the Sax-Orsatti New York headquarters, the Sherry Netherland, and to newspaper men, radio people and various other interested persons. Also Mr. Sax, this week, was "signing up well known name bands"—for he will produce shorts especially for the new medium; and with camera crews, technicians, and the name bands, he expected to begin production at the old Edison Studio, in the Bronx, in three weeks. A. C. De Napoli, Jr., formerly engineering laboratories manager for Electrical Research Products, will head the Phonovision Corporation's technical department.

Contracts for production of the machines will be awarded to a company, or several this week, Mr. Orsatti said. At present, the machines being demonstrated are samples from four projection machine manufacturers and ten cabinet makers, he said.

The thousand new machines have been ordered, by distributors in every state, Mr. Orsatti claimed, on Wednesday. Meanwhile, exhibitor reaction in some parts of the country having indicated that, with the Phonovision medium, local exhibitors would attempt to have all laws pertaining to motion picture exhibition also apply to the nickel-in-the-slot machines, a Philadelphia councilman asserted, this week, that he would introduce an ordinance requiring licenses for coin-operated movies.

Empire Universal Sales

Meeting in Toronto

The annual sales convention of Empire Universal Films, Ltd., Canadian distributor of Universal, Republic and British product, opens Friday, June 14th, at the Royal York Hotel in Toronto. The program has been arranged by Oscar Ehren, trade paper A. W. Perry, general manager, and Clair Hague, Canadian Universal representative. In addition to representatives from all parts of the Dominion, executives from the United States, including A. C. De Napoli, general sales manager of Universal, and James R. Grainger, president of Republic, are to attend. Friday and Saturday Universal product will be discussed and on Monday and Tuesday Republic’s 1940-41 line-up.
LETTERS FROM READERS

NU-ART EXPLAINS 16 MM POSITION

To the Editor of the Herald:

The motion picture herald for May 25 quotes a member of our firm as saying:

"The less said about 16 mm films the better. Exhibitors are always squawking when companies sell 16 mm rights to their films."

In itself this quotation is fairly harmless, but the context in which it appears gives it definitely unfair implications. Unwittingly it suggests to the casual reader that the 16 mm business wishes to operate in the dark because it fears the scrutiny of other branches of the motion picture industry. The quotation, picked up from an informal conversation and inaccurately attributed to Gordon W. Hedwig instead of the oft-repeated charge that this:

The 16 mm business is reckless to be ignored by the theatrical trade press except on those occasions when its publications and similar journals choose to give utterance to unsympathetic and damaging expressions.

It has been long been the desire of the entire 16 mm field to establish the most cordial possible relations, not only with theatrical producing and distributing combines, but with independent theatrical exhibitors as well. This desideratum has been repeatedly shoved out of reach by the continuing unsympathetic attitude of some of the press. To the extent that this state of affairs continues we feel entirely justified in saying, "The less said... the better."

We would like, however, to offer two points for your consideration.

The theatrical trade press has never done more than pay lip service to the idea that films have legitimate uses in schools, churches, clubs, business organizations and other non-theatrical situations. The theatrical distributors have never attempted seriously to supply these non-theatrical markets which constitute the legitimate purview of the 16 mm business.

All of this is not intended as an effort to energize in controversy. Primarily we were interested in correcting the error attendant on the quotation used in your article. The 16 mm business has no quarrel with any other section of the industry. Most of us believe quite earnestly that a genuine mutuality of interest exists and can be made to flourish if artificial antagonism between theatrical and non-theatrical groups is not superimposed on their natural relationship. —William K. Hedwig, Nu-Art Film, Inc., 145 West 45th Street, New York, N. Y.

COMMUNITY SINGING BOOSTS PUBLIC MORALE

To the Editor of the Herald:

During these troubled times, with wars and rumors of wars constantly in our minds, the manager of the theatre where I am now employed as a featured organist, has hit upon, I think, a most timely and effective way of presenting my community singing programs to the public.

Psychologists all agree that group, or community singing, is the best way to boost up public morale. With this in mind, Mr. Lee Kolen, the manager of the R. K. O. Richmond Hill Theatre in Richmond Hill, L. I., has, for the last several weeks, been using "Sing Your Troubles Away with Arlo at the Organ," "A Song a Day Makes Away," and other similar slogans on all the theatre's advertising.

And how the patrons sing—they love it. That 10 or 12 minutes of singing not only banishes the audience spirits, but it also adds that human touch to the program that is so sadly lacking in this age of mechanical entertainment.

Throughout the country there are hundreds of theatres equipped with fine organs that are now silent and unplied. For much less money than the theatre now spends in one day for cash giveaways or articles of merchandise, the management, by employing a good, competent organist, could add a distinctive, entertaining novelty to the theatre's program every day of the week.

Then, too, there is also advertising value in an organization of the community. If your picture, an art calling, holds up its head and has the songs of a picture that is to play the house in the near future, is in a position to give it that one last boost that may mean dollars and cents to the box-office.

It would seem almost a patriotic duty for the showmen of this country to give Mr. and Mrs. America the opportunity of doing something of this troubled world if only for a short while as they sing the nation's songs.—Arlo, R. K. O. Keith's Theatre, Richmond Hill, L. I.

Business Good in Mexico, Says Roberts

Theatres in Mexico are doing good business and some theatre constructors have been Under way in numerous localities, Charles Roberts, Columbia's Latin American supervisor, said Thursday, June 6th, on his arrival in New York from Mexico City. Mr. Roberts said that Mexican production, however, is virtually at a standstill. This has created a problem for exhibitors who are required by law to give periodic playing time to Mexican pictures, and who, in order to comply with the law, are now obliged to run old films.

He said that no official action had been taken on the trades unions' proposal to require American distributors in Mexico to invest the equivalent of 25 per cent of their profits in domestic production.

Seckler Sails

Neil S. Seckler sailed Saturday from New York for San Juan, Puerto Rico, where he will open a territorial office for RKO Radio's foreign department. Phil Reisman, RKO vice-president in charge of distribution, announced the appointment of Mr. Seckler to the new post at the recent sales convention. Mr. Seckler will open the new branch around September 1st. He was formerly RKO home office representative in Havana.

Gell sails for London

William Gell, Monogram's distributor in London, is working on a dozen features that he plans to open during the next several weeks in New York and Hollywood that are to be distributed there. Mr. Gell is the sales manager of the company's foreign department.

Schaefer in Havana

To finish his Cuban business, Gus Schaefer, transferred by RKO from its foreign to its domestic departments, was in Havana this week.

Roosevelt Resigns

Second Goldwyn Post

That James Roosevelt resigned some time ago as president of the Samuel Goldwyn Studios, Inc., was announced by Mr. Goldwyn last month. The news came as a surprise. Mr. Roosevelt has been responsible for much of the company's success with such pictures as "Jason Robards, Paul Robards, " and "The Godfather." He is now reported to be in charge of a new studio which will be called "The Goldwyn Studios, Inc.", and will produce pictures under the Goldwyn logo. The company will be headed by Nat Webber, who was formerly associated with Goldwyn in the distribution of "Goldwyn Pictures." The new studio will produce pictures in both black and white and color, and will be located near the Goldwyn studios in Hollywood. The company will be called "The Goldwyn Studios, Inc.", and will produce pictures under the Goldwyn logo.

Heymann Arrives With Rights to 10 French Films

With first-hand observations of the war Andre R. Heymann has arrived in New York from France with contracts to the U. S. rights to 10 French productions, five of them Marcel Pagnol films.

The president of the French Cinema Center, Inc., and Heymann Import, Inc., left France on Memorial Day, arriving in New York on the S. S. Manhattan Monday. He sailed for France, his 28th crossing of the Atlantic since 1920, on April 23rd. Heymann, who in the summer of the Lowlands he was invited by the French government to visit the areas in imminent danger of invasion, Mr. Heymann said, "The French government is going to try to develop the movie business in the Lowlands"...
SO THAT HE WHO RUNS MAY READ!

The International Motion Picture Almanac is designed for speedy reference—to provide authentic, up-to-the-minute finger-tip information on any and every phase of the motion picture business.

Look at any issue of the Almanac and you will not only find it well thumbed from use but always within easy reach of its owner, for the Almanac is a treasure trove of statistical industry information that is exhaustive in its scope and unimpeachable in its authority.

The new 1940-41 International Motion Picture Almanac is now in preparation and in keeping with these changing times it will present a greater compilation of facts and figures than ever before—everything with which to check the past and chart the future.

RESERVE YOUR 1940-41 MOTION PICTURE ALMANAC NOW!

Quigley Publications
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E. F. Clive
Dies on Coast

Edward E. Clive, 60, British character actor of the screen and stage, producer and director of the legitimate theatre, died suddenly of a heart ailment June 6th at his Hollywood home. Mr. Clive could caricature an Englishman of any type, but he was fond of his portrayals of butlers on the screen and fonder still of the success he achieved the very first time he essayed such a role in the films, in the “Man from Blankley’s” with John Barrymore starred.

Born in Monmouthshire, England, he was a graduate of the University of Wales and studied drama at Oxford for four years at St. Bartholomew’s Hospital, London, before turning to the stage, where he made his first professional appearance at the age of 22 in “The White Heather,” at the Drury Lane theatre. Although he took up a stage career casually after some dabbling in amateur theatricals, and with little thought of continuing at it long, he eventually appeared in 1,159 stage plays before succumbing to the lure of the motion picture.

He appeared in stock in Boston for 14 consecutive years, most of that time as manager, director and actor in his own company, The Copley Players. Actors and actors—cast and recast—were used under his tutelage there were Leslie Howard, Margaret Sullavan, Genevieve Tobin, and Alan Mowbray.


Twenty-five years ago he married Eleanor Ellis, an English actress, who survives him with one son, David John Clive.

Florence Roberts, of Stage and Screen

Florence Roberts, 69, stage and screen actress who played “Granny Jones” in “The Jones Family” series, died June 6th in Hollywood. A native of New York Miss Roberts while appearing under the management of Henry Dancy, attracted the attention of Mack Sennett, who signed her for her first film role in “Grandma’s Girl.”


Harvey Orr

Harvey D. Orr, owner and operator of the Daisy and Speedway theatres, Indianapolis, died June 8th at the age of 75.

Louis Levin

Louis Levin, 55, former owner of the Public theatre, Chicago, died June 8th.

John Cohen, Jr., Former Critic

John Sanford Cohen, Jr., former motion picture critic of the New York Sun, died in Atlanta, Ga., June 7th after a long illness at the age of 41. He was the critic of the Sun from 1927 to 1933 when he resigned because of poor health. He joined the Chicago staff of the National Broadcasting Company in the following year, staying there a year before his health again failed.

A native of Atlanta, he was the son of the late Major General John S. Cohen, former United States Senator from Georgia; vice-chairman of the Democratic National Committee and editor of the Atlanta Journal. Mr. Cohen was graduated from the United States Naval Academy in 1919 and left the Navy in 1921 to join the staff of the Sun. He worked on general assignments for six years before becoming motion picture critic.

James Hall, Star Of Silent Screen

James Hall, 39, a star of the silent screen and recently had been a master of ceremonies in night clubs in New York and New Jersey, died June 7th in the Jersey City Medical Center of cirrhosis of the liver. Mr. Hall, who was born in Dallas, ran away from home as a child and joined the theatrical company. A year later he joined the “Ziegfield Follies” as the youngest member of the cast.

In the middle twenties he became a screen actor and quickly won starring roles in many pictures. He was a leading man with Bebe Daniels in “Stranded in Paris” in 1926 and “Senorita” in 1927, with Pola Negri in “Hotel Imperial” in 1927, and with Clara Bow in “The Fleet’s In” in 1928. At the height of his popularity he played opposite the late Jean Harlow in “Hell’s Angels” in 1930. He also had appeared in the silent version of “Four Sons.” His salary then ranged from $1,000 to $2,500 a week.

John Feeney

John Feeney, manager of the Luzerne theatre, Luzerne, Pa., died June 5th in an automobile accident. Mr. Feeney was a brother-in-law of the late Michael B. Comerford of the Comerford Theatres, which includes the Luzerne.

Lee Morrison

Lee Morrison, 61, Clermont, Fla., theatre owner, died June 5th at Ashland, Ky., where he had gone for a visit.

William F. Packard

William F. Packard, for many years operator of a film theatre in Frazeeburg, Ohio, died June 2nd at St. Francis Hospital in Columbus.

Richard Leahy

Richard F. Leahy, 67, owner of the Washington theatre at Bay City, Mich., for 30 years, died June 9th of a heart attack.

Gracie Emmett

Gracie Emmett, 78, former vaudeville comedienne, died June 10th at Somerville, Mass. Her most popular vaudeville role was that of "Mrs. Murphy's Second Husband," said to have had the longest run of any vaudeville act.

Trendle Seeks Court Ruling

A test suit was filed in federal court in New York, Thursday, June 6th, by George W. Trendle of Detroit against Paramount Pictures and John H. King which petitions the court to rule illegal an agreement restricting Mr. Trendle from opening theatres in the Detroit area.

The agreement, made in June, 1929, sold the Detroit theatre interests of Mr. Trendle and Mr. King, then known as John Kunsky, with the provision that neither seller was to engage in the theatre business for 50 years in a radius of 150 miles, the complaint states.

The plaintiff attacks the agreement as being unreasonable and in restraint of trade.

The suit petitions for an order declaring the agreement void or alternatively fixing the maximum in which the plaintiff may operate theatres.

Mr. Trendle was in charge of the Paramount United Detroit theatres’ operations from 1929 until last year, when he resigned and was succeeded by Earl Hudson, the present operator for Paramount.

Columbia Wins Point

Columbia on Monday won its court fight against turning over a list of its stockholders when Samuel J. Rosenman, New York supreme court justice, denied an application of James F. Burke, stockholder, for an order directing Columbia to allow an inspection of its books and records. Mr. Burke, claiming to represent eight stockholders, asked for the list to seek support for his attempt to obtain the legal dissolution of Columbia. The plaintiff cited the anti-trust suit, loss of a foreign market and television as reasons for dissolution.

File Premiums Action

Claiming infringement of “Encyclopedia Night,” used to promote attendance at theatres, Premium Promotion Syndicate, Inc., has filed suit in New York supreme court against Price Theatres Premiums Corporation seeking an injunction and $25,000 damages.

The plaintiff claims that he originated the idea in 1939 of distributing encyclopedias to theatre patrons.

Settle Time Suit

A stipulation settling the suit of Time, Inc., against Anschel Barshay, trading as the “Voice of Time,” and dropping the appeal of the defendant from an injunction and accounting, was filed in federal court in New York Friday, June 7th. Under the settlement Mr. Barshay is restrained from broadcasting as the “Voice of Time” and the plaintiff waives all rights to damages.

Start Racine Action

Frank La Boda, Racine, Wis., has started action against Warner Brothers’ Venetian theatre in that city charging that Eli Arkin, manager, and several local operators to pay a $900 “Treasure Chest” award claimed won by the plaintiff on May 18th.
Columbia

IN EARLY ARIZONA: Bill Elliott—It did real nice week-end business. As to the quality of this picture, here is a writer's opinion: "In grossed—" Gone With the Wind,"—Harland Rankin, Plaza Theatre, Tilton, Ontario, Canada. General patronage.


MUSIC IN MY HEART: Tony Martin, Edith Fellows, Rita Hayworth—Just a musical that just about got by. The story moves slowly; singing is just fair and some of our patrons were disappointed. Columbia. Running time: 77 minutes. Played May 12–20. J. Friedman, Strand Theatre, Sarnia, N. General patronage.

TOO MANY HUSBANDS: Jean Arthur, Melvyn Douglas, Fred MacMurray—Columbia certainly slipped one on this comedy. One week out five months so perhaps was some of the trouble but perhaps five months more would have made it worse. Just an average nature, running for time and weeks. Played May 12–18. half of a double bill. Running time, 79 minutes.—A. J. L. Heath, Colonial Theatre, Limon, Ind. Small town patronage.

First National

ANGEL FROM TEXAS, AN: Eddie Albert, Rosemary DeCamp, Marjorie Lord—Can't say it was a good film, but Mr. Albert was very good. Too slimy to be thoroughly enjoyed. Just a fair grade of entertainment.- It's a Sunday date, Running time, 60 minutes. Played May 14–20. Albert Roach, Manager, Paramount Theatre, North Vernon, Ind. Small town patronage.

DR. EHRLICH'S MAGIC BULLET: Edward G. Robinson, Ruth Gordon, Otto Kruger, Donald Crisp—Although I wasn't expecting a tremendous crowd, I was greatly surprised by how few came to see this picture. All those who came praised it to the skies and personally think it is one of the best of the year. This was played on six screens because of the Irene stories don't go well here and no other activity on the week end where otherwise. I am ashamed of my college patrons for not turning out for this in great style. This was played on strictly a percentage and about all the company received from here wasn't enough to pay for inspecting the print after it was returned. Running time, 110 minutes. Played May 22–23. Victor Nevin, Ill., Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.


GODDIE, MR. CHIPS: Robert Donat, Greer Garson—This was a pict, business above average and they still talk about it.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

HONOLULU: Eleanor Powell, Robert Young, Burgess and Allen—Below average business. This picture did not merit top showing. Running time, 81 minutes. Played May 21–25.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

MAN FROM DAKOTA: Wallace Beery, John Howard, Dolores Del Rio—This was sort of hot and cold. No raves, most of the people came in to get away from the cool and threatening weather. Running time, 84 minutes. Played May 28–30.—Fred Bower, Deseret Theatre, North Vernon, Ind. Mining, CCC and Marine patronage.

WATERLOO BRIDGE: Vivien Leigh, Robert Taylor—We are playing this next Sunday-Monday-Tuesday. We expect good business but we believe we could do better. Running time, 96 minutes. Played May 26–28–Simon Galitzki, Cocoa Theatre, Tipton, Kansas. General patronage.

PARAMOUNT

BEAU GESTE: Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy—The first real show from this picture. Both Mr. Milland and Mr. Donlevy are good. Played May 21–29.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

BICYCLE WRECK, THE: Billy Lee—If you want a picture that's different, don't miss this one. We grossed extra business and everyone was delighted with it. Tie in with local fish and game clubs. This one brought in more strange faces than hadn't been in for months. Running time, 80 minutes. Played May 28–30.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.


COCONUT GROVE: Fred MacMurray, Ben Blue, Harry Yulin—This one back and moved to capacity houses both nights on barcarain night. Biggest gross for these two nights this year. Our current hit. Running time, 82 minutes. Played May 18–29.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DECEIVED: Albert Dekker, Janice Logan—Not even a good program picture with no stars name and enhanced only by good color. Exceptionally poor business. Running time, 77 minutes. Played May 28–30.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.


EMERGENCY SQUAD: Louise Campbell, William (Continued on following page)
NEW CONTRIBUTORS TO DEPARTMENT

Two new contributors sent reports this week to The What the Picture Did for Me department and two others whose reports have been missed for some time reappeared. The new contributors are:

SAM BROOKS, Liberty Theatre, Hailey, Idaho.

DOUGLAS MILLER, Rex Theatre, Taber, Alberta, Canada.

The two who have resumed after a long interval are:

THEODORE J. FRIEDMAN, Strand Theatre, Suffern, N. Y.

PAUL McBride, Avalon Theatre, Fillmore, Utah.

Read the reports of these and other exhibitors in the adjoining columns.


PINOCCHIO: Disney Feature Cartoon—All I will say is that the story grows. Disney features more any more and I don’t intend to play an an-

tono, Taber, Alberta, Canada. Small town patronage.


Twentieth Century-Fox


GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, John Carradine, Dorris Bowon, Charles Grapewin—The few patrons that came to see this picture did not seem to know what it was about. Running time, 128 minutes. Played May 15–16. A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

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This William Has exception the very "Tbe pay difTerent share Friedman, single my is minutes. CROUP the D'on't I N. they propaganda performance unusually These Running make Y. A entertaining Paulette Well, real so Small Aubrey Quite very help a fully pictures film Second, The did. not minutes. J. always T. best It's the the them. depress Running Stock, these this Jolson this saw BERKSON It minutes. cutting. picture get I program as mill Richardson, who causes. amongst the movie. went no money Alberta, and and stock. and Good-will, acting upon the. world, which is given by. the movie. the 3rd week's run and. Ft. Wayne. May 20.—W. Vani- Nevis, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

YOUNG IN HEART, THE: Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Billie Burke, Roland Young. Upbeat—Stage play that saw this picture came out with praises. We did not enjoy good business on this one—but—Harland Ramkm Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal


DANGER ON WHEELS: Richard Arlen, Andy Divine.—The best in this series of pictures thus far. These stars well liked and get us business for bigger gains nights than most popular pictures. Running time, 60 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DESTRY RIDES AGAIN: Marlene Dietrich, Charles Winninger, Brian Aherne, Mischa Auer, Una Merkel—Good stars, well cast. Don't be afraid of this one. It will make money.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

FIRST LOVE: Deanna Durbin, Helen Parrish, Robert Lock, Anna Rosson, Leatrice Joy.—A good show but not the best Durbin by any means.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

UNEXPECTED FATHER: Baby Sandy, Mischa Auer, Una Merkel.—A good show but would say a worthy "B." Played on a single bill and did extra business. Running time, 60 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Warner Brothers

CHILD IS BORN, A: Geraldine Fitzgerald, Jeffery Lynn, Gladys George.—A picture that did not go over here. The material seems to be put together in a spotty fashion and the ladies did not receive in as we thought they should in this sentimental environment, seemed to depress rather than entertain or educate. They have not run for as long a time here for a fine picture but didn't use it. Running time, 79 minutes.—Played May 30-31.—Curtis Skelton, Loretta Pitts, Rex, Taber, Alberta, Canada. General patronage.

CHILD IS BORN, A: Geraldine Fitzgerald, Jeffery Lynn, Gladys George.—A fair show. Has wonderful showmanship possibilities.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.


INVISIBLE STRIPES: George Raft, William Holden, Jane Bryan, Humphrey Bogart.—The usual run of days screen picture with a theme that is old and tired. We don't see why they continue to make it so we certainly do not see any good in it—Running up a lot of time and it costs money to make them. I presume they would go over in some places but I certainly, do not have universal appeal. Running time, 82 minutes. Played May 24-25.—Simon Gillis, Good Theatre, Topazka, Kansas. General patronage.


IT ALL CAME TRUE: Ann Sheridan, Jeffery Lynn, Gladys George.—A good picture as Warners has given us all season. Absolutely tops in screen entertainment. Nothing but raves in this one. It's about time that this company sent a picture like this and make this one after this season. Running time, 97 minutes.—A. J. Loretta Pitts, Crystal Theatre, Taber, Loretta Pitts, General patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, Claude Gillingham, George Garland.—Good acting but entirely too long. This picture needed a lot of cutting.—Running time, 152 minutes. Played December 18-20.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

NANCY DREW AND THE HIDDEN STAIRCASE: Roberta Granville, Frankie Thomas, John Litel.—This series is very nice. A small mystery comedy that will certainly entertain your patrons. This one has them there for 75 minutes strikings at the front of their seats at the same time. These are just program pictures, but a good one.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

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MOTION PICTURE HERALD

JUNE 15, 1940

SHORT FEATURES

COLUMBIA

BEAUTIFUL, SWEET:—Columbia—Tour of the Ritz Theatre, L. A. to the Victoria, Vancouver.—“True Love,” “Bless This Bead.” (Sinatra—Astaire.)

DOING THE BUSINESS:—Columbia—Promotional film for “The Big Business.”

LAND OF ALASKA NELLIE:—Pathe Travel Talks—After showing so many inferior shorts from MGM, it was expected to get another loser in this series when it appears on the screen. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MISSIONS:—Columbia—Several minutes of a Pathe newsreel film—“Missions.” (The case of the kidnapped American girl.)

NOTHING BUT THE TRUTH:—Columbia—Several minutes of a Pathe newsreel film—“Nothing But the Truth.” (The case of the kidnapped American girl.)

PARKS, HOME OF:—Columbia—Several minutes of a Pathe newsreel film—“Parks, Home of.” (The case of the kidnapped American girl.)

UNITED STATES:—Columbia—Several minutes of a Pathe newsreel film—“United States.” (The case of the kidnapped American girl.)

CREED'S:—Columbia—Several minutes of a Pathe newsreel film—“Creed's.” (The case of the kidnapped American girl.)

MOTION PICTURE NEWS

ALL'S WELL THAT ENDS WELL:—Teriy-Toons—Avril, Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.


MOVIEWTE:—News: We like it the best. Play both a common and a humorous cartoon for a Saturday—(36 minutes)—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ONE MUSE IN A MILLION:—Teriy-Toons—Just a cartoon. Running time, eight minutes.—A. J. Stock, Fox Theatre, Petrolia, Ontario, Canada.

TOPNOTCH TENNIS:—Ed Thorpson (Sports)—Just a cartoon. Running time, eight minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WOT'S YOUR LINE:—News: We like it the best. Play both a common and a humorous cartoon for a Saturday—(36 minutes)—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UNITED ARTISTS

ARABIAN BAZAAR:—World Windows—Well received.—Harland Rankin, Plaza Theatre, Tibur, Ontario, Canada. General patronage.

Universal


GOING PLACES:—No. 46.—A picture of the McKee gardens at Vero Beach, Florida, that pad plenty of animals. We played it on Friday and Saturday for our patrons and it made a big hit. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MAGIC BEAN:—Lunts Cartoons—Story of Jack and the Beanstalk is a good one. Running time, six minutes.—A. J. Stock, Crystal Theatre, Ligonier, Ind. Small town patronage.

VITAPHONE

ALEX IN WONDERLAND:—Walter Catlett—A short slapstick comedy that managed to go over more well and get more than the average number of laughs. I might say that it is close to 1,000 feet as it is to 2,000 feet. It is a one-reel comedy. Running time, 15 minutes.—W. Varieck Nevin, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

ARTIE SHAW AND HIS ORCHESTRA:—Melody Masters—A snappy musical short by a snappy band. Really the best short that we have had. Running time, 15 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BEARS'TALE:—Merloc Molesters—A swell cartoon that was too short. Running time, seven min-

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INFORMATION PLEASE:—No. 15—Denis Taylor is guest in this one. This is one of the best of the series as the experts let their hair down and every- one has fun. Running time, 20 minutes.—W. Varieck Nevin, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.


Dave Prince Becomes RKO Southern Manager

Dave Prince, formerly of United Artists in the same city, has been made Southeastern district manager for RKO, with headquarters in Atlanta. He will be in charge of that city's branch, of Charlotte, and of New Orleans.

Mr. Prince was with the General Film Company, in the motion picture industry's early days. Since then, he has been with Paramount, UA, and other companies. He was born in Illinois, and entered the industry as booker for the Swanzon-Crawford exchange, in St. Louis, in 1913.

Set B'nai B'rith Fete

Arthur Sachson, Warner Brothers, chairman of the arrangements committee for the Cinema Lodge of the B'nai B'rith, announces the completion of details for the first annual banquet and ball of this chapter. No. 1366. The date has been set for October 26th in the Grand Ballroom of the Hotel Pennsylvania. Members of the arrangements committee are: Arthur Israel, Jr., Paramount; H. C. Kaufman, Columbia; Saul Immerman, and Victor Blau of Music Publishers; Joseph J. Rose, Twentieth Century-Fox; Adolph Schimmel, Universal; Harold Rodner, Warners; L. J. Schlaifer, United Artists; W. M. Horn, RKO; A. P. Waxman, ASCAP; Jesse Block, Abe Lyman and Ted Lewis.

Purchases Miami Property

Major Albert Warner has purchased property consisting of 200 feet of frontage on both sides of Collins Avenue, between 38th and 39th Streets, Miami Beach, Fla.
Louisiana Has Flood of Bills

deluge of new bills directly or indirectly affecting the motion picture industry of Louisiana found their way into the state legislature before the deadline for filing of such proposed acts was reached this week.

New Tax Approved

The Louisiana House of Representatives, Friday, July 6, passed a bill imposing a tax up to $200 per theatre on motion picture circuits, based on the number of units run anywhere in the United States. The bill is identical with one passed by the House at the 1938 session but killed by the Senate. The new bill has yet to face the Senate. Proceeds would go to welfare work with its sponsor, Representative A. D. Floyers, Jena, estimating a return of $50,000 to $250,000 a year.

The tax would begin at $50 for each house up to five: $75 for each to 10; $100 to 20; $125 to 30; $150 to 40; $175 to 50 and $200 for each above 50.

Censorship Bills in Senate

Two separate Senate bills, reading almost identical, would make censorship of motion pictures provided by acts of mandatory. While this act has been in force five years in the state under the guiding hand of the late Huey P. Long "dictatorship" rule recently broken in Louisiana in 12 years duration, it had never been enforced. Under the two bills filed for mandate, the state board would be comprised of five appointed by the governor and would assess fees computed according to length of films to be censored.

A Senate bill by Senator Nick Carbejal of New Orleans threw a bill into the House asking complete repeal of the 1935 act creating the censorship board. This same representative also filed a House bill which would repeal an act which permits the city of New Orleans to levy a city amusement tax of 2 per cent on admissions.

A Senate bill by Senator Nick Carbejal of New Orleans would limit to five cents the admission price to picture shows to children under 15 years of age. Senate Bill 311 by Senator Dudley Le Blanc of Abbeville would prohibit operators of chain theatres in the state from operating more than one house in each town of less than 20,000 population.

Additional Tax Measure

Another tax measure before the Louisiana House which would impose an admission levy beginning with one cent on tickets of 11 to 18 cents and up to 10 cents on dollar tickets has been disclaimed by the administration and may thus face a tough battle for passage. It is sponsored by Representative Walter Mc- Cavn of Grant parish and covers all phases of amusements except entertainment where 75 per cent or more of the proceeds go to charity. Guesses are that the bill would bring in $1,000,000 or more a year with proceeds for welfare work.

The tax graduates about 18 cents with two cents up to 28 cents tickets and one cent here- after for each 10-cent increase in admission up to $1. Thereafter the rate is 10 cents plus an additional penny for each added 25 cents. Places where food on drink is served along with entertainment, the tax will be based on 25 per cent of the food and drink bill in addition to admission costs.

Sunday Films

The Raveena theatre, Raveena, N. Y., operated by the Mitchell Conrey circuit, is now operating Sundays following a favorable referendum by voters of the town.

Charlotte's, N. C., long fought for Sunday motion pictures received a definite set back when the city council defeated a proposal for Sunday films offered by Councilman H. H. Baxter. Mr. Baxter then proposed blue laws so rigid, in his opinion, that Charlotte citizens would not be permitted to buy soft drinks on Sundays.

The controversy over Delaware's Sunday blue laws flared last week when Hansel Marvel, 23 year old dance hall operator, finishing a 24 hour sentence in Kent County jail for his alleged violation of the act Delaware's Sunday blue laws wide open or close down everything in the state.

Detroit Theatres' Reprieve

Detroit theatres got a reprieve this week on the ordinance banning red or flashing signs within 22 feet of a sidewalk, when Mayor Edward J. Jeffries threatened to veto the bill unless the council granted a public hearing. United Detroit Theatres, Allied Theatres and Co-operative Theatres of Michigan acted jointly in opposing the ordinance.

Petty Working for PM

Tom Petty, formerly press representative for the Motion Picture Producers Association, Detroit, Hall of Fame honoree, is Hollywood correspondent for PM, a New York daily newspaper, which begins operation this month. Mr. Petty was in New York this week, discussing his duties with the PM publishers.

Chatkin Joins Filmack

Herbert Chatkin, formerly with National Screen Service, has joined the Filmack Trailer Company in Chicago. He becomes promotion manager.

National Decency Legion Classifies Nine Pictures

Of nine pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were approved for general patronage, four were listed as objectionable for adults and one was cited as objectionable in part. The films and their review:


Van Schmus Elected

W. G. Van Schmus, managing director of the Rockefeller's Music Hall in New York was this week elected to the board of directors of their Rockefeller Center, Inc., managers of Radio City-Rockefeller Center buildings.
THE LONG VIEW

It's a cinch to point out that the manager's part is to get in there and pitch, week-in and week-out. It isn't any more difficult to emphasize that the manager bears a heavy responsibility in stirring up clouds of boxoffice dust from one end of the year to the other. These declarations are fairly obvious by now, at least to the members who, as these pages show, sit up nights doping out healthy ways and means of keeping their theatres in the public limelight. It should be equally obvious that the managers who shoulder these responsibilities most effectively are those possessed of a sound, workable philosophy to help them do a consistently top job, a philosophy often to be summed up in the line:

"If a picture is played, it has to be sold."

In reporting his dynamic two-in-one campaign on "Joe and Ethel Turp", fold on another page, Roy Hanson, for instance, sets forth his findings in these words:

"Our plan is to sell the pictures with entertainment value but that lack natural boxoffice pull. We get widespread coverage for the big nationally advertised pictures, but we try to execute new, and novel stunts to sell the sleepers."

Describing his success with "Baleileika", Jimmy Redmond lays it on the line thusly:

"I have been following your editorial page with interest because of the angle you are using to tell fellows that a picture is never pre-sold, that it must be sold by the manager. I have found out that pictures rated "thumbs-down" can be sold if the right approach is used in your own particular territory."

* * *

However the manager regards his labor, his mission—if you will—neither success nor contentment in his work can be had unless he develops a practical "reason-why" to back him up when the going is hard. It has numerously been proven that a picture's draw is determined by the theatreman's conception of what he has to sell.

△ △ △

WAR NEWS IN THE THEATRE

It is already evident that the handling of war news has divided exhibition into two camps. As protection for the boxoffice, one side is bending every effort to tie in the latest flashes as a part of the theatre program. The other group is set agin it, in emphasizing that motion picture entertain-

Your Chairman welcomes this opportunity to reply to the member from the second-run who accompanies an excellent campaign with the complaint that subsequent-run theatres do not get any too much space in these pages.

The Round Table functions mainly as a clearing house for tested ideas in the field. No one type of operation is favored over another. The section is wide open for all, first or last run, de luxe or neighborhood, key city or hamlet. It's "what", not "where".

If there is a demand for more subsequent-run campaigns, let more members in such situation answer the call and come a-runnin':

"You send 'em. We print 'em."

△ △ △

SOMETHAT ON THE SAME

Although your Round Table will refrain at this time from taking sides in the matter set forth above, we are not hesitant in casting an immediate vote with those who stress the need of more screwballery to offset the war jitters. Thus, the publication on another page of Harry Palmer's April Fool show is in keeping with suggestions from members that this type of buffoonery be taken up over a wider terrain.

Such jestful didoes are hardly intended to replace any unit of the regular program. Where skillfully intruded as added attractions, they can be expected to strengthen the theatre's appeal as a refuge from the ominous echoes of battle.
Round Table
In Pictures

Arranged by Manager Charlie Bierbauer and publicist Nick Todorov was the stage setting in advance of "Dr. Cyclops" at the W. & V. Colonial, Allentown, Pa. Animation was provided by the blinking eyes in the cutout heads of the scientist which were placed at either side of the stage.

The wheel of fortune goes round and round, but this time John Hesse at the Roger Sherman, in New Haven, knows where it goes, and offers guest tickets as a consequence. Patrons are invited to try their spinning luck and if the wheel stops at number on which "It's a Date" opens, they win.

Ben Simon at Loew's Metropolitan in Brooklyn ushered in his spring season by converting his lobby into a rustic scene. Tacked to wooden fence were crude signs of forthcoming attractions and a breath of the outdoors was created by spotting of artificial dogwood and apple blossom trees.

Latest model mimeograph duplicator was secured by Les Pollock for "Edison, the Man" lobby stunt at Loew's, Rochester. Usherettes operated machine distributing bandbills which called attention to the picture and playdates. Poster copy was omitted in order to arouse patrons' curiosity.

Under the title "Hijos de la Farandula," otherwise "Babes in Arms," Raul Barrera at the Metro, in Puerto Rico, sold the date with advance lobby set-piece illustrated below. Giant cutout of Mickey was planted at the piano, while second cutout of Judy Garland completed the display.
Institutional Ads

Feature Tieups on
‘Edison, the Man’

Public utilities companies, phonograph dealers and other businesses having to do with inventions pictured in "Edison the Man" offered an important part in campaigns for the picture reported by theatre men in different sectors of the country. Much newspaper space, up to full-page promotions were not unusual, illustrated, for instance, by Bill Elder at Loew’s, in Harrisburg, Pa., whose co-op page included cuts of various members of the cast, which were included in each store’s ad together with copy tied directly to the picture.

Another member to tie his merchants, was Pat Notaro at the Columbia, in Sharon, Pa., who reports as a “first-timer” for his house, a refrigerator show held in his lobby and on which 11 merchants came in with space allowing some 370 inches. Co-op ads covered some four pages, contest angle entered into by theatre distributing special lucky number tickets, winners receiving merchandise prizes from each of the cooperating merchants.

Introduces Letter Contest

Contest attractor arranged by Duke Prince at Shen’s Ohio, in Marietta, Ohio, included offer of tickets to those submitting best letters on what electrical device or invention had given entrant most comfort, health, happiness or pleasure. Contest was plugged in co-op page.

Through the efforts of Round Tabler Bill Burke at Schine’s State, in Fostoria, Ohio, group discussions were held in all history classes with 40 by 60’s prominently displayed, teachers cooperating by urging all students to see the picture. Four-day-coloring contest was run in local daily with guest tickets to boys and girls best coloring scene stills which were published daily.

Ties Ford Dealer to Date

Since, in his youth, Edison was supposed to have driven one of the earliest Fords, Max Davey of the Noranda, Noranda, Quebec, tied in with the Ford agency for use of cars with demonstrators. Public was informed that by telephoning, free transportation to the theatre would be given, plus an opportunity to study the great strides made by the automotive company since the early days depicted in the picture, as illustrated by the new models. Radio announcements of the tieup were also made on the agency’s program.

Dignified were the ads of the local utilities company, promoted by George Irwin of the Lyceum, in Duluth. Measuring practically four full columns, a large photo of Edison was featured with tiein copy below plus theatre mention and playdates.

Milk Company Promoted

Milk company came through for Francis Deering at Loew’s, in Houston, by running a three column ad stressing the fact that in the most trying period of the inventor’s life, the dairy played an important part. In addition victoria ads were planted stressing latest models as against the earlier Edison musical reproducers.

"WAR" BROADCASTS

Red hot, due to its timeliness and a definite boxoffice builder, according to the Round Tabler, is the nightly war news broadcast over WJBC from the Great States Theatre, in Bloomington, Ill., promoted by Gil Brown, city manager, and sponsored by local dairy. Station announcer puts on the program from a special booth, immediately to the right of the stage and constructed so that the audience can see as well as hear. Since the local paper goes to press at 3:30, the broadcast coming at 9:30 over the transradio service, is made up of fresh, last-minute flashes.

After a short trailer introducing the radio-reporter, house is darkened and drawn curtains enclosing brightly-lighted booth are opened revealing the announcer and microphone. Simultaneously, above booth, “on the air” sign and station letters are flashed in red. Below, another electric sign carries the sponsor’s credits. Announcer opens with an all displaying excitement point from the Irvin, the program running from three to seven minutes, according to the amount of news available. At the close, theatre attractions for the following day are announced.

Station plugs the tiein with spot announcements at 30-minute intervals, day and night. Sponsor cooperates with 22 by 28 cards on all milk and ice cream delivery trucks. In addition, dairy prints and distributes collar-heralds attached to milk bottle deliveries.

Ties "We Are Not Alone"

To National Radio Contest

In a national tieup with well-known radio corporation, members of radio stations in Australia, whereby newest model sets were awarded to those submitting best answers to the question “Isn’t a Blank Radio a Perfect Companion?” radio dealers windows throughout the city featured sequent cuts of cuts of Jane Bryan and Paul Muni as they appeared in “We Are Not Alone.” Tieup was arranged by Warner publicist Dorothy Flukes, who succeeded in planting copy in all displays advertising how entrants thought Paul Muni would answer the question. Entry blanks were available at all cooperating radio stores, in addition radio company took time on air to plug the contest, giving due picture and playdate credit and distributed heralds in advance.

Newspaper aimed at women readers, ran a contest for which prizes were awarded to those presenting best definitions of the title, chain five and ten used the line “We are not alone when we claim our values,” etc., and securing the 40,000 word reprint of James Hilton’s story from the Hollywood studios. Miss Flukes arranged for popular radio announcer who reads a serial story on his weekly programs, to include the attraction.

SALES CLERKS TIED TO "20 MULE TEAM"

Noting that store sales personnel have the faculties to spread theatre advertising far and wide, Ray Bell tied in with department stores and five-and-tens for a lucky contest on "20 Mule Team," at Locu’s Capitol, Washington.

Minute bad herals were distributed to the sales personnel, a small percentage with secret markings being good for guest tickets. The healthy circulation brought enough returns to encourage Bell to plan to repeat the stunt once a month.

Brien Records Voices Of Ambridge Patrons

Promoting machine from local dealer, Lige Brien from theannoncee, in Ambridge, Pa., for “That’s Right, You’re Wrong” advertised that he would make a free recording of voices from his stage. Brien himself acted as master of ceremonies, interrogating entrants, whose answers were recorded. Audience applause decided winners who were then presented with the records.

When he recently played “Ninotchka,” Lige ran a crossword puzzle contest in which the title, and cast names played a prominent part, guest tickets to winners. Windows were promoted by the showman, as were bumper cards on cars and the distribution of small pay envelopes by banks, banks carrying picture plug.

“LET’S HEAR FROM YOU"

Women’s Club Benefit Sells "Northwest Passage"

For “Northwest Passage,” at Warners’ Parthenon, Hammond, Ind., Manager M. Brazee tied in his local women’s club with a membership of over 300, on a benefit wherein few sources of possible patronage were neglected. Booths were placed prominently in the city’s largest department stores from which members plugged the date.

Special attention was had from the school system, wife of the superintendent of schools being an active member of the club. Notices were carried in the chamber of commerce bulletin and window cards planted in stores along the main streets.

Javanese Street Float

Street floats seem the order of the day in Batavia, Java, illustrated by photo which arrived here for Len Peulve’s efforts on behalf of “Beau Geste” at the Rex Theatre. Highlight was giant cutout blowup of head of Roy Cooper, in uniform which was planted atop banana truck as it toured the city streets. Newspaper coverage was generous, including much art work.
Numerous Contests Aid Fitzpatrick on "Bridge"

Leading photographic supply store in Waterbury, Conn., was sold on a Vivien Leigh resemblance contest by Ed Fitzpatrick ahead of opening of "Waterloo Bridge" at Loew's Poli. Store advertised the contest widely and devoted display of scene stills and teen copy to the stunt. Still another contest was held through cooperation of radio shop, tickets going to those submitting best letters on why they considered Robert Taylor the handsomest man in pictures and why entrants envied his appearance opposite Miss Leigh. Sandwich shop featured an alarm clock at cashier’s desk, with tickets going to those paying their checks as the alarm went off, while shoe store offered prizes to women who could fit into a 5½ shoe, size worn by the star.

Securing cooperation of local hospitals, Fitz planted stills of Carole Lombard in nurses uniform on bulletin boards as advance on "Vigil in the Night." For a lobby flash, boy was comfortably seated in chair with copy reading "I am keeping a vigil in the night to be the first to see" etc. Street daily comprised girl in nurse’s outfit with banner imprinted with same copy. Radio stations gave spot announcements and sets of fashion stills on both Miss Lombard and Miss Shirley were planted in windows of leading department and women’s fashion stores.

"LET’S HEAR FROM YOU"

Largest Family Search Held by Lexey on "Child"

Through newspaper and radio cooperation a citywide search for Philadelphia’s largest family was instituted by Round Tabler Jack Lexey at the Broadway Theatre several weeks in advance of his opening of "A Child Is Born." When the largest family was located (15 children), verification of the correct number was checked by the Bureau of Vital Statistics.

Local merchants were promoted for gifts, which were displayed in the theatre lobby and sound truck carried copy soliciting the largest family. Upon selection of the winners, arrangements were made to pick them up and treat them to a night of revelry and fun. Presentation of gifts was made from stage by a state senator, entire proceedings being broadcast over cooperating stations which had aided in the search by daily plugs on their networks.

Another incident in the tumultuous career of the fabulous Marquee Mike, as depicted likely by his creator, Glenn Fraule of Cheviot, Ohio.

"Kid Roundup Party Builds "Virginia"

Staged on Saturday, the day before his opening of "Virginia City," at the Roxy, Laporte, Ind., a costumed "Roundup Party" for the local juveniles proved to be an outstanding feature of Manager R. H. Wheeler’s campaign. Cooperating merchant donated the prizes for most original costumes and paid all advertising costs.

Entrants were instructed to be at the theatre at a designated morning hour to parade through the town, some 400 turning out in costumes of cowhands, cowgirls, Indians, etc. Organized in formation, the youngsters marched behind giant theatre banners, the procession headed by a juvenile "prospector" leading a barded pony. After covering the main streets, the children returned to the theatre where the judging took place.

The business, as a result, brought the best Saturday for kid business in two years, according to Wheeler, who credits the advance stunt also for giving the date a big sendoff on the opening day since the youngsters spread the word widely.

"LET’S HEAR FROM YOU"

Syracuse Schiners Use Identification Contest

Through announcements made in daily paper, district manager Gus Lampe and manager Harry Untertort at the Keith, in Syracuse, for "Till We Meet Again" had a boy and girl cover downtown district, lad wearing carnation as only clue. To anyone carrying a copy of cooperating newspaper and identifying the couple, guest tickets were awarded. Sunday papers featured stories and art on the movie page, with eight-column streamer head across top of page.

A lad in sailor outfit similar to that worn by Bing Crosby in "Road to Singapore" covered the streets in advance and during run of that picture carrying a portable victrola. Stopping at busy intersections, boy stopped and played records from the picture. Spot announcements were landed over WSyrK, at which time they played an electrical transcription from the picture giving appropriate theatre plugs. WPBL also coming through with plugs over their musical bee program and others.

LOUIE CHARNINSKY TURNS TO MUSIC

Running out of lions, tigers, monkeys, donkeys and African wildman, the time being, that Charninsky fellow recently dug up a combination piano and organ player to do his stuff in the lobby of the Capitol, Dallas.

The Professor, playing both instruments at one time, evoked a lot of extra admissions, the Round Tabler depose, in crediting the publicity given by Jimmy Lovell in his Times-Herald "Reviewing the Crowd" column for a good bit of the added box-office attention.
Leading Singing Groups Compete
In Fabian Spring Music Festival

Having exhausted the possibilities of jitterbug and band contests, the Staten Island Fabian theatres recently completed a Spring Music Festival contest for local choirs, glee clubs and choral groups, under the guidance of Harry Black, division manager, and Edgar Goth, publicity head. Aimed at a different type of music-lover, results were reported as highly gratifying.

Sponsorship of the chamber of commerce was offered to give the tiein more importance. As an added inducement, it was arranged to have the winning group appear on a regularly scheduled Chamber broadcast over Station WNYC.

Elimination contests were held on the stages of the Paramount and Ritz theatres, the finals at the St. George. Judges included heads of local high school music departments, WNYC's director of music, among others. Entrants were judged on interpretation, musicianship, diction and appearance.

Winning group received an elaborate engraved trophy, displayed two weeks ahead in prominent location in the downtown area. The presentation was carried in the local press which also contributed publicity on the project as the contest developed.

Abundant Book Tieups Sell "Rebecca" Date

Through the efforts of Wally Caldwell at Loew's Valentine Toledo, department store circulated its library accounts by stressing the availability of the new cheap "Rebecca" editions and the fact that the picture could be seen at the theatre. Bookmarks were distributed through all branches of the public library system in addition to stills displayed on their bulletin boards, and for his street bally giant replica book oper!, 

Outside coverage included bannered fleet of cleaning store's trucks, new model cars were also appropriately lettered with picture copy and bus company used jumbo window cards.

Lykes Stages Boys' Contest Ahead of "Edison the Man"

Aimed at attracting the younger element of Cleveland, Manager Jack Lykes at Loew's Stillman promoted largest clothing store for a contest on "Edison the Man," store distributed entry blanks and generally publicizing the tieup. The first 100 entries coming closest to guessing the correct number of inventions Edison was credited with received copies of "Innovation to Youth," story of the inventor's life, and personally autographed by Spencer Tracy. Contest was open only to boys and the entry blanks had to be filled out in the boys' department of the cooperating store.

Ahead of "One Million B.C.,” Lykes planted 12-foot cutouts atop either side of his marquee which were flooded with lights at night and stood one block distant. Receiving permission from police authorities the theatreman attached title cards to fit newly erected marking meter posts in the vicinity of the theatre, jumbo circus style heralds were widely distributed.

Schiner May Reports Recent Activities

Selling the American Legion on the idea of a benefit show of "Dinner At The Night," Ed May, of Schine's Paris, Paris, Ky., went to work on really putting the thing over. Borrowing plenty of flags, entire theatre building was decorated with Legion colors.

Members of the organization paraded to the theatre opening night in full regalia stopping at the entrance for a brief concert. Ladies acted as honorary ushers and officers made brief speeches of thanks from the stage. Merchants showed their windows to the benefit, giving the picture, playdates, etc., a strong plug.

In advance of "Back Benay Rides Again," May dressed his entire staff in cowboy outfits, ten gallon hats, silk scarfs and toy pistols. Cooperating store distributed heralds to each customer week ahead, numerous windows were distributed, street bally consisted of pony and rider in outfit with large bannners covering main intersections and the theatre front was dressed in outdoors attire.

While on "It's a Date," imprinted napkins were distributed by leading restaurants, full size cutout of Daily News’ “Miss America” was planted atop theatre marquee, numerous window displays planted and hobby stepiece feature of cutout blowups of the leading characters in the picture.

Humorous Angles Highlight "My Favorite Wife" Campaign

The old Cinderella act was brought into the open at the State, in Minneapolis, recently for "My Favorite Wife," when Manager Frank Steffy and Ev Seibel, publicist offered through newspaper stories to admit free all married couples, provided the wife could get into her husband’s shoes and vice versa in the presence of witnesses at the theatre.

Cooperating paper came through with art work and gag stories on the stunt which received much reported word-of-mouth comment.

First 300 husbands bringing their "favorite wives" to the show on opening day, promoted roses were given and through tieup effected with fleet of cabs, banners were used offering to take any couple gratis to the marriage license bureau.
Anything Can Happen 'Show
In Which “Anything” Does
Palmer's Screwball Party Includes “Hot Seat” and Other Gags

Sold well in advance as a program in which “anything can happen,” the April Fool’s midnight show put on by Harry Palmer, at the Majestic, Seymour, Ind., proved to be one in which plenty of screwball was let loose. This was indicated ahead especially in the advertising out front which was purposely jumbled.

To start the proceedings at the midnight show, special tickets colored differently from the others were placed in the ticket machine, spaced every 30 or 40 apart. Cashier watched for these and when they came up, admissions were returned and patrons told the ticket was on the house. Every tenth person was given with large lollypops, or trick hat, blowout, etc., by the doorman.

Inside lobby, on platform, was placed one of the ushers with large basket of flowers, to be presented to each woman patron. When the ladies reached for the flowers, they received only the stem, the flowers being previously clipped and held together by the usher’s fingers. The bloom was tossed back into the basket and another prepared for the next “victim.” The gag gathered an appreciative audience of those who had “bit” and watched to see others in on it. Ushers were dressed in character, most with shirts unplaited, same in color. We was carried lanterns instead of flashlights. In some instances, ushers requested patrons to escort them to seats.

Trick Newsreel Opens Show

Program opened with the regular Movie-tone introduction of the news, followed by old clips of the early thirties and including a 1926 style show. None of the subtitles fitted the subjects. Next, a message from Palmers to patrons instructed, via trailer, to use colored glasses previously distributed by the ushers so that the cartoon could be seen in color. Nothing happened since the glasses revealed nothing.

After the cartoon, house lights were brought up and 14 ushers, as popcorn and candy vendors turned loose in the aisles. If popcorn was purchased, the nickel was given to another patron who was told to buy a candy bar from another vendor who, in turn, passed the coin to another patron asked to buy a balloon from an usher with a handful of them. Balloons were filled with gas and telephoned just before purchasers could get to them. The nickels were thus kept in circulation until all the wares were disposed of. The entire stunt lasted but a few minutes as the ushers worked fast.

Male-Milliner Stunt Pleases

At the conclusion of the ending session, announcement was made from the stage that at the end of 60 seconds, a certain theatre seat would be “hot.” Large clock was placed on stage to tick off the seconds. Patrons began to squirm with some standing as the minute ended when a plant in the audience let out a yell and galloped up the aisle.

An audience-participation stunt that proved popular was a woman’s hat trimming contest with six male patrons invited on the stage to take part, the theatre providing all the necessary materials for the trimming. Then, the curtains were parted to reveal an assortment of tin pans, sauce pans, lamp shades, waste baskets, small mops, brooms, paint brushes, kitchen utensils, fresh vegetables. From these, plus yards of adhesive tape, the entrants went to work behind the curtain. Over the house microphones and delivered in horse race reporter style, Palmer gave a running account of the contest. Curtain was opened when hats were completed with audience allowed to vote for the best, awarded the prize of a large ice cream cone.

The feature presentation was introduced by a trailer announcement head, with the trailer cut into the feature in such a way that the first reel was well on its way before patrons realized they were viewing the feature picture.

“LET'S HEAR FROM YOU” Novelty Throwaway Promoted By Brizendine on “Johnny”

Promoting local radio store on the basis of the song hit, Will Brizendine at the Rialto, in Baltimore, for “Oh Johnny” distributed small colored cardboard discs made to resemble a victrola record. Copy on one side read “This is not a record of Oh Johnny,” but a reminder to see.” Reverse carried art work, title, cast and playdates.

Since the picture has a roller skating sequence, Will tied in with local rink whereby the driver of their truck controlled the car’s public address system and continually during engagement plugged the picture as he toured the city.

“LET’S HEAR FROM YOU” Golden Exploits Leonard

Since Eddie Leonard, Jr., is an usher at the RKO Palace, in Rochester, Jay Golden managed to land plenty of advance publicity with art ahead of opening of “If I Had My Way” in which Eddie, Sr., plays a role. Co-operating papers came through with human interest stories which aided immeasurably.

Campbell Promotes Special Theatre Anniversary Section

To celebrate the 17th anniversary of the Capitol Theatre, in Brampton, Ontario, Manager Jack Campbell together with the advertising manager of the local paper sold ad space ahead of a special announcements section, entire cost to theatre being five dollars, cost of its ad. Featured in the paper was a “Know-Your-Theatre” contest in which five persons picked from telephone directory were called daily at noon during anniversary week, to those who could tell what was playing currently at the theatre, guest tickets were awarded. Featured in the special section were art of the interior and exterior of the house, photos of the entire staff, histories on the progress of the motion picture industry, plugs for current and forthcoming attractions, etc.

Ahead of “Bluelight” opening, Jack set up a lobby display consisting of diamond replicas promoted from cooperating merchant. Alongside was easel with picture cast, and merchant credits, guest tickets going to those correctly identifying. In many times title was used in the copy. Entry blanks were distributed by attendant on hand to answer all questions.

“LET’S HEAR FROM YOU” Abundant Newspaper Coverage Secured on “Lillian Russell”

Extra publicity on “Lillian Russell” was garnered by Johnny Barcroft for that date at the RKO Palace, in Columbus, since drama editors of local dailies wrote special columns about the Pittsburgh première which they had attended. These were used several weeks ahead of opening. Special stills of Alice Faye in the Russell costume were planted in three-column stories, biography feature with art was also used and regular followup publicity stores were carried after opening.

“Round-the-Town,” nightly recording program on WBNX, featured modern version of old time radio program; while WOSU, Ohio State University station, carried review story and comment by theatrical commentator and Standard Oil commercial newscast every morning carried minute features about “Russell” stars over WCOL. Teaser stickers with small cut of the star were distributed broadcast, blowup stills of Alice Faye planted in leading windows and music stores plugged sheet music and records of hit tunes from the picture.

“LET’S HEAR FROM YOU” "Little Mother" Search Arranged by Kalberer

Much was made in the local dailies of Washington, Ind., of the “Little Mothers” contest sponsored by Round Table A.G. Kalberer for that date at the Indiana Theatre. Any little girl under the age of 12 was eligible, entrants being requested to appear at the theatre for a designated day with their best doll. First three winners received cash prizes, runners up receiving guest tickets.

Two-column story with art was landed by Kalberers ahead of “Biscuit Eater” since the owner of Larry, the English setter which appeared in the picture, is owned by a localite. Kal called on the man, getting a “human” interest story, which brought additional publicity for the date.
WHENEVER CLYDE SMITH at the Paramount, in Hot Springs, Ark., plays a picture that he thinks has sufficient merit and can be used as the basis of a sermon by his local minister, the theatreman sends along a press sheet of the film together with his suggestions and comments. As proof that his suggestions have been adopted, Smith forwards a letter from the minister thanking him for the material on “Strange Cargo” and advising that it would be the nucleus of his next sermon. ▼

Doormen and ushers at the Ramon, in Raymondville, Texas, were dressed as rubes week in advance of “I’m From Missouri” as part of city manager J. S. Thomason’s campaign. Five piece hillbilly band was stationed in front of theatre playing hit tunes, between each number picture announcements were made and planted at curb in front of house were old still, saw, rake, hoe, picks, zithers and other atmospheric paraphernalia.

Lobby stunt which attracted is that used by Manager Al Reh at the Stanley, in Philadelphia week ahead of “The Doctor Takes a Wife.” Record concealed in box-office at intervals played announcement: “Is there a doctor in the house, is there a doctor in the house? Please do not be alarmed as I only want to tell you that the next attraction at the Stanley is,” etc. etc.

But recently going into the St. George Theatre, in Brooklyn, as its manager, Round Tabler E. Lewis, in a house-to-house distribution addressed a personal letter to patrons and potential ones calling attention to the high caliber of film entertainment to be found at his house together with the courteous treatment, etc., etc.

Purchasing inexpensively from wholesale distributor, albums containing 6 recordings of Lincoln’s speeches, as delivered by Raymond Massey in the film Louie Steen of the Roosevelt in Newark, N. J., called on schools and presented the principals with the books as a gift. Needless to say the records were played in English classes in advance, serving as an excellent plug for the picture. Trick was also effected with schools whereby students were admitted at a reduced rate. ▼

Planting a live crow in a cage atop his shadow box, Richard Peffley at the Sorg in Middletown, Ohio, placed a sign alongside reading “It’s worth crowing about, see Tarzan Finds a Son.” At bottom of display card carried copy reading “Old Jim Crow can’t be wrong, he says it is the best Tarzan picture yet.” ▼

Novel contest was planted by Manager Robert W. Brose, of the Oshkosh Theatre, in Oshkosh, Wis., during his campaign of “Forty Little Mothers.” In cooperation with local dime store photographer, Brose challenged residents to recognize pictures of themselves as babies. Passes were offered as prizes.

HOOKS CRIME CLEANUP TO “JOHNNY APOLLO”

A recent cleanup of bookie joints and number racket by the Holyoke, Mass., police force was tied to “Johnny Apollo” at the Victory by George Laby with a giant invitation addressed to the police head which also complimented the department for the excellence of the job. The invite, eight feet by four, was delivered by a squad of ushers on the Saturday in advance, when the streets were crowded with shoppers. A second group of ushers followed distributing heralds among the curious gathered by the invitation.

Tien brought the police chief and his staff to the opening for further publicity and effective word-of-mouth, according to Laby.

REPORTED AS ATTRACTING CONSIDERABLE ATTENTION was the 16 foot cutout of the Hunchback of Notre Dame which was planted in front of the Olympic Theatre, in Canyon, Tex., by assistant manager Charles Donnell. Painted black and highlighted with red, appropriate tien copy was planted at base of display which received plenty of word-of-mouth comment.

Purchasing a couple of hundred dates from grocer, Jimmie Redmond at the Bonham, in Fairbury, Neb., for “It’s a Date,” sugared them, purchased a few half by three-quarter inch flags and with a box of toothpicks made musical notes. These were then distributed to the heads of Chamber of Commerce, Rotary, Kiwanis and Women’s clubs to place the date notes on the tables at their regular weekly luncheons. Jimmie reports the stunt as attracting considerable comment.

ROosevelt Broadcast Tied to “Smith” Date

Since President Roosevelt’s recent address from the Senate before the combined houses, cause on the opening day of “Mr. Smith” at the Empire, Kelowna, B. C., Manager Les Campbell arranged for a radio announcement on the picture immediately after the broadcast of the presidential message, to tie in. Copy ran as follows:

“You have just heard President Roosevelt speaking from the floor of the Senate in Washington. Now, see the reproduction of this room and the procedures of Congress as portrayed in,” etc. etc.

One of the highlights of Eddie Pentecost’s advance campaign on Waterloo Bridge foot has showing Loew’s Grand, Atlanta, was a contest planted with the local Constitution asking its readers to write recollections of their World War romances.

During the run of “Young Tim Edison” at the Playhouse, Statesville, N. C., E. L. Carter turned his house over to the Senior Gift at the local high school for one day. Students arranged the office advertising, furnished employees for the theatre and made up special art work which was planted in local store windows. The display committee put together an interesting exhibit of Edison material which was used in the lobby. The publicity committee wrote and planted newspaper releases. The event was plugged as “Senior Day at the Playhouse” with the entire Senior Class admitted free.

All Warshauer, Paramount, San Francisco, secured a 10-foot replica of the 20 Mule Team and used it with samples of mineral in their original state as a lobby display in advance of “20 Mule Team” showing at his house. ▼

A kiddie revue which featured local talent and broadcast morning of opening of “Forty Little Mothers” was the highlight of the campaign put over for this film by H. McMullen, Colonia Theatre, Pittsburgh, Kansas. The program carried liberal plugs for the picture and sponsor announced that the first 40 mothers and their children to arrive at the boxoffice would be admitted free. Sponsor paid for tickets to cover this stunt. ▼

Folks in the neighborhood of the Columbia Theatre, in Sharon, Pa., were completely stopped in their tracks recently by the weird noises which issued forth from the lobby. All of this was part of Pat Notaro’s exploitation on “One Million B.C.” and being animal noises which were amplified on the street through the public address system.

Publicity on the sporting pages of the Providence, R. I., papers is assured so far as the theatres are concerned, as reported by George French, manager and publicist Bill Morton at the RKO Albee since their organization and Loew’s have a competitive baseball team which plays each season. Each week a special name is given to the game, depending on title of the then current picture attraction and radio cooperation brings extra plugs for the event.

Borrowing medals from a local Legion Post of the Rainbow Division, George Snowes in advance of “Fighting 69th” at the Duffield, in Brooklyn, placed these medals on a display board in his lobby and offered guest tickets to those who could identify each insignia. Opening day, war material was displayed on a easel in front of theatre, and boys from local division of Army Cadets paraded up and down in front of theatre during entire engagement.
APPLICATION FOR MEMBERSHIP
MANAGERS' ROUND TABLE
Rockefeller Center, N. Y.

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Position</td>
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<td>City</td>
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<td>State</td>
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<tr>
<td>Circuit</td>
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</tbody>
</table>

Absolutely No Dues or Fees

GENE CHIARAMONTE, manager of Schine's Lake, in Rochester, has been promoted to the Madison; HARRY ROCKOWITZ, Liberty assistant, has been promoted to manager of the Lake; JOE GOLDSTEIN goes from the Madison as assistant to the State in the same capacity and IRA RUBIN goes to the Liberty.

FRANK PEPE, SR., owner of the Roosevelt Theatre, in Swoville, Pa., is recuperating from a successful eye operation.

LOU CHATHAM has been placed in charge of all Griffith Southwestern Theatres, in Tulsa and Springfield, Okla. ABE ROSEWALL, manager of the DeHaven, Tulsa, has been transferred to Springfield as city manager; CHARLES TREGO has been placed in charge of the Joy, Isis and Reno Theatres. Other Griffith changes include RAY MCCULLOUGH from Hominy manager to Pawhuska; FRED BREWER, assistant manager of the Fairfax theatres, has been transferred to Hominy, in the same capacity. KENNETH BLACKLIDGE has been transferred from city manager at Okmulgee to Bartlesville; KENNETH TAYLOR, assistant manager of Laloos, Tex., theatres, has been promoted to manager of the Clinton theatres. CLARKE ABBOTT has been transferred from Clinton to Okmulgee, as city manager.

FENTON SCRIBER, former Strand and Crown manager, Manchester, N. H., has been made manager of the State and director of all the local houses run by the State Operating Co., M. E. Shea subsidiary. FRANK LAMARRE has been promoted to manager of the Palace from assistant at the State and ALBERT W. FOLEY is now managing the Strand.

W. D. McGHEE is back as manager of the E. M. Loew Drive-In Theatre, in Providence.

JOHN V. EVINS, owner and manager of the Plaza and Tenth Street theatres, in Atlanta, Ga., has announced his candidacy for the city council.

STANLEY MARKS has been appointed manager of Loew's Bedford, Brooklyn, succeeding ROBERT KILGORE, who goes to Loew's Palace, Memphis. ALEXANDER FREY supplants Marks as manager of the Brevoort, Brooklyn.

W. H. EDDY has bought the Harris-Avoca Theatre, Avoca, Ia., from CARL ERNST.

HARRY SHERNOFF is planning to remodel a local bank building in Crivitz, Wis., into a theatre.

ROBERT ELLSWORTH, former manager of the Royal, has been named manager of the Alhambra, San Francisco, Cal.

A. J. SIMMONS and WARREN WEBER have opened the new Plaza Theatre, in Kansas City, Mo.

HAROLD J. PERLMAN has been named manager of the Granada, Racine, Wis.

DON LOGAN has resigned as assistant manager of the Tiffany, Oakland, Cal., to join the production staff of Station KROW.

FRANK J. REIMER, formerly of Indianapolis, has been appointed manager of the Quiamby Theatres, Fort Wayne, Ind.

WILLIAM E. McCARTHY, manager of the Majestic Theatre, Burlington, Vt., has been transferred to Berlin, N. H., as manager of the Princess. EDWARD BRIDUE Switches posts with him.

MRS. JENNIE DODGE has opened her new Mayfair Theatre, in Los Angeles, Cal.

ELMER R. SEIFFEL, former manager of the Plaza, San Antonio, will manage the Aztec and Rio at Edinburg, Tex.

MILTON WAINSTEIN who manages the Plaza Theatre in Northampton, Mass., and his wife, were visitors at Managers' Round Table headquarters.

GEORGE KEEFAN of Philadelphia, will manage the Avalon Theatre in Avalon, N. J.

CONRAD MANDROSS of the Cove Theatre, in Hollidays Cove, West Va., dropped in to Round Table headquarters for a visit with his bride.
INDEX

A
Abbott and Costello in the 30's, Mel... RKO
Abbie Marks, Mel... Fox
Adventures in the North, 308, Mel... Metro
Adventures in the Tropics, 309, Mel... UA
Alfalfa, the Champ, 305, Universal
Allegroy Uprising, 066, Mel... RKO
All Quiet on the Western Front, 407, Mel... RKO
All This and Heaven Too, Mel... RKO
Alta Ways Have Secrets, 314, Mel... Para
Alvarez, My Love, Mel... MGM
American Gangbusters, Mel... St. RKO
Angel from Texas, An, Mel... FN
Anne of the Puppets, 055, Mel... RKO
Another Thin Man, 13, Com.-Mel... MGM
Arizona, Mel... Col
Arizona Cyclone, 4046, West... Univ
Athens in Arms, 5, Mut.-Com... MGM
Bad Badman, 16, Com... RKO
Bad Little Angel, 16, Com... RKO
Bad Man from Red Butte, 4063, West... Univ
Bad Man of Wyoming, 4069, Mel... RKO
Baker's Wife, The, Com... RKO
Baldy, 17, Mel... UA
Banquet Wagon, Mel... RKO
Barbecue, 026, Mel... 20th-Fox
Barclay, 4064, Mel... RKO
Beyond Tomorrow, 016, Mel... RKO
Big Guy, The, 4010, Mel... Univ
Big Wheel, 4014, Mel... RKO
Bilge Katter, The, 3053, Mel... Para
Black Diamonds, 4057, Mel... Univ
Black Friday, 4018, Mel... Univ
Blazing Six Shooters, West... Col
Blood Brigades, Mel... Col
Blondie Has Servant Trouble, Com... Col
Blondie in a Boudoir, Com... MGM
Blondie Takes a Vacation, Com... Col
Blue Bird, The, 025, Com... (C)... 20th-Fox
Bom Town, Mel... RKO
Bows of the City, Mel... Moe
Boys from Syracuse, Mut.-Com... Univ
Bridgend Misbehaver, The, Com... Col
Bride Wore Crutches, Mel... 20th-Fox
Brimham Moor, Mel... 20th-Fox
Brigham Young, Mel... 20th-Fox
British Intelligents, 416, Mel... RKO
Broadway Melody of 1940, 21, Mel... UA
Broken Strings, Mel... St. RKO
Brother Rat and a Baby, 416, Mel... Col
Brotherhood of In-Riggers, Mel... Col
Buck Benny Rides Again, 932, Com... Para
Bullet Code, 403, West... Mel
Bulletproof, Mel... RKO
Buried Alive, Mel... Producers
Burning Honeymoon, Mel... MGM
Cafe Hawks, Mel... Col
Call a Messenger, 408, Mel... RKO
Calling Philo Vance, 420, Mel... WB
Captured cauliflower, Mel... UA
Captain Is a Lady, 42, Com... MGM
Captain Kidnappled, Mel... Foreign
Carolina Moon, West... RKO
Cassian City Kid, West... Rep
Cassian City Kid, West... RKO
Cast and the Clock, 3095, Mel... RKO
Charlie Chan in Panama, 015, Mel... 20th-Fox
Charlie Chan in the Wax Museum, 20th-Fox
Charlie Chan's Nerve Cruise, 048, Mel... Col
Charlie Chan, 1931, Mel... RKO
Charlie McCarthy, Oettiettv, 4011, Com... MGM
Cheyenne Kid, The, 3522, West... MGM
Child Is Born, A, 415, Mel... WB

THE RELEASE CHART

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the grade or classification letter is in parentheses it is posted after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.
**THE CHART**

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are of the Pictorial numbers. Dagger (†) symbol indicates pictures is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

**NOTE:** The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the distributors at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the figures above will be indicated.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

**COLUMBIA**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amazing Mr. Williams. The</td>
<td>Jean Blondell-Mehry Douglas</td>
<td>Nov. 23rd</td>
<td>74 min.</td>
<td>74.00</td>
</tr>
<tr>
<td>Beware Spooks (G)</td>
<td>Joe E. Brown-Marie Cutty</td>
<td>Oct. 24th</td>
<td>68 min.</td>
<td>68.40</td>
</tr>
<tr>
<td>Dixie (G)</td>
<td>Glenn Ford-Ruth Hudson</td>
<td>Aug. 15th</td>
<td>64 min.</td>
<td>64.00</td>
</tr>
<tr>
<td>Blazing Six Shooters (G)</td>
<td>Charles Starrett-Iris Meredith</td>
<td>Apr. 4th</td>
<td>63 min.</td>
<td>63.00</td>
</tr>
<tr>
<td>Big Bundle Up Baby (G)</td>
<td>Peter, Singleton-Lake-L Simms</td>
<td>Nov. 9th</td>
<td>65 min.</td>
<td>65.00</td>
</tr>
<tr>
<td>Block Island (G)</td>
<td>Paul, Singleton-Lake-L Simms</td>
<td>Mar. 29th</td>
<td>73 min.</td>
<td>73.40</td>
</tr>
<tr>
<td>Over the Border</td>
<td>Charles Starrett-Lorna Gray</td>
<td>Mar. 31st</td>
<td>59 min.</td>
<td>59.00</td>
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</table>

**METRO-GOLDwyn-MAYER**

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<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>And One Was Beautiful (G)</td>
<td>Jean Muir-Ukraine Day-Robert</td>
<td>Apr. 9</td>
<td>70 min.</td>
<td>70.00</td>
</tr>
<tr>
<td>Another Thing Man (G)</td>
<td>William Powell</td>
<td>Apr. 5</td>
<td>69 min.</td>
<td>69.00</td>
</tr>
<tr>
<td>Astaire-G.</td>
<td>Fred Astaire</td>
<td>Apr. 5</td>
<td>69 min.</td>
<td>69.00</td>
</tr>
<tr>
<td>Astaire-G.</td>
<td>Fred Astaire</td>
<td>Apr. 5</td>
<td>69 min.</td>
<td>69.00</td>
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</tbody>
</table>

**FIRST NATIONAL**

(See Warner Brothers)
<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
<th>Review Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Castle in the Sky (G) 459</td>
<td>John Garfield - Pat O'Brien - Anna Sheridan - Burgess Meredith</td>
<td>Feb. 17, '40</td>
<td>27, Mar. 2, '40</td>
</tr>
<tr>
<td>(Exploitation: Feb. 24, '40)</td>
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<tr>
<td>(Exploitation: Feb. 17, '40)</td>
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<tr>
<td>Fighting 600 (G) 455</td>
<td>James Cagney-O'Brien-J. Lynn-Christopher?</td>
<td>Feb. 17, '40</td>
<td>99 Jan. 13, '40</td>
</tr>
<tr>
<td>(Exploitation: Jan. 26, '40)</td>
<td></td>
<td>Feb. 7, '40</td>
<td>79, 79, 52, 74, 26, 52, 54, Apr. 12, '40, 56, 44, '40, 72, 72, 72</td>
</tr>
<tr>
<td>Four Wives (A) 453</td>
<td>Lane Sisters-G. Paul-G. Field-E. Albert-C. Raines-J. Lynn-F. Farn-F. Meighan</td>
<td>May 18, '40</td>
<td>75 May 11, '40</td>
</tr>
<tr>
<td>(Exploitation: Oct. 16, '39)</td>
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</table>

**Comedy Attractions**

All This and Heaven Too... Better ON! - Charles Beyer - Jerry Lynn-Virginia Weilheil - June 29, '40

**See "in the Cutting Room" May 17, '40**

Man Who Talked Too Much... G. Brent-V. Bruce-J. Marshall July 6, '40

**They Drive By Night**

Humphrey Bogart-Mada Lupino - July 27, '40

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
<th>Review Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>British Intelligence (G) 416</td>
<td>Boris Karloff-Margaret Lindsay Jan. 26, '40</td>
<td>Feb. 17, '40</td>
<td></td>
</tr>
<tr>
<td>Brother Orchid (G) 408</td>
<td>Ed. G. Robinson-Bob Hope</td>
<td>Humphrey Bogart - Ralph Bellamy</td>
<td>June 8, '40</td>
</tr>
<tr>
<td>(Exploitation: Apr. 6, '40)</td>
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<td></td>
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<tr>
<td>Calling Philo Vance (G) 420</td>
<td>J. Stephenson-Margot Stevenson</td>
<td>Feb. 13, '40</td>
<td>72, 72, 72, 72</td>
</tr>
<tr>
<td>Child Is Born, A (G) 461</td>
<td>Helen Hayes - Fitzgerald 77</td>
<td>Lynn-Stevens George</td>
<td>Jun. 5, '40</td>
</tr>
<tr>
<td>(Exploitation: Oct. 6, '39)</td>
<td></td>
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</tr>
<tr>
<td>Dead End Kids on the Air (G) 410</td>
<td>Robert Young - Leo Gorcey</td>
<td>May 18, '39</td>
<td>82 June 1, '40</td>
</tr>
<tr>
<td>(Exploitation: Feb. 10, '40)</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Invisible Stripes (G) 408</td>
<td>George Raft - William Holden</td>
<td>Humphrey Bogart-John Bryan</td>
<td>Aug. 18, '39</td>
</tr>
<tr>
<td>(Exploitation: Nov. 2, '39)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Is All True (G) 407</td>
<td>Ann Sheridan - Jeffrey Lynch</td>
<td>Humphrey Bogart-Zena Pitts</td>
<td>Feb. 6, '40</td>
</tr>
<tr>
<td>(Exploitation: Aug. 13, '39)</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Kidnapping Kings (G) 411</td>
<td>Jayne-John Wayne-W. Cottrell</td>
<td>Nov. 4, '39</td>
<td>37 Sept. 23, '39</td>
</tr>
<tr>
<td>King of the Lumberjacks (G)</td>
<td>John Payne-Glenda Givens</td>
<td>Dr. Allan Cuthbertson</td>
<td>Jan. 24, '38</td>
</tr>
<tr>
<td>Modern Express (G) 413</td>
<td>M. Novara-G. Capell-Althoff</td>
<td>Oct. 16, '39</td>
<td>72 Apr. 22, '39</td>
</tr>
<tr>
<td>(Review under the title, &quot;Instructor and Miscellaneous&quot;)</td>
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</tr>
<tr>
<td>Pride of the Blue Grass (G) 418</td>
<td>Edith Fellows-James Cagney-</td>
<td>Oct. 7, '39</td>
<td>75 Nov. 11, '39</td>
</tr>
<tr>
<td>Private Lives of Elizabeth and Essex, The (G) 482</td>
<td>Betty Davis</td>
<td>Errol Flynn</td>
<td>G. de Havilland-Violet Price</td>
</tr>
</tbody>
</table>

**Horror Attractions**

Back to the Sea, The (G) 421 | Grifith Jones | Film Alliance - Sept. 29, '40 | 72 Nov. 5, '40 |

**Flying Squad, The (G)** | Phyllis Brooks | Assoc. Briti | June 24, '40 | 64 July 1, '40 |

**Gaslight (G)** | Anton Walbrook | Angie American | June 24, '40 | 64 July 1, '40 |

**George and Margaret (G)** | Marie Lorraine - Warner Bros. | July 27, '40 | 64 July 1, '40 |

**Hearts of the West** | Max Miller - Warner Bros. | July 27, '40 | 64 July 1, '40 |

**Let George Be! (G)** | George Formby | ABDF | Aug. 24, '40 | 64 July 1, '40 |

**Les Misérables** | F. Chistallert | Esperia | July 27, '40 | 64 July 1, '40 |

**Light of Europe (G)** | John Gielgud | War Beet | June 27, '40 | 64 July 1, '40 |

**Mystery of the Moon** | G. Blain | gigantic | June 27, '40 | 64 July 1, '40 |

**The Night of the Fire** | Ralph Richardson | General | June 27, '40 | 64 July 1, '40 |

**Phantom of the Peary (G)** | La Chorrette Fantome | Pierre Fresnay | May 27, '40 | 91 June 1, '40 |

**Shadows on the Wharf** | John Gielgud | War Beet | June 27, '40 | 64 July 1, '40 |

**Ski Jump on the Heights** | H. C. L. Import Corp | Jan. 27, '40 | 64 July 1, '40 |

**Song of the Windmills** | Manuel de Vitorch | Franco Maraclo | June 27, '40 | 64 July 1, '40 |

**Song of the Road** | Harry Larrid | Select | June 27, '40 | 64 July 1, '40 |

**Sons of the Clouds** | John Gielgud | War Beet | June 27, '40 | 64 July 1, '40 |

**Spies of the Air** | John Gielgud | War Beet | June 27, '40 | 64 July 1, '40 |

**Swinging Coffin** | John Gielgud | War Beet | June 27, '40 | 64 July 1, '40 |

**The Three Guineas** | John Gielgud | War Beet | June 27, '40 | 64 July 1, '40 |

**Vengeance of the Deep** | Lloyd Hughes | Astor | Feb. 24, '40 | 64 July 1, '40 |
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Title

COLOR CARTUNE CLASSICS
June
June

Little Elves 5t6l

Jolly

Three Lazy Mice 5262

3,'40..81/4.
24, '40.

rl.

1

GOING PLACES WITH

66— (9-30-39) 4351
Sept.
68— (10-14-39 4353. ..Nov.
70— (12-30-39) 4355. ..Dec.

No.
No.

)

No.

No.

—4356

No. 71

Ian.

No.

72— (3-30-40) 4357. ...Feb.
73— (4-6-40) 4358
Feb.
74— (4-27-40) 4359.... Mar.
75— (4-27-40) 4360
Apr.
May
76— (5-1 1-40) 4361
77—4362
May

No.

78—4363

No.
No.
No.

No.
No.

—4364

No. 79

25, "391. 9...

I6,'39t.9...
I3,'39t.9...
Il,'39t.8...

25,'39t.8...
I5,'40t.9
5,'40t.9...,
26,'40t.9.

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I8,'40t.9.

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I3,'40t.9.

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29,'40t

June

I7,'40t.l rl..

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I5,'40t.9

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Sept.

4,'40t.

I

rl.

4,'39f.7....

4265

Jan.

4266

Feb.

I2,'4at.9

Andy Panda

Life Begins for

(9-23-39) 4262

Oct.

Panda (5-11-40) 4268. ..Apr.
Scrambled Eggs 4263
Sleeping

Nov.

9,'39t.8i/2

.

22,'40t.7

2a,'39t.8%..

Dec.

4,'39t.9

SPECIAL
Sept.

68— Novelty

9,'39t.9

Nov.

6,'39t.9

69— Novelty

Dec.

70— Novelty

l,'40t. 2rls.

4,'39t.9

June

15,'40t 2 rls

Pony

July

I3,'40t.2 rls.

Express

5007

No.
No.

Dec.

71— Novelty
72— Novely

4376

Jan.

18,'39t.9

8,'40t.lrl..

(3-30-40)

Flies 51 10. Aug.

Jan.

29,'40t.9

Feb.

I9,'40t.9

(4-6-40)

5503

Illustrated,

No.

5302

Sept. 30.'39t 0
1

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(4-27-40)

Mar.

5402

Nov.

No.

75— Novelty

1

l,'39t

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1

rl.

2,'39t.

I

rl.

No. 2
Dec.

4380

76— Novelty

No.

(1-13-40)

.

No.

I5,'40t .9'/2

May
May

6,'40. .9'/2

77— Novelty
78— Novelty

4382
4383

June

Meets

the

10,'40t.l rl..

Sept.

4228

5003

Apr.

5004
Sydney Blackmer

Leon Belasco
..

Feb.

I4,'40t l7'/2

No. 74
17,'40t.2

ris.

4227

(3-30-40)
G.

Naughty

Mar.

13,

June

17,'40tl8

'40117

Sabot

Nineties

Rhumba Land

4230

(1-6-40)

Nov.

4223

Wini Shaw
Rhythm Jamboree 4225

Jan.

15, '39. 18

I7,'40tl8

Follies

(1-6-40)

4224

Dec.

I3,'39tl8.

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Roth
Hotel (10-14-39)

4222

Oct.

I8,'39tl8

Wini Shaw
Swingin'

in the

Hotel
Sept.

2,'39t.l

— Jeepers Creepers
5602
Sept. 23,'39t.7
No. 76 — Naughty Neighbors
(11-4-39) 5603
.Nov.
4,'39t.l
No. 77 — Pied Piper Porky
(11-25-39) 5604
Nov.
4,'39t.7
No. 78 — Porky the Giant
Killer 5605
Nov. I8,'39t.l
No. 79 — The Film Fan
(1-6-40) 5606
Dec.
I6,'39t
No. 80 — Porky's Last Stand
5607
6,'40t.
No. 81 — Africa Squeaks
(2-10-40) 5608
Jan. 27.'40t.7
No. 82— All Baba Bound
5609
Feb. I0,'40t
No. 83 — Pilgrim Porky

rl

Barn 4229. May

I5,'40t.2 rls.

.

5610

Mar.

I6,'40t.

I

I

9,'39t.l rl..

19....

Design for Happiness
(4-27-40)

9

RENOWN
Smart Footwork (2-24-40)
Thank You. Mr. Silkworm

2,'39t.l rl..

15

(2-24-40)

7,'39t.lrl..

15....

YORKE
Finland

Fights!

(2-17-40)

5....

4,'39t.7....
I8,'39t

.

I

rl

SEI^IALS

.

2,'39t.lrl..

Episodes

i2

Each

Unless

Otherwise

Title

rl.

Jan.

27,'40t.7

Feb.

I0,'40t.

I

luly

Wm.

Min.

I9,'40t

Jan.

Victor Jory- Veda Ann Borg
(15 episodes)

5,'40t.2rls.

episode 31 min.)

(I

(each)

Terry and the Pirates
(4-20-40)
rl.

Date

Rel.

Deadwood Dick 1180
Shadow, The (1-13-40)
1140

I

Specified

COLUMBIA

16,'39t.7

13,'40t.

Mar.

106— The

Upr.

12,'40tl9....

Tracy-Granville Owens
(

(each)

episode 29 min.)

1st

2,'40t.lrl..
I6,'40t

.

I

rl.

30,'40t.

I

rl..

REPUBLIC

— Hardship

Takes
—
5318
— A Gander

108

109

I3,'40t

.l

rl

.

of Miles

Sniffles

Apr.

I3,'40t.

May

ll,'40t.l rl..

1

rl.

Tom Thumb

June

Don "Red" Barry
Drums of Fu Manchu

(

1

st

(15 episodes)

5,'40t .2 rls.

I5,'40t20.

.

.

(each)

(1st episode 30 min.)

Fighting
(12-2-39) 873

May 25,'40t.7

1

episode 20 min.)

(2-17-40)

Zorro's

Min.

Ryder

Mar.
Henry Brandon-Luana Walters

a

at

110

Date

Rel.

Adventures of Red
(6-8-40)

Apr.

107

Title

Bear's Tale

Legion
Dec.

16,'39. 18

(each)

in

5323

rl..

1

Reed Hadley

(

1st

episode 30 min.)

8,'40t.7

UNIVERSAL

22, '40.. 7

Title

6,'40t.7

5324
No.
15— Ghost Wanted
5325
Merrie Mexico
No. 116

July

20,'40t.7....

July

27,'40t.7

Aug.

10,'40f.7

Aug.

24,'40t.7.

Green

4781-93
Jan.
Gordon Jones-Anne Nagel

.

.

31

Vote Trouble (9-16-39)
5701

Grouch

13

(each)

9,'40t2l....
(each)

episodes)

4681-92
Oct.
Bela Lugosi- Dorothy Arnold

Winners

of the

9,'39t.9....

Dick Foran-Anne Nagel
(13 episodes)

I7,'39t2l

.

.

.

(each)

West

(5-11-40)
Sept.

Club

(

(9-2-39)

(4-27-40)

VITAPHONE VARIETIES
.

9,'40t2l

Phantom Creeps, The

Cavalcade of Academy

Awards

Min.

Hornet, The

(12-2-39)

SPECIAL

rl.

Date

(15 episodes)

1

5326

Rel.

Gordon Conquers the
Universe (2-24-40)
4881-92
Apr.
Larry (Buster) Grabbe

Flash

14— A Wild Hare

—

.

rl.

The

PATHE COMMERCIAL

rl..

Jan.

—
June
Trouble 5320
No.
— Circus Today
June
5321
No. 112 — Ceiling Hero
July
5322
No. 113—The Egg Collector
No.

rl.

9

Hanger,

Ill

.

rl..

.

I

105

Mother Goose (5-25-40)
5319

No.

I

Lillian

Swing

No.
24, '40119

.7.

Judy Starr

Snow

— Porky's

5601
No. 75

2, '39..

rl.

— Crosscountry
Mar.
— Confederate Honey

No.

(9-30-39)

Revels

International

Wm.

July

Owens and
Hawaiians

Harry
Royal

23,'39tl7

LOONEY TUNES

Harry Stafford
Honolulu Bound

24

(5-11-40)

(15 episodes)

5316

.

Armida

(4-27-40)

KING OF COMEDY

39,'39t.l

Mar.

Standish 5317

Feb.

10

104

Trip

(2-1040)

Bullets and Ballads 4226.

I4,39tl6

Teddy the Rough Rider

17,'4Gtl7

Aida

Paper

Gets

5310

5315

No.
Dec.

.

Dec.

Detours 5314
No.

Hugh Sothern

(4-27-40)

'.

^

Old Hickory (1-6-40)

6,'39tl7

Pinky Tomlin-Joy Hodges

Bird

— Mighty Hunters
(1-20-40) 5311
No. 102 — Busy Bakers
5312
No. 103 — Elmer's Candid

No.

No.
Oct.

Oct.

rl.

I

Charles Waldron

4221
Follies Parisienne

.

Monroe Doctrine (10-28-39)
5001

rl

101

No.

Aug. 26,'39.

FEATURETTES

20,'40t.l rl..

(11-18-39)

Joy

Disaster 4313

992

Good Egg

Camera 5313

HISTORICAL TECHNICOLOR

.

TWO-REEL MUSICALS
Boy

of

Oct.

—The

100— Early Worm

No.

.

1

.

Verge

4381
No.

Apr.

27,'40t.l

Sept. 23,'39t.l rl..

5309

FLOYD GIBBONS'
"YOUR TRUE ADVENTURE"

(5-1 1-40)

Squadron

Sniffles

5404
Jan.
6,'40tlO
Mechanix Illustrated, No. 3
(2-24-40) 5405
Feb. I7,'40t 10.
Mar.
Men Wanted 5406
23,'40t.lrl,
Gun Dog's Life (5-18-40)
rl.
5047
May
l,'40t.
Mechanix Illustrated, No. 4
June 29,'40t .l rl
5408
The Valley 5409
July 20,'40t. rl.
Movie Dog Stars 5410
Aug. I7,'40t.lrl..

(4-20-40)

29,'40t.l rl..

Hunter

Lion

Little

— Fresh Fish
Nov.
(11-18-39) 5305
No. 96— Fagin's Freshmen
(12-2-39) 5306
Nov.
No. 97 —
and the
Bookworm 5307
Dec.
No. 98— Screwball Football
(1-13-40) 5308
Dec.
No. 99 — The Curious Puppy

American Saddle Horses

II, '40.. 9

—

(3-23-40)

"No. 95

.

I

4379

Finland

in

(10-14-39)

5304

I

5401

Illustrated,

Fun

No. 94

.

4378
No. 74— Novelty

Life

25,'4QtlO

CO.

(3-2-40)

Sept.
91— Sioux Me 5301
92— Land of the Mid-

night

3,'40t.2rls.

I

4377
No. 73— Novelty

10....

FINLAND TRADING

Rat
Sept.

No. 93

.

4375

(4-13-40)

23,'40t.l rl..

GUARANTEED

4526
No.

New Horizons

(12-23-39)

10....

"Now You're Talking"

GPO-COLUMBIA

July

Brother

10

(4-13-40)

2, '40110

(In Color)

90— Little

No.

10

(4-13-40)

Comment"

"Dangerous

June

rls.

No.

5403

(1-6-40)

17,'40tlO

MERRIE MELODIES

Spills for Thrills 5109

Mechanix

(10-28-39)

4374
No.

Oct.

Hands"

"All

His Or-

Orchestra 5510

4,'40t.2

II

CENTRAL
EALING-METRO

5509

Juanita Quigley

(12-2-39)

4373
No.

l8,'39t.8i/2..

II....

Woody Herman and His

20,'40t20

1,'39.22....

5ept.

Country Fair (2-24-40)

5507
Mar.
Larry Clinton and His Orchestra (5-18-40) 5508... May

6,'40tl8

May
5108
Hal Le Roy- Betty Hutton
Cinderella's Feller 5006. ..June

Mechanix

(10-14-39)

4372
No.

Apr.

Min.

(1-15-40)

30,'39tl0

5506.. Mar.
His Orch.

and

rl.

I

Mexico, The

of

Xochimiico

(2-24-40)

Hoff

Date

(1-20-40)

Il,'39tl0

Ozzie Nelson and His Orch.

(9-2-39)
Sept.

67— Novelty

Eddie Foy, Jr.
Singing Dude 5805
Dennis Morgan

Carl

rls.

9,'40t.2

27,'40t.

ATLAS
Pyramids

Feb.

chestra

Hutton

Wonderland 5106. Mar.

Movies

the

of

(12-30-39)

Dave Apollon and

3,'40t20....

COLOR PARADE

(10-21-39)

4371
No.

in

6,'39t20

STRANGER THAN FICTION SERIES
66— Novelty

Feb.

Young America

(5-20-39) 4110

No.

Book (1-6-40)

for the

lune

Rel.

30,'39tlO

Violin

5505

(Color)

Freedom

of

One

Coquettes

30,'40tl0

ALLIANCE

2,'39tl0....

Frances Carroll and the

20,'40t20

Boys

Mar.

OTHER PRODUCT

rl.

Birth

5502. Sept.

5503
Nov.
Artie Shaw and
His Orchestra (12-9-39) 5504... Dec.

(Color)

(12-2-39) 4264

March

Jan.

Eaton

His

13,'40t.9

10

Title

(11-11-39)

25,'39tl5

Remember When (9-16-39)

The

Princess,

Nov.

(

Pigmies and Andy

100

5002

Payne

John

and

RubinolT

The

Rodeo,

(12-9-39)

.1

His Or-

(10-21-39)

chestra

Jan.

(10-14-39)

I2,'39.

Sept.

Vincent Lopez and

9,'39t20

(Color)

2l,'39tl0

Mrs. Jesse Crawford

5704
Grouch Club
All Girl Revue 5706
History Repeats Itself

(9-16-39)

Styles

5501
Dec.

6,'40t.7

24,'40t.7...

Aug.

Swing

Fair Junior
(10-28-39) 5104

Royal

8,'40t.7....

Orch.

4718

28,'39t20

Double or Nothing (3-2-40)
5107
Apr.
Lee Dixon
Public Jitterbug No.

22,'40f.8

(2-24-40)

Mittens


Oct.

(11-4-39)

No Parking (4-13-40)

MELODY MASTERS

Gardner

&

Mr.

Min.

(10-14-30)

5703
27,'40t.7...

Date

Rel.

Fishing

5702
4n Organ Novelty

Be

to

(5- 18-40) ... Apr.

Eddie Delange and

(Color)

Andy Panda Goes Fishing
Kittens

391 17

World's

Betty

Will Go

4261

Frolic

Eleanor

Alex

4267

Jr.

A-Haunting

Min.

9,'39.20

Sept.

5105

Thumb

Tora

Maxie Rosenbloom
Cowboy, Ride
(10-21-39) 4008
Dennis Morgan

Ice

I3,'40t.l rl.

27,'40t.lrl.

Broadcast 5615
July

5101

27,'40t.lrl..

LANTZ COLORED CARTUNES
Adventures of

10,

Apr.

Poor Fish. Apr.

Ought

Pictures

Title

Sword

— The Chewin' Bruin
5614
lune
No. 88 — Porky's Baseball

Ride,

GRAHAM McNAMEE
No.

Sept.

Min.

No. 87

(9-16-39)

5303

— Porky's

— You

Date

Rel.

Maxie

Slapsie

Date

Happy Pappy

5611

BROADWAY BREVITIES

UNIVERSAL

Rel.

—Slap

No. 85

Title

73

CHART— CONT'D)

(THE RELEASE
River Thames

.. .

,

MOTION PICTURE HERALD

1940

15,

.........

July

2,'40.21

(each)


THEATRES

FOR RENT TO RESPONSIBLE PERSONS. Alhambra theatre, Connecticut. Over 30,000 population. Apply to Ephraim Smith, 108 Wilson Ave., Torrington, Conn.

THE SOUTH FACTORIES, CHEAP POWER. The greatest opportunities in the motion picture business are here. Let us promote a theatre for you in this glorious land. Frank Dowler Company, Chattanooga, Tenn.

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SACRIFICING FOR QUICK SALE, $60 16MM Bell-Howell model 120 talkie outfit, $165. 35mm portable talkie projector, De Vry modeled (2,000 ft.) $120. Complete theatre talkie outfit, $200. GRODACK, Trenton, New Jersey.

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ENDOWED with special abilities in their special fields, and governed by supercritical manufacturing controls, Eastman negative films set the pace for raw-film quality. They share with cameraman and processing laboratory the credit for the unprecedented photographic excellence of today’s motion pictures. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., Distributors
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EASTMAN NEGATIVE FILMS
Take it from Paramount you can

"KISS THE B'S GOODBYE"

IN 1940-41

38 big PARAMOUNT

feature pictures... 6 swell

"HOPPYS"... A total of $25,000,000 to be spent on Super-Entertainment. An average of $100,000 more per picture

That's the Paramount program for the new season. That's our contribution to BIGGER and BETTER BUSINESS!

ALL ABOUT IT IN OUR PRODUCT ANNOUNCEMENT IN June 22nd Issue
NEW TICKET TAX HITS EVERY THEATRE IN U. S.
(Text of Senate Amendments to Bill)

FIRST REFORM POINTS FOR CONSENT DECREES

PRODUCT GUIDE FOR NEW SEASON BUYING

VOL. 139, NO. 12 JUNE 22, 1940
"Orchids to 'Mortal Storm'.”  
—WALTER WINCHELL, Nationwide Columnist

"STANDOUT FILM WHOSE STORY, DIRECTION AND ACTING LABEL IT FOR B.O. TRIUMPHS EVERYWHERE… This film must be seen by every American… It is 'must' for circuits, indie houses, and the public… It is superb entertainment, decidedly one of the resounding pictures of this or any other year. Magnificently directed by Frank Borzage, pulsating with dramatic power, and played up to the hilt by a transcendingly skillful cast, it will electrify audiences wherever it is shown… Appears destined to take its place among the immortal photoplays.”  
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“A fine picture.”  
—ED SULLIVAN, Nationwide Columnist

“Vivid and strong. Filled with potential audience impact.”  
—MOTION PICTURE DAILY

"Powerful drama, skillfully presented. Margaret Sullavan and James Stewart should go straight to your heart and tear-ducts.”  
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“A film bomb… Will be enthusiastically received… A script of rare craftsmanship… Frank Borzage has created one of his best directorial jobs… He has turned out a film that demands universal screening in American theatres.”  
—VARIETY

“One of the strongest dramatic pictures issued during the year… Of engrossing interest… The performances one and all rise to an exceptional level.”  
—EDWIN SCHALLERT, Los Angeles Times

“Frank Borzage has carefully and faithfully transferred Phyllis Bottome's timely novel into a vivid, touching drama… Brilliant work by all the players… It is a beautiful, thrilling production. M-G-M's Leo the Lion can well roar with pride.”  
—JIMMY STARR, Los Angeles Herald Express

“Gripping! Beautifully made motion picture, and one that merits wide success… The performances are inspired. Among Frank Borzage's distinguished credits can be found no finer work.”  
—HOLLYWOOD REPORTER
ONE AFTER ANOTHER THE GREAT NOVELS come to the screen, and here's the new sensation!

MARGARET SULLAVAN
JAMES STEWART
ROBERT YOUNG
FRANK MORGAN

"THE MORTAL STORM"

with Robert Stack • Bonita Granville • Irene Rich • William T. Orr • Maria Ouspenskaya • Gene Reynolds
A Frank Borzage Production • Screen Play by Claudine West, Andersen Ellis and George Froeschel
Based on the Book by Phyllis Bottome • Directed by Frank Borzage • A Metro-Goldwyn-Mayer Picture
It is now the longest list of and the strongest set and the greatest have been WARNERS The Most Sensational Pro
EN BOOK!

Year that the Best-Seller Buys,
up of Play Properties,
 Star Values of all,
massed by

for '40-'41

“ There is no truer measure of a company's greatness than the ability of that company to provide what is best for its customers.”

Gradwell L. Sears
General Sales Manager
Pomona, Cal.—Theatre managers assembled for preview unanimously hail “MARYLAND” as better than “Kentucky”!

—see pages 45 to 481

It's still a great business for showmen!
WAR ADJUSTMENT

THE motion picture continues, with many perplexities, to adjust itself to a world at war, an embittered, desperately busy world, an uncertain world in which every one is either fighting or fearing.

For years, not too heedfully, production and distribution have been doing more fretting than planning about a shrinking world market. Now, for a while, the war has made all of the decisions necessary. The world market is no problem.

At long last, in halting phrases of most unfamiliar and difficult words, Hollywood is talking economies, but not out loud. The budgets are getting attention. There is a speed-up to save costly payrolls. But in that community where competence has always been measured by costs and dollars there are few who know how to say what, today. There are, nonetheless, evidences here and there encouraging the notion that Hollywood, now that it has to live off the homestocks, will be arranging to make itself entertaining to them, anyway.

Pleasant encouragement is had from the official expression of Mr. Barney Balaban this week saying that domestic theatre receipts are now "slightly in excess" of those for the same period last year, and holding that indications point to increase.

There should be, indeed, prospect of box office increase if the billions of dollars of the armament program are brought to bear on industrial payrolls. It has long been clear enough that with certain legs in response, the box office curve must follow the payroll graph. The motion picture is well woven into the warp and woof of the national economic fabric—especially the wool.

MEANWHILE, exhibition, which has been through wars before, is now experiencing the first competition with a war interest fanned and fed by radio.

For some weeks now, as recorded in this week's news pages, the box office has been variously invaded by the radio's hold on attention. Commentators and war news broadcasters have suddenly become new stars, with audiences greater than ever recorded before.

In some instances, without marked success, and without entirely clear legal title to the process, theatres have been interrupting shows for radio interludes.

Others have been seeking to present more topical material, more newsreel coverage, and to give these attentions special exploitation.

Interesting discussion by showmen is presented in this week's issue in the Round Table section.

The showmen responding to Mr. A-Mike Vogel's inquiry appear to have preponderantly decided that the theatre is a place where most of the patrons would like to escape a world at war and find their entertainment in fancies detached from the world of the actual, the terribly actual. But the vote is not overwhelmingly one-sided. One thing is clear: The city folks, surrounded with newspaper extras and all manner of swift communication, care less for war on the screen than the more remote and lesser communities, where it seems farther away.

Variations in community reaction are marked. There is evidence again that the motion picture theatre needs to be operated by a showman, and with enough control of his program and offerings to fit them to the tastes, the changing tastes, of his audience.

Exhibition is something that cannot be shipped in a can.

TOO MUCH STAR

Despite all the shouting, biography on the screen is not an imposing success, despite the fact that it appears to be, as Mr. Damon Runyon remarks, 'really excellent cinema fodder'.

Mr. Runyon pondering the problem has tended to an opinion that screen biography seems to fail because of the restrictions imposed by relatives, heirs, descendants, reducing the subject to namby-pamby and inhuman sanctity. That may be part of it. It is true, too, that the more successful autobiographical pictures have been devoted to figures more remote.

A more important unrecognized factor is that the casting of biographical pictures always puts a well-known star in the role of the well-known person to be depicted. That brings a clash, conscious or unconscious, in the mind of the spectator. Dramatic illusion cannot be had of the divided state of mind that results from seeing Mr. Mickey Rooney playing Mr. Thomas A. Edison, when you have to be so very conscious that it is Mr. Rooney, as an example. A substantially unknown player, certainly not a star, would do better in the role of actuality. The relatively unknown player would be more acceptable in the role of the well known personality. There's not enough make-believe on the screen with two stars in the single role, the well-known player and the well-known subject. The prescription calls for complete submersion of the player in the part, and no star can ever achieve that.

ELECTRONIC EYE

We hear so much about the triumphs, real and fancied, on the studio stages of Hollywood, but so very little indeed of those technological operations which begin at the camera and end at the projection machine and screen.

Just now comes word, incidentally, indirectly, by way of Schenectady and the General Electric Company, of the efficiency of the new exposure meters which enable the cameramen of Hollywood so to standardize their exposures as to make negatives with so little variation that whole productions can go through the printing machine which make the theatre positives with only one or two light changes.

This acquires significance for the laymen by considering the fact that the typical and standard printing machines long in use by the laboratories supply a capacity for eighteen gradations or intensities of light, in anticipation of that range of variation in the density of the negative. The new light meters have a capacity for the accurate measurement of light on the set from .05 to 1,700 candlepower per square foot. No eye can guess that well.

—Terry Ramsaye
This Week in the News

War Benefit Films

THE organized American motion picture industry will supply Canadian showmen with prints of certain features without charge for special war benefit showings in the Dominion in connection with the Canadian's war savings' stamp drive.

The action was decreed at the regular quarterly meeting of the directors of the Motion Picture Producers and Distributors of America in New York Wednesday afternoon after they heard an appeal from N. L. Nathanson, president of Famous Players-Canadian Corporation and chairman of the Canadian motion picture industry committee on cooperation with the Canadian Government.

In the special war savings shows patrons are to be admitted to theatres on presentation of war savings stamps.

Details of print delivery and selection will be worked out soon, it was said.

Also present at the meeting were Will H. Hays, president of the MPPDA; E. W. Hammons, Educational; E. B. Hatrick, News of the Day; W. C. Michel, Twentieth Century-Fox; Murray Silverstone, United Artists; George Schaefer, RKO; Barney Balaban, Paramount; Jack Cohn, Columbia; David Bernstein, Loew's; J. A. Hanes, Warner Bros.; Charles Prattman, Universal, and Major Frederick L. Herron.

Preparation of the Allied war charities feature to be made by British and French nationals now in Hollywood started this week and actual shooting will begin shortly, Herbert Wilcox of London, a principal in the project, said in New York Wednesday. The services of all talent are being contributed, and Mr. Wilcox estimated a $2,000,000 net from world distribution, all profits to be turned over to Allied and sympathetic accredited charities.

The story, "Octave of Jealousy," an original by Stacy Ammon, will be devoid of propaganda, Mr. Wilcox said. RKO will finance the picture and distribute it.

The War and Business

TWO separate sources reported this week that business is better at U. S. movie box offices, despite complaints to the contrary, complaints expressed mostly in general terms.

Barney Balaban, president of Paramount, in New York, Tuesday, said "Domestic theatre business is slightly in excess of the same period last year, no decline is expected. In fact," he added, "indications point to the contrary." (See page 14.)

And from the New York Wall Street sector came a report from Poor's, invest-

ment publishers, that in the domestic market, the outlook is much brighter, with greater theatre attendance reflecting from improved industrial conditions growing mostly out of war and defense orders. It was estimated that a rise of only seven per cent in box office receipts would prove compensatory to a 50 per cent decline in foreign film rentals.

In England, further tightening of defense preparations further reduced theatre business. With the tightening of the restrictions in the direction of England, U. S. film companies were expecting a complete shutdown.

In France, it was presumed that the motion picture business was at a complete standstill. In the absence of any means of wire contact—cable and wire service having been suspended—there was no telling the state of affairs cinematographically, nor of the status of the motion pictures. U. S. companies have no deposit in banks there. Distributors in New York have suspended shipments of prints.

The Job-in Wartime

Today our world is at war. The spirit and strength of all peoples devoted to the doctrine of human rights and individual liberties is on trial by ordeal against the fires of that age-old viciousness that might makes right.

All that is meant by "the American way" is also on trial.

The French nation, weakened from within by subversive disorders, class hatreds, political theorists and selfish politicians, has failed. With this failure what has been one of the finest flowerings of modern civilization goes into the shadows. If it is to be restored to the light it must be re-born in pain and travail.

The British people and its institutions, culturally and traditionally akin to our people and our institutions, stand bravely, but imperilled, against the menacing fires.

For America and "the American way" we are—perhaps driven—into a vast program of armament, whether it be preparation for war or preparation for peace. Armament is now the overwhelming national concern. World conditions are such that while we may not be at war, we are not at peace.

It is under such world conditions that the motion picture and its industry must function.

While there is much that the motion picture industry may do, the best that it can do is to function soundly and competently as a purveyor of entertainment which in our days and for our people has become a necessity of life.

A people loyal to "the American way" is the nation's best measure of preparedness. To the sum of such devotion and loyalty the motion picture, by offering wholesome, inspiring and refreshing entertainment, can contribute much.

Because so much of the structure and policies of the industry are under special legal and social attention, it is well that it should be remembered that commercial stability of its industrial and commercial mechanisms is a necessary and traditional component of "the American way"—that way which presumes a good life for those who can earn it, and charity, public and private, for the rest.

Such stability, maintained within the requirements of its total social responsibilities, will enable the industry to do its substantial share for the continuance of "the American way" against all assailants, foreign and domestic.

—MARTIN QUIGLEY

The War and Taxes

THE Customs Excise Office in London Wednesday told the British film industry in that country that motion pictures must contribute more taxes for the war. No amount was disclosed, but it will probably be around $100,000,000. The statement was made after the organized exhibitors and distributors had discussed with the Government the difficulties of applying the new purchase tax to theatre admissions.

Word from London Wednesday indicated that the Government was willing to accept payment by an increase in the entertainment tax, with the formulation of a practical plan left to the trade. The Cinematograph Exhibitors’ Association was expected to formulate a carefully graded tax scheme, with the Government, of course, having the final word on the approval of the tax.

The prime objective of the CEA is to continue six-pence tickets tax free.
**Daily Newsmagazine**

"PM" used to mean Penn-Maryland whiskey, but now it’s a newspaper, a five-cent newspaper in two colors, not quite tabloid in size and looking very much indeed like a slick Sunday supplement, issued in New York daily beginning Tuesday. The project is the promotion and enterprise of Ralph Ingersoll, with much upper register financial backing, in quest to his marked successes in the service of the New Yorker, Time, etc.

The publication has many of the aspects of Time, Life, Fortune, a touch of the New Yorker and a whiff ofEsquire, with remote undertones of the Readers' Digest. The policy is said to be subject to change without notice.

An endeavour, avowed, has been made to make PM free of all newspaper precedent, formula, pattern. That part of the project is an entire success.

An exceptionally competent promotion job was done.

Tom Petey, formerly of the West Coast Hays office and Mrs. Cecelia Ager, who wrote "Going Places" for Variety, and a contributor to sundry better magazines, are taking care of cinema matters for PM.

PM is five cent daily deliverers' to be a weekly edition, Saturdays. The paper is to carry no advertising.

**Odlum for Divorce**

ONE of the biggest stockholders of one of the "big eight," Floy B. Odlum, of Atlanta, in RKO, threw a bombshell into the ranks of distributor-circuit operators Tuesday morning when he openly advocated circuit divorce, for more profits, more clarity.

When one company, such as his RKO, engages in production-distribution and exhibition, the interests of one branch dominates the other, he said.

He had already appeared before Federal Judge William Bondy, in New York, on some final details pertaining to RKO's reorganization (see page 16) when he turned to reporters with the statement which must have echoed chambers near by, in the very court house where lawyers for the majors were trying to settle the Government's anti-trust prosecution on the basis of no theatre divorce (see page 12).

He said he had tried to bring about the theatre divorce in RKO long before the Government filed its suit for divorce, in 1938, seeking to set up two separate and distinct companies, but other interests in the company disapproved.

Mr. Odlum favors single selling, too, each picture on its individual merit.

**CONSENT decree negotiators for the defense and the Government discuss basic points of settlement; Department of Commerce proposal for arbitration machinery on agenda** Page 12

**ADMISSION tax proposal before Senate committee would start levy at 10 cents and provide sliding scale above that price for five-year period starting July 1st** Page 13

**BALABAN sees upturn in box-office grosses as he reports Paramount first quarter profit of $1,600,000, a gain over last year** Page 14

**ALLIED and ITOA rally independent theatres in protest against proposed lowering of admission tax exemption** Page 15

**WAR news and show hours, a graphic depiction of the spread of radio news competition across the dial and the clock** Page 17

**ASCAP proceeds with plan to aid small stations; new contracts hit networks** Page 18

**ECONOMY drive in Hollywood brings cuts in long-range commitments** Page 37

**PRODUCT promises for the 1940-41 season, a guide to buying** Page 38

**STRIKE at Central Casting in Hollywood threatens production** Page 59

**PARTISAN films banned in Argentina as Nazis seek propaganda outlet** Page 61

**De PArTmeNts**

Asides and Interludes Page 54

Courts Page 64

Editorial Page 7

Hollywood Scene Page 53

Managers' Round Table Page 71

Newsreels Page 65

Obituaries Page 64

Productions in Work Page 49

Release Chart Page 79

Reviews Page 44

Shorts on Broadway Page 52

This Week in Pictures Page 10

What the Picture Did for Me Page 66

**The Nick Case**

MOTION PICTURE unionists hold the dubious distinction of being the first to be arranged on charges of violating the Federal anti-racketeering act. Last week, John P. Nick, ousted boss of Projectionists Local 43, in St. Louis, surrendered, and on Monday, Clyde Weston, his chief aide, gave up, $15,000 bail being set for both.

The act, seldom invoked in the country as a whole, here for the first time in St. Louis, was designed to protect trade and commerce against interference by violence, threats, coercion or intimidation.

The pair are alleged to have received $6,500 from St. Louis exhibitors to forestall wage demands in 1937 made by working members of their projectionists' union, and to have set up the Cooperative Sound Supply Company which alone was allowed to make sound equipment repairs in St. Louis projection rooms.

October 14th has been set as the date for the appeal hearing asked of the Missouri Supreme Court by the Nick-Weston Dispatch from jail sentences for contempt of court imposed on staff members for criticizing, in cartoons and editorials, the original decision dismissing the Nick-Brady exortion case.

**Rockefeller Column**

THREE New York photographers touring the South making a motion picture of Negro education, or lack of it, for the Rockefeller General Education Board, were arrested last weekend at Memphis on suspicion of fifth column activities. They were released Monday after some frantic telephoning to New York.

Arrested were Richard J. Morris, Jr., cousin of Newbold Morris, head of New York's City Council; Roger Barlow and Henwar Rokatewicz, chief of the Police, Lee, of the Memphis Police Department, as quoted by United Press: "Why, they are a Communist set up. One of them told me himself a Negro was as good as a white man. They're down here stirring up the Negroes."

**U. S. "Life" Ban Stays**

CHICAGO police censors' ban on the United States Government's "Fight for Life" will not be lifted, the police insisting that the film on childbirth that was sponsored and financed by the Federal Government, produced by Pare Lorentz, and distributed by Columbia Pictures, is an unfit subject for theatre audiences.

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HOLLYWOOD PREMIERE, below. Warner Brothers went all out for the opening of its "All This and Heaven, Too" at the Carthay Circle. In the lobby are Harry M. Warner before a battery of microphones and Bette Davis, star of the piece, with her mother, Mrs. Ruth Davis. Of Miss Davis' performance William R. Weaver reports in his review of the picture on page 44, "It is being said, as usual, that her portrayal entitles her to yet another Academy Award."

PUBLICITY men are repetitiously fond of Christmas, St. Valentine's Day, Easter and the Fourth of July. Well in advance of the dates they photograph starlets as Santa Clauses, Valentines and bunnies. RKO was first under the Fourth of July wire with Virginia Dale, the entry having arrived on the art desk at 9:45 A.M., June 18th.

ED KERN, right, one of the founders of the New Film Alliance, former executive committee chairman Associated Film Audiences, executive secretary Film Audiences for Democracy, at liberty since the disbanding of Film Audiences. See page 43.

THE RKO publicity staff goes to Towne. Meeting the producer of "Tom Brown's School Days" at LaGuardia Field, New York, and undoubtedly entirely unaware of the camera are Rutgers Neilson, Jack Level and Jack Lewis, all of the home office staff.

INFORMATION, PLEASE, left. Wendell L. Willkie, candidate for the Republican nomination for the presidency, becomes an expert for RKO Pathe for a new unit in the series of short subjects based on the radio program. With him on the board were the three regular experts, John Kieran, Oscar Levant and Franklin P. Adams who can be seen in the left background.
LATIN AMERICAN CONFERENCE, below. In the Paramount home offices John Day, manager for South America; Arthur Pratchett, manager for Central America, and S. E. Pierpoint, manager for Brazil, confer on distribution plans for new season product in their territories.

OBVIOUSLY it's Canadian Day. Being greeted by Tom Connors, holding the placard, at the MGM World's Fair booth in Times Square, are Dewey Bloom, MGM Canadian publicity man; Gordon Lightstone, Henry L. Nathanson and Ted Gould, sales manager, general manager and Toronto branch manager for Regal Films.


D. E. GRIFFITHS, below, new general sales manager for Paramount in Great Britain with offices in London.

C. O. JULIAN, RKO manager in Japan, dons the robes of a samurai and a fierce look, indicative, he says, of the determination needed to face present problems in Japan.

VISITORS TO THE WORLD'S FAIR

KATE SANTOW, of the Schoenstadt circuit, Chicago, visits the RKO exhibitors lounge in Radio City.

ARTHUR COOPER, owner of the Prince Edward, Charlottetown, P. E. I., on his second trip to the World's Fair.

C. J. HYDE, above, operator of the Century theatre, Detroit, Mich.

RICHARD SEMLER, left, of the Fox theatre in Detroit, Mich.
CONSENT DECREES NEGOTIATORS AT BASIC POINTS OF SUIT SETTLEMENT

Department of Justice and Defense Attorneys Reported Discussing Arbitration Plan; Long Delay Seen Possible

The fourth postponement of the Government's "key" New York anti-trust suit against the majors, granted on Monday by Federal Judge Henry W. Goddard, to June 20th and required by the Department of Justice, is being made in the secret negotiations between counsel for the eight companies and representatives of the Department of Justice toward finding a basis for a consent decree. With the parties expressing no disposition to hold in abeyance, arbitration and basic points on other matters are receiving primary attention this week.

Local Buying Emphasized

In addition to the desire to establish a permanent system of arbitration in the industry, the Government wants reforms in distribution and theatre practices. The Department of Justice is firm in its stand on local buying. The companies are conceding nothing and weighing carefully each word of every sentence in the Government proposals.

As a basis for negotiation of an arbitration section, the parties have adopted in principle Section Eight of the Department of Commerce suggestions of this point, but no definite action has been taken.

Arbitration Proposal

The Department of Commerce's proposal on arbitration follows:

(a) A panel of approximately 10 neutral arbitrators for each exchange district shall be designated by the American Arbitration Society. Neutral arbitrators shall not have any past or present connection with the production, distribution or exhibition of motion pictures nor any interest in any theatre, as either landlord, lessee or otherwise. The neutral arbitrators shall be paid on a per diem basis when hearing a case, the amount paid to be the same for all members to assure the services of responsible persons.

(b) Each of the parties in interest shall have the right to designate an arbitrator to hear the controversy with the neutral arbitrator, to advise with him, but to have no vote.

(c) There shall be an arbitration appeal board consisting of three members appointed by the court, which shall keep a person of known impartiality and distinction. One member shall be designated by the court as chairman of the board. The jurisdiction of the board shall be to hear and determine appeals.

(d) An exhibitor who has the right to arbitrate under any of the provisions of this decree may require the distributor to arbitrate the controversy, giving notice to the parties of the committee, it shall be the right of the company to assign the cost of operating the arbitration machinery renting offices, maintaining offices, engaging personnel. Before the entry of the decree the committee shall fix by unanimous agreement the maximum annual cost of arbitration machinery. It will be indicated by an exchange of letters that the maximum cost so fixed is deemed to be adequate by officials of the Department of Justice. Any increase in the amounts so fixed shall be made only after a majority of the companies approve.

The probability that action on the Neely anti-block booking bill in Congress would be deferred by a House Interstate subcommittee for at least a month was seen Wednesday night as the result of Congress' recessional for the Republican convention, in Philadelphia, starting Monday, and a desire by some subcommittee members to determine progress of the negotiations in New York for a settlement of the Gulf oil "key" trust suit.

Thus far the House Neely bill subcommittee has not met, due to attention required to national defense legislation, but individual members are understood to have discussed block booking.

Representative Martin J. Kennedy, Democrat, New York, one of the committee's paid tribute to film executives who testified at the hearings for their forbearance statements and their apparent desire to work out their problems with exhibitors, adding that many of the practices discussed at the hearings could be corrected by the industry itself.

SECRETARY OF COMMERCE JW.

Secretary of the Arbitration Board located within his district. The parties to the controversy shall mutually agree upon a neutral arbitrator from the panel established for the exchange district in which the theatre of the complaining exhibitor is located. If the parties cannot agree on the choice of a neutral arbitrator from the panel within a reason time, the chairman of the arbitration board shall select a neutral arbitrator from the panel.

Liquidated Damages Penalty

(e) The arbitrator shall award costs against either party or apportion them among the parties as he may deem proper.

(i) The arbitrator may provide a penalty in the form of liquidated damages for failure to abide by the award.

In order to discourage unwarranted resort to arbitration, the arbitrator shall be empowered to award a sum of money as liquidated damages in favor of a defendant distributor when he finds that the exhibitor's resort to arbitration was frivolous or made for the purpose of harassment or vexation.

(g) The maintenance and functioning of the arbitration offices and personnel in each exchange district shall be under the jurisdiction of a board consisting of three members. One member to be a representative of the Department of Commerce, one member to be a representative of the exhibitor's group of companies and one member to be a representative of the distributors. This committee shall employ an executive secretary to carry out under its direction the business management of the arbitration machinery. Among the

Long Negotiations Seen

Company counsel, executives and sales managers have participated in discussion on the proposed consent decree. The Department of Justice has been represented by Paul Williams, trial counsel; James Hayes, Robert L. Wright, Robert Sher and J. Stephen Doyle. Thurman W. Arnold, Assistant Attorney General, has also participated in the talks and is following closely progress made.

Judge Goddard insisted that he be kept informed of developments so that he could arrange his schedule. On Monday after obtaining an adjournment until June 26th, Mr. Doyle privately informed the Judge of progress of the conferences. Judge Goddard has assigned himself to hear other motions, indicating that settlement conferences are expected to last a considerable period.

Data Sought in Nashville

The Crescent Amusement Company has filed a motion with the clerk of the U. S. District Court in Nashville requesting a hearing in the lawsuit on June 29th or soon thereafter in the Government's anti-trust case against the Crescent Company and Affiliated theatres and major distributors. The motion requested that the Government be directed in certain circumstances to furnish the defendants with whatever knowledge or information it may hereafter obtain or may have obtained since the filing of its recent bill of particulars.

Missouri Case Motion

Defendants in the damage suit filed by Frank Cassil, rioter, St. Joseph, Mo., against Dubinsky Brothers and major distributors have filed an application for a bill of particulars and Mr. Cassil has been given until Friday to file the information. Dubinsky Brothers, in addition to the request for more data from Mr. Cassil, have filed a motion to quash the summons issued in the case on the ground that Dubinsky Brothers were named as a partnership and not as individuals.

Set Trial Date

Federal Judge Ernest A. O'Brien has set July 18th for the opening of the trial of the Midwest Theatres et al against the Cooperative Theatres of Michigan.
Senate Committee Recommends Amendment Providing Sliding Scale Starting at 10 Cents; $130,000,000 Revenue Seen

Sweeping changes in the Federal admission tax structure to apply a ticket tax to every theatre in the country, running for five years starting July 1st, were unexpectedly recommended Monday by the Senate Finance Committee, after the House of Representatives, last week, had voted to apply taxes only to tickets of 30 cents or more, against the 40 cent minimum ticket exemption which has always been in effect.

Independent exhibitors started in midweek to attack the tax on low admissions. See page 15.

A possible revenue of more than $130,000,000 a year for the next five years from all admissions, probably more than half of it coming from motion picture theatres, was immediately forced in Washington on the basis of the industry’s provisions of the new defense tax bill as laid before the Senate by its Finance Committee.

Slicing the tax exemption to a point where it is estimated few, if any, places of amusement will escape, the committee wrote an admission tax provision starting at 10 cents.

Back of the broadened admission tax on all admissions, from which it is estimated an additional $121,000,000 a year can be secured, was the desire of the committee to eliminate the increases in tobacco taxes voted by the House of Representatives. Twelve of the 21 members of the Senate Finance Committee are from tobacco-growing states.

Pettijohn Suggestion Welcomed

The anxiety of these tobacco-state members of the committee to find a substitute source of revenue influenced them to welcome at first a suggestion by Charles C. Pettijohn, of the Hays organization. With the large interests, of a “head tax” of one cent on admissions up to 25 cents, two cents on admissions from 26 to 40 cents and the current 10 cent scale on higher admissions.

Appearing before the committee at its hearings last week, the general counsel of the MPPDA told the Senators that the House provision for reducing the admission tax exemption from 40 to 30 cents, which it was estimated would bring in additional revenue of $25,000,000 a year, had created in the industry apprehension of an admission price reductions which it could not withstand at this time, admission cuts below the House’s lowered ticket minimum of 30 cents.

Mr. Pettijohn outlined what he described to be the serious situation in which the film industry finds itself as a result of world conditions, with three-fourths of its foreign business already lost. This, he said, has led to a reduction of more than half in the industry’s gross income and has placed it in a position where it must look almost entirely to United States audiences for support.

If it is reduced to 30 cents, he said, it is feared that many theatre operators, seeking to avoid the necessity of collecting taxes from the public, will be forced to charge less than their admission laws, in some cases below the taxable figure and in others to a point where they could absorb the levy.

The “head tax” which he proposed, however, would be charged to the holder or subscriber for a single admission is more than $3.

“Exclusions—

“(a) In the case of persons (except bona fide employees, municipal officers on official business and children under twelve years of age) admitted free or at reduced rates to any place at a time when and under circumstances under which an admission charge is made to other persons, an equivalent tax shall be collected by the theatre on the price so charged to such other persons for the same or similar accommodations, to be paid into the Treasury of the United States by the person so charged.

“(b) No tax shall be imposed in the case of persons admitted free to any spoken play (including plays for educational purposes), whether or not set to music or with musical parts or accompaniments, which is a consecutive narrative interpreted by a single set of characters, all necessary to the development of the plot, in two or more acts, the performance consuming more than one hour and forty-five minutes of time. In the case of ticket sales, the tax shall be computed and any such spoken play sold at the ticket office of theatres at reduced rates the tax shall be based upon the price for which sold.

“The tax imposed under paragraph (1) shall be paid by the person paying for such admission.”

Changes Explained

The report submitted to the Senate explained: “Your committee has charged the tax with respect to admissions. Under existing law admissions of 40 cents or more are subject to the tax. Admissions of over 40 cents are subject to a tax at the rate of 1 cent on each 10 cents or fraction thereof. While the House bill did provide the rate of tax under existing law, it exempted only admissions of less than 31 cents. Your committee has provided the following rates for taxation admissions, which will considerably increase the revenue derived from this source over that produced by the House bill:

“Admissions up to and including 9 cents—no tax.

“Admissions of more than 9 cents and less than 20 cents—1 cent.

“Admissions of 20 cents or more—1 cent on each 10 cents or fraction thereof.

“The 1-cent tax will apply to admissions from 10 to 19 cents, both inclusive. An admission of 20 cents will be taxed at 2 cents. Admissions from 21 to 30 cents will be taxed at 3 cents; admissions from 31 to 40 cents will be taxed at 4 cents; and admissions from 41 to 50 cents will be taxed at 5 cents. Admissions over that amount will be taxed at 1 cent for each 10 cents or fraction thereof.”

Reverting to the admission tax further in the report, the committee explained that under existing law, an admissions tax of 10 per cent is imposed except where the amount paid for admission is less than 41 cents. Instead of raising the rate of tax, your committee deemed it much simpler and more feasible an administratively possible point of view to decrease the exemption from 40 to 9 cents.

Pleads Not Guilty in Tax Case

Albert I. Mackler, president of Monad Theatre Corporation, which operates the Shubert theatre, Brooklyn, has entered not guilty pleas on behalf of himself and the corporation in Brooklyn federal court on charges of withhold

$2,008 collected as admission taxes. Judge Marcus B. Campbell set bail at $500, which was furnished. July 3rd was fixed as the tentative date for trial.

VILLAINS “PURSUE” PARAMOUNT HEROINE

That the German armies might not only capture France, but also Madeleine Carroll was the way Paramount’s home office in New York pictured their star’s plight this week. It seems that Miss Carroll, trying to visit relatives in the war zone, found herself in Biarritz during the night that Axis forces could play the lead in Paramount’s “Virginia,” which begins production July 8th.

June 22, 1940
BALABAN SEES BOX OFFICE UPTURN; PARAMOUNT QUARTER NET $1,600,000

Tells Stockholders Theatre Grosses Are Ahead of Last Year; Company's Foreign Revenue Is Off 20 Per Cent

Theatre business in the United States is ahead of last year's total, according to Mr. Melvyn Balaban, president of Paramount, who told the annual stockholders' meeting, Tuesday, in New York, of a substantial rise in the company's earnings with a $1,600,000 profit for the quarter ended March 30th, and a like net for the second quarter expected.

Reports on Suit and Taxes

Mr. Balaban said "a very helpful and fair attitude" of the stockholders had made possible the discussion for an out-of-court settlement of the Government's suit against the majors. The story of the progress in consent decree negotiations was related by Mr. Austin C. Keough, vice-president, in answering a stockholder's question regarding the company's consolidated statements for the first quarter of the year. It was mentioned that in the first five months of the war it was down 35 per cent; the production company is now operating at a profit, this quarter. South America provides only one percent of the company's combined film and theatre gross, and assets total over $30,000,000.

The following directors were unanimously re-elected: Neil Agnew, Barney Balaban, Stephen Callaghan, Y. Frank Freeman, Harvey G. Gibson, A. Conger Goodyear, Stanton Grif- fins, Duncan G. Harris, John D. Hertz, John W. Hicks, Jr., Austin C. Keough, Earl I. McCaffrey, R. Keough, Newton E. V. Richards, Edwin L. Weisl and Adolph Zukor.

The directors will meet shortly to reelect the present officers, headed by Mr. Balaban.

In discussing the problems which have arisen during the last year's reorganization, he said he was now in a position to make a proposal to a stockholder to reduce the number on the board of directors. The present list has been reduced from 13 to 9 and has been pared on the ground that it facilitates obtaining a quorum for meetings.

In summarizing Paramount's financial position, Mr. Balaban said: "Since reorganization in 1935 over $17,000,000 of debt reduction has been effected, interest has been reduced by about $1,800,000 annually; all dividends on the first and second preferred stock have been paid to date; and a common stock dividend of 15 cents a share has recently been declared and is payable July 1st of this year. While paying these dividends and the extra dividend during the year, we have been able to pay off such a large amount of indebtedness and paying out dividends in excess of $8,000,000 since reorganization, the company has invested over $10,000,000 in improvements and addition to its properties and those of its subsidiaries, and has now on hand in the parent company and its subsidiaries approximately $11,500,000 in cash. In addition, non-consoli- dated companies in most of which Paramount has less than 50 per cent interest, have about $8,500,000 in cash."

Mr. Balaban pointed out that the 35 percent foreign revenue loss for the first five months of the war was 20 percent, but this was partly due to currency restrictions and loss in foreign exchange.

The studio except England has already been dropped out of the reports on consolidated operations. "Great Britain is the most important foreign customer," the president explained. "It has provided more than 30 percent of our foreign business. Paramount has investments in theatre subsidiaries there which owe between $400,000 and $500,000 in obligations in England. Excess cash which may not be brought to the United States can be used to reduce or retire these obligations. A temporary suspension of British operations or of the flow of cash from England to the company in the United States will not materially affect us. This is the present situation. Of course, nobody can predict the future of our English market."

"Paramount's policy over the past years has been one of great conservatism in the handling of its film inventory. Although more than 30 percent of our entire world gross film rentals has come from the foreign market (exclusive of Canada which we treat as domestic business), we have charged only 15 percent of negative cost against the foreign market.

Foreign Revenue Small

"In 1939 the company's film revenue from outside of the United States and Canada represented approximately only 10 percent of the entire gross income from film and theatre operations of the company and its consolidated subsidiaries. A large share of non-consolidated companies from these sources throughout the world. Therefore, it will be seen that the investment in our business in the United States could offset any major additional declines in foreign revenue. The management, however, recognizes its respon- sibility to so manage its production and dis- tribution department as to make the results of its operations less dependent upon foreign revenues than in the past."

Y. Frank Freeman and his associates at the studio were complimented by Mr. Balaban on the quality of production. "The schedule for the coming season is upon a continuously increased level of entertainment value," he said.

The expense of litigation was pointed out to stockholders. Mr. Balaban explained the "key" of the recent antitrust trial brought by the Gov- ernment against the Motion Pictures association. "The changes sought by the Government were so fundamental and far reaching, and the changes themselves so impractical, that the defending companies felt compelled to resist them, believing implicitly in the soundness, legality and constitutional rights of the business practices and conditions attacked by the Government."

"After the opening statements of counsel, representatives of the Government and of the defendants upon the invitation of the Govern- ment, have embarked upon discussions to see whether practical and workable changes in the trade practices and conditions of the industry could be arrived at by mutual consent which will make the trial of the Government suits unnecessary, and during the time when these discussions are taking place the trial of the main suit has been suspended. I am informed that these discussions have started with a very helpful and fair atti- tude on the part of both sides, and it is impossi- ble to predict their outcome."

Comments on Neely Bill

Commenting on the recent Neely block booking bill hearings, Mr. Balaban said: "The hearings were before the full Commit- tee and were thorough, intelligent and fair. We believe that for the first time the impracticality of this legislation to produce any good results, no matter how desirable, was fully demonstrated."

The financial position of the company was explained as follows:

The current and working assets of the Par- amount companies in the United States at the present time total something over $30,000,000, an amount approximately equal to all of the current liabilities, mortgages and funded debt outstanding. Financial matters of the companies, regardless of when due. The consolidated com- panies have anticipated and paid all of their debts within the exception of some- thing less than $800,000.

"Domestic theatre business is slightly in ex- cess of that of the same period last year. No new tax was assessed. In fact, it is apparently a dividend to the contrary. Paramount has maintained its theatres in excellent physical condition and has made and will continue to make physical improvements. New properties are added whenever the protection of our business or its normal and natural development warrant. The company's earnings for the first quarter of this year after interest and all charges amounted to $1,600,000 which includes Paramount's share of undistributed earnings of non-consolidated companies. The results so far for the second quarter indicate earnings substantially in ex- cess of those for the same quarter of last year and appear to be approaching those for the first quarter of this year."

In answer to a question Mr. Balaban said Paramount was now anticipating between $1,000,000 in dividends from Balaban & Katz this year and that his personal service contract had another year in it.

Mr. Keough in discussing the proposed ad- mission tax increases pointed out that the Sen- ate bill would affect all theatres and the House measure would be felt chiefly by the advance run theatres. He said the local circuit opera- tors for Paramount would decide what effect the new tax may have on admissions after the bill is enacted.
Allied, ITOA Lead Indepeninds
IN ATTACK ON NEW U. S. TAX BILL

Brandt Group in New York Hits
Senate Proposal

The proposed new taxes on low theatre admissions, said to be endorsed by the Motion Picture Theatre Owners and Distributors, was rejected by Brandt, New York exhibitor leader and circuit operator, told a special luncheon of the independent theatre operators. The indication, which is president, at the Astor Hotel Wednesday. At the luncheon by special invitation were many independent theatre operators, not members of the ITOA, and distribution officers of the New York Film Board of Trade.

Double Features Hit

At the luncheon copies of the association's organ, "The Independent," appeared, with a new "Boxoffice Poison" listing. Last year, several stars were named "poison." This year the magazine says "Producers who refuse to join the fight against double features are feeding poison to the box office, and destroying our industry."

Mr. Brandt said the ITOA had no objection to taxes. "The greatest privilege we have today," he said, "is to pay taxes—but we feel that exactions and fairly, the taxes that are being talked about by certain interests in this industry would be ruinous to certain types of box office operation."

The organization, he said, favored a 10 per cent tax on admissions from 30 upward. More than this, he said, was "arbitrary," and he was "amazed" that the MPPDA had recommended taxes on admissions ten cents and more. "In effect," he remarked, "our taxes would be more today than during the World War."

The ITOA has asked the House Ways and Means Committee for a hearing, he announced. The film company exchange men were introduced to the exhibitors individually. Present, with others from their exchanges, were Jack Bowen, of MGM; president of the New York Film Board of Trade; Dave Levy, of Universal; Nat Beier, of Universal; Max Cohen, Universal; Joseph Felder, of Republic; Moe Saunders, Joseph Lee, and Harry Busbaum, of Twentieth Century-Fox; Nat Cohn and Saul Trauner of Columbia; Roy Abber, of MGM; Clarence Eisenman, of United Artists; Henry Randel and Myron Sattell, of Paramount; Moe Streimer, of United Artists; Robert Wolff, of RKO.

Harmony Asked

These men will be invited to ITOA luncheons every three months, Mr. Brandt said. They also will be asked to cooperate in solving ITOA problems; and ITOA members will offer to help them.

"There's been too much quarreling, too much name-calling; it's resulted in bitterness in this industry. This is the way it should be, now, with all of us in harmony," Mr. We are two vital branches of the industry," the organization president said.
FCC Speeds Television Grants

Taking steps which it said would soon give the country "far more television broadcast stations than any other nation of the world," the Federal Communications Commission Wednesday tentatively approved 23 applications for stations and announced it would pass on 12 more applications shortly. Bahban and Katz Theatres in Chicago received a telecasting permit.

At the same time, the Commission made public new regulations for television broadcast issuance under its new policy of deferring commercial sponsoring operation but giving encouragement to the development of stations which, when appropriate standards of operation have been perfected, may be permitted to go on a commercial basis.

Only for Research

To that end, the regulations provide that licenses will be issued only for the purpose of carrying on research, "which must include engineering experimentation tending to develop uniform transmission standards of acceptable technical quality." A definite ban is imposed on the making of charges, direct or indirect, for the production or transmission of programs.

Incorporated in the new regulations are provisions designed to guard against monopoly or domination by any single interest, under which no station will be authorized to use more than one channel in Group A "except for good cause shown," and no person (including all persons under common control) will be permitted, directly or indirectly, to own, operate or control more than three stations on channels in Group A or more than one station serving any particular area.

Eighteen of the 23 stations which the commission proposes to license immediately will be authorized to furnish television programs to the public, the remaining five being confined to laboratory research.

Another U. S. Film

The U. S. Bureau of Mines has released another picture for non-theatrical use, rental free apart from transportation charges. It tells the story of alloy steels, is 20 minutes long, is available in 16 and 35 mm, and is entitled, "Alloy Steels—A Story of Their Development." -

Dismiss Perfume Suit

Lloyd Church, New York supreme court justice, Wednesday in New York City, dismissed the suit of Caron Corporation, perfume manufacturer, against RKO because of insufficiency of the complaint. The plaintiffs alleged that "Primrose Path" disparaged Caron perfume in the picture.

Hart Named Arbiter

Vincent G. Hart, attorney with Friend, Holbrook, Riskind & Hart, has been appointed an arbitrator of the American Arbitration Association to handle motion picture and allied matters. The late Gabriel Hess, who was an attorney for the Motion Picture Producers and Distributors of America, was on the AAA panel in this capacity.

TELEVISION SEEKS FILM TRAILERS

The NBC television station in New York City, which has already run trailers on several motion pictures, would like to use more trailers to help show the value of television in film exploitation, according to Arthur Hungerford who handles film arrangements for the station. Film trailers shown over television can help attract patrons to theatres, it was said. NBC would run trailers in exchange for the free use of a few shorts, Mr. Hungerford said.

The trailers already telecast, all in connection with New York openings, were on "Golden Boy" and "Mr. Smith Goes to Washington" (Columbia) and "Irene" (RKO). In connection with the premiere of "Edison the Man" (MGM) in the Oranges two special television programs were held.

Wehrenberg-Kaimann Circuits Merged

The Fred Wehrenberg and the Clarence Kaimann circuit of 25 St. Louis neighborhood theatres were combined this week, in one of the biggest theatre mergers in St. Louis in two decades, and one of the biggest in the country. Since the Department of Justice started, a few better film booking arrangements were looked up to. Over-expansion by large circuits who were "gobbling-up" little ones by the score. Time was, in the pre-trust suit days, when a merger of $50, 100, even 200 theatres was not unusual.

For the Wehrenberg interests, with 12 houses in south St. Louis, and the Kaimann interests, with 15 in the north of town, one direct effect of the deal has been to clear up to over-expansion by large circuits who were "gobbling-up" little ones by the score. Time was, in the pre-trust suit days, when a merger of $50, 100, even 200 theatres was not unusual.

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Shorts for Television

And Newsreel Theatres

Kodachrome Screen Classics, organized a month ago under the direction of Stan Barnett, is now producing 16 mm color shorts for newsreel theatres and television programs. A deal has been concluded with NBC and the first production, "The Waltz of the Flowers" was televised Friday night.

Mr. Barnett said that his company is the only organization making films especially for television. The subjects, which run about 10 minutes, also play at the Rockefeller Center and the Newark Newsreel theatres. After newsreel television and television distribution, the films are turned over to Walter O. Gudlom, Inc., for non-theatrical distribution.

At present one short is filmed each month, but Mr. Barnett said that the schedule probably would be increased in the near future. The second subject, "Jefferson and Monroe," was filmed at Monticello and at the University of Virginia, Irving Deakin is chief commentator for Kodachrome Screen Classics.

RKO Asks Cut In Allowances

A reduction in the claimants' requests for $3,100,000 in allowances for services in the RKO reorganization to a maximum of $600,000 was asked Tuesday at a hearing before Federal Judge William O. Bondy by Thomas K. Finletter, special attorney for the company.

Following this hearing Floyd B. Odum, head of Atlas Corporation, amplified his statement favoring theatre divestment as ranging on paperless.

Atlas Claim Attached

The offer for $875,000 and 100,000 shares of common stock was attacked by Mr. Finletter, who said Atlas was not entitled to its expenses because it had been interested mainly in "protecting its tremendous investments in RKO." He characterized Mr. Odum's offer to accept the whole amount in stock as "nullifying in case RKO's financial position was "optimistic" because it had not taken fully into consideration the possible effect of the war. The SEC had recommended a maximum allowance total of $500,000.

Exchange Lists RKO Stock

RKO's new common stock and first preferred stock were admitted to the New York Stock Exchange list and to dealings on Wednesday. At the same time the old RKO common stock and debentures were strikes from the exchange list.

Eastern Declares Dividend

Eastern Theatres, Ltd., of Toronto, Ont., and a subsidiary of Famous Players Canadian Corp., has declared a dividend of 3 1/2 per cent on preferred shares for the half year ending June 30.

British Film Licenses

Prior import licenses for all products not otherwise requiring the license would be necessary for permission by the British Board of Trade, the United States Department of Commerce announced last week. Motion picture film comes under the new order.

Open "Geste" in Ontario

"Jean Geste," long held up by the Ontario Board of Censors at the request of the French Government, has opened at the Imperial in Toronto. The feature was about to open at the Uptown there last Labor Day when it was withdrawn by the board.

Settle Albany Strike

A film truck strike in Albany was settled over the weekend, ending a situation in which bookers and salesmen had to deliver and pick up prints.

MOTION PICTURE HERALD  June 22, 1940

16
War News and Show Hours

THOUGH the last hectic fortnight of war, exhibitors have been noting remarkable day-to-day fluctuations in box-office attendance, from new lows to moderate highs. Many insist the radio is keeping the customers at home to listen. The accompanying diagrams cover the week of June 9-15, for the hours between noon and midnight, denoting the time covered by news reports and commentators. As was noted by the Herald last week, there has been a sharp upturn in the radio audiences' attention to the news broadcasters and commentators. Now from the offices of T. C. Streibert of WOR come figures showing sharp increase in the use of sets. Taking the average of sets in use in the eastern and north central sections for 1937, '38 and '39, the increase for the first five months of 1940 has been: January, 2.9%; February, 4.5%; March, 5.7%; April, 14.6%; May, 10%. New intensities of attention are being recorded for June. WOR's checking as of June 7 recorded an increase of 66 per cent for the 11:00 A.M. Transradio report alone.

FM Broadcasters
Open N. Y. Office

An office to handle promotion of public and industry interest in frequency modulation radio has been established in New York by FM Broadcasters, Inc. Dick Torrance, a former member of the WOR publicity staff, heads the new office as promotion manager. John Shepard III, head of the Yankee Network, is president of the FM radio group.

On Monday 150 radio engineers and executives heard a special FM broadcast at Riverhead, Long Island. Programs were picked up from the station at Alpine, N. J., owned by Maj. Edwin H. Armstrong, inventor of the wide-band FM system, and from stations in New England. Maj. Armstrong and Frank A. Gunther, chief engineer of the Radio Engineering Laboratories of Long Island City, were speakers. Maj. Armstrong said, "No matter how exaggerated an estimate may be of the next three years of FM progress, it will be exceeded."

A move will be made at the annual convention in August of the National Association of Broadcasters to broaden membership requirements to include FM stations, and perhaps television and international short wave stations. FM applications have been filed with the Federal Communications Commissioner by KMBC, Midland Broadcasting Company, and WDAF, Kansas City Star, both of Kansas City. KMBC officials would like to be on the air June 20th with their new FM transmitter. Thus far only a limited quantity of FM receivers have been sold in the area.

Radio Neutrality Asked in Congress

Maintenance of strict impartiality, in dealing with the war situation, was demanded Wednesday of the United States radio industry, by Representative Karl E. Mundt (Rep., S. D.) in Congress. Defending the air industry against charges of monopoly, and commenting the record of the stations, in presenting matters of national interest, Congressman Mundt urged that "opinionated observers" be eliminated, lest they create a public sentiment not in the best interests of the country.

Investigation, which he has made into the interpretation of war news, he said, "leads me to feel that a large part of the radio industry is alert to the necessity of maintaining radio on a high plane of impartiality."
Society Cuts Rates Up to 50 Per Cent for 550 Independents, but Raises Royalties for Networks

The American Society of Authors, Composers and Publishers—collector of royalties for the public performance for profit of members' music—announced, formally on Tuesday, that it would proceed with its original intentions of slashing rates drastically for individual broadcasting stations while considerably increasing rates for the networks.

Representatives of all branches of the radio industry were scheduled to meet Friday at the Waldorf-Astoria, New York, to discuss the new ASCAP contract and plans for the expansion of Broadcast Music, Inc. This was 25 times greater than BMI, the National Association of Broadcasters, Independent Radio Network Affiliates and a representative of the National Independent Broadcasters were to meet in joint session.

Effective January 1st

ASCAP's new radio performing license, effective January 1, 1941, was mailed Wednesday to owners and operators of broadcasting stations and "to every important advertising agency in the United States."

It was prepared after analysis by the Radio Committee, following months of first-hand contact in the field.

John G. Paine, general manager of ASCAP, in a covering letter, high-lighted the following features:

The license becomes effective January 1, 1941, for a period of five years. Approximately 350 individual stations will get a 50 per cent reduction in 1941, compared to 1939 and 1940; approximately 200 more will get a 35% per cent reduction; and with very few exceptions, not a single individual station in the whole United States will be asked to pay a larger percentage than he did in 1939.

The plan sets up four groups, classifying stations into percentage brackets of three per cent, four per cent, and five per cent, with chains scheduled at seven and one-half per cent. "Regardless of the fact that 1940 is a better year," Mr. Paine said, "ASCAP is using 1939 figures for the classifications. Thus, if 1939 figures put a station in the three per cent group, and 1940 figures will put it in the four per cent group, that station will nevertheless be put in the three per cent group."

Small-Station Rates Cut

Under the classifications, group one station will pay $12, a year for sustaining, plus three per cent. This covers those stations which gross under $50,000 a year from the sale of time and facilities. The three per cent is figured after regular rate card discounts and deductions. The letter stated, "as a practical illustration, the stations which gross $25,000, after the discounts and deductions, in the license, will pay $12, plus $750; or a total of $762."

Under the old rates, these charges would have been not less than $1,550.

Stations in group two cover those grossing more than $50,000 and less than $150,000. These get a reduction from five per cent to four per cent, with a 25 per cent cut in their sustaining fees. In addition they will have the opportunity to recoup their sustaining fees. Group three stations cover those grossing in excess of $150,000. They will pay the same sustaining fees as are presently in effect, plus five per cent on all business other than networks. This group also has the opportunity for recoupment of its sustaining fees. Group four covers the chains. These will pay 350 per cent of one-half per cent. Percentages in all groups are figured after regular rate card discounts and other deductions covered in the license.

A violent reception was accorded the new ASCAP schedules, when their first tentative details were disclosed by ASCAP's directors in March, to the organized radio industry, exemplified by the National Association of Broadcasters.

A "per cent" increase over present fees is how Neville Miller, president of NAB, regarded the new schedules. And he charged that the schedules now being paid by the broadcasters represented a 900 per cent increase over those paid in 1931 to the Society.

Battle Lines Formed

Charging that the broadcasters were paying $5,000,000 yearly to the Society and that "this is five times as great as paid by any other industry," Mr. Miller and the broadcasters gave support to Broadcast Music Inc. which the association had set up "to supplant ASCAP as a music source for radio, screen and stage."

He became head of BMI; Merritt E. Tompkins became its general manager; and a campaign for members, which to date is said to number 300 stations, was begun.

Schedules submitted by the Society with the NAB on April 16th, figured through the final draft of the ASCAP contract was delayed many weeks. Fifty NAB members joined BMI. But ASCAP claimed "many radio stations had approved the rough draft of its new pact as announced in March."

And both sides grid for a battle, the climax of which will be reached on January 1, 1941.

According to Mr. Paine, on Wednesday, the Society found through its first hand contacts in the field, that "a tremendous majority of station owners agreed on the essential fairness of the (new) percentage plan, adding: They approved its continuance because the sustaining fee is their only fixed charge, with ASCAP gambling with them on the percentage." He also said that "they also felt that the vast majority" of the stations wanted clearance at the source, and that ASCAP would cooperate by putting it into effect with the new license.

Mr. Paine may set cover music to be written by the amount of time given to sustaining and commercial programs, and their use of music; and numerous other points.

Stresses "Desire to Cooperate"

"We know the stations' problems, as never before," said Mr. Paine. "We know our music isn't played on every program, and we will work out plans which programs we play the music. Our percentages, based as low as three per cent, after liberal allowances for discounts and reductions, are proof of the padding, of our desire to cooperate with the radio industry. This, in face of the fact that statistics show that the public is more music minded every year, that the use of music is constantly increasing, with American music, of which we have a rich reserve, being stressed more strongly than ever before.

"Complete availability on all our resources, past, present and future, for the term of the license is the whole basis for ASCAP's fees, rather than fluctuating charges for the fluctuating use of material. Station owners realize more definitely than ever that economics is a head on this basis, that eliminates complicated negotiations with publishers, song writers, estates, lawyers, etc., for the use of each American and foreign composition."

The license grants for the five year period, beginning January 1, 1941, the following broad-cast rights of ASCAP's music, past, present and future:

Rights to the catalogues of the music publishing members, many of whom were said to have been in business for longer than ASCAP, and rights to the music written and composed, and to be written and composed by present members of ASCAP.

Further rights cover the works written by deceased members ofASCAP and its affiliated foreign societies. Other rights mentioned in the licensing agreement are rights to ASCAP's music, past, present and future.

Sales Losses Cited

Quoting statistics, Mr. Paine said "The music industry's gross and net have suffered heavily since the advent of radio, notwithstanding the steady increase in the use and creation of music."

This is not static, but as a fact, which must be faced by the radio as well as ASCAP. The dollar volume of music written and copyrighted, and the talent are to continue to serve the needs of radio users throughout the country, it is vital that they be allowed to live. Not so many years ago a song hit was one that sold 1,000,000 copies or better. Many sold as high as 3,000,000 copies. Phonograph records enjoyed the same large sales.

Addice music notes and record sales, the growth, from player piano rolls, and other sources. Today a song hit is one that sells 250,000 copies. Yet, in spite of these facts, some people still advance the argument that radio advertises music.
WHY GIRLS Leave Home ...and MEN Follow

They want ENTERTAINMENT!

PARAMOUNT PICTURES FOR 1940-41
THE WORLD'S GOT ONE HEAVEN, THE U.S. CAN AMERICA SMILING... LET LECTURES. WE'LL CONTINUE TO BUCK WITH "BUCK", BING AN SIGNIFICANT DRAMA WRITE HEART THROBS — WE'LL GIVE THE 'EM WHAT THEY NEED AND WANT.

THE PARAMOUNT PRO

44 FEATURES - $25,000
An average production budget increase
AN HONEST PROGRAM
OF A HEADACHE — THANK SMILE — OUR JOB IS TO KEEP
THE PROFESSORS GIVE THE DRY TIDE OF HEAVY STUFF
BOB... WE’LL DUCK THE
WE’LL GIVE THE GIRLS
ANTS ACTION WE’LL GIVE
MUSIC AND LOVE AND LAUGHTER
RAM for 1940 - '41:

IN ENTERTAINMENT...
than $100,000 a picture over previous years!
WITH NO "B" PICTURES!
we're not counterfeiters ...but we can turn **MUSIC** notes into **BANK NOTES**

**RHYTHM ON THE RIVER**

**LOVE THY NEIGHBOR**

"**ROAD TO ZANZIBAR**"

"**KISS THE BOYS GOODBYE**"

"**DANCING ON A DIME**"

"**Second Chorus**"

**THERE'S MAGIC IN MUSIC**

-- **ORRIN TUCKER**

A big musical starring the "Oh, Johnny" band and Bonnie Baker!
The picture you've been asking for... another "Trail of the Lonesome Pine."

"SHEPHERD OF THE HILLS"

IN TECHNICOLOR!

with an All Star Cast including
ROBERT PRESTON
BETTY FIELD
LYNNE OVERMAN

Screen Play by Frederick Hosfitt Bremer - Based on the Novel by Harold Bell Wright
Produced by STUART WALKER - Directed by HENRY HATHAWAY

"RANGERS OF FORTUNE"

FRED MacMURRAY
PATRICIA MORISON
Albert Dekker - Gilbert Roland
Dick Foran - Joseph Schildkraut
Betty Brewer

Original Screen Play by Frank Butler
Produced by DALE VAN EVERY
Directed by SAM WOOD

The Strongest Line-Up of Big Box-Office Action Pictures and Spectacular Out-of-Door Romances Even PARAMOUNT Has Ever Offered!
Here's Director Henry Hathaway with another "Lives of a Bengal Lancer"

Edwin Justus Mayer's grand drama of that immortal American frontiersman, Davy Crockett. Imagine an Indian with a Harvard accent, a gentleman swindler, a lady with an amazing past... a retired pirate and Davy... imagine that strange quintet struggling across the wilderness to join the heroes who defended the Alamo against Santa Anna's invading hordes.

Heart-searing drama of the teakwood forests with the emotional power of "Red Dust"!

"MOON OVER BURMA"

Screen Play by Frank Wead • Based on the Story by Wilson Collison • Directed by LOUIS KING

America's modern heroes of the air!

RAY MILLAND in

"I WANTED WINGS"

Producer Arthur Hornblow, Jr. scoops the field for Paramount with the first big action picture dramatizing the most interesting, most exciting, most nationally important subject in America’s hearts and minds today... the training and building of America’s great Air Defense Corps... the flying sons of the U.S.A.

Screen Play by Beirne Lay, Jr. and Michael Fessier • Based on a Book by Beirne Lay, Jr. • Produced by ARTHUR HORNBLOW, Jr.

Here’s a brand new kind of big time Western adventure picture!

starring

ELLEN DREW and JOHN HOWARD

with May Robson • Akim Tamiroff

Broderick Crawford • Anthony Quinn

"TEXAS!"

With their horses in trailers the Rangers get their men...

Original Story and Screen Play by William R. Lipman and Horace McCoy • Directed by JAMES HOGAN
A WILLIAM A. WELLMAN PRODUCTION

"The City That Never Sleeps"
(TENTATIVE TITLE)

The best seller "F. O. B. Detroit" has been used by Producer-Director Wellman as the basis for this great human interest screen play!

A heart-stirring drama of love and adventure!

"BIRTH OF A HERO"
with WILLIAM HOLDEN • MARIA OUSPENSKAYA • ALBERT DEKKER

Screen Play by Charles Brackett and Billy Wilder • Based on a Story by Brian Marlow and Thomas Monroe • Produced by ARTHUR HORNBOY, Jr. • Directed by MITCHELL LEISEN

The Amazing Drama of O. Henry's Life!

DOUGLAS FAIRBANKS, Jr. in
"The American Vagabond"

A Borros Morros-Robert Stillman National Pictures Corporation Production

One of the great westerns of all time...

"The Roundup"

A special presentation of the famous play with an all-star cast including DON WILSON as Sheriff Slim
Gambling Lady of the Old West!

CLAIREE TREVOR in

"THE SILVER QUEEN"

Story by Wanda Tuchock and Frank Melford
Directed by ALLAN DWAN

Paramount's 1940 football picture!

"Touchdown!"

with Wayne Morris • Virginia Dale • Lillian Cornell • Frank Fay
Original Screen Play by Robert Pirosh • Produced by ANTHONY VEILLER

HARRY "POP" SHERMAN Rides Again... with Two Big-Time Westerns!

"CHEROKEE STRIP"
(TENTATIVE TITLE)

The famous chapter in Western history... when the Oklahoma Territory was opened to the land-hungry, hard-fighting sons of the Old West. Bernard McConville wrote the yarn.

Peter B. Kyne's

"PARSON OF THE PANAMINT"

Aces among the writers of two-fisted Westerns, Peter B. Kyne never turned out a faster-moving adventure story of the Old West than this drama of the two-gun "Parson of the Panamint."
As experts we believe you can't beat this for ENTERTAINMENT!

LOVE

Radio's most popular heart-interest program... becomes a grand screen drama!

"I WANT A DIVORCE"

starring

JOAN BLONDELL • DICK POWELL

with Gloria Dickson • Frank Fay • Jessie Ralph
Conrad Nagel

Screen Play by Frank Butler • Based on a Story by Adela Rogers St. Johns
Produced by GEORGE ARTHUR
Directed by RALPH MURPHY

Two great stars in a modern "Farewell To Arms"

CLAUDETTE COLBERT and RAY MILLAND in "ARISE MY LOVE"

Screen Play by Jacques Thury, Charles Brackett, Billy Wilder and Kurt Francs. Based on the Story
by Benjamin Glazer and John Sekeley
Produced by ARTHUR HORNBLOW, Jr.
Directed by MITCHELL LEISEN

Speaking of hearts....

FLUTTER this page!
SHE LOVES TO BE THRILLED by Paramount

Thriller of an ape with a human brain!

"THE AVENGING BRAIN"

with ELLEN DREW · ALBERT DEKKER
Screen play by Stuart Anthony · Directed by STUART HEISLER · Produced by JACK MOSS

Basil plays a "Jekyll" and "Hyde" role in this heart chiller!

"A DATE WITH DESTINY"

starring BASIL RATHBONE · ELLEN DREW · JOHN HOWARD
with Barbara Allen (Vera Vague) · Ralph Morgan
Screen Play by Howard J. Green · Produced by GEORGE ARTHUR · Directed by TIM WHELAN

Thriller of the sea . . .

"MYSTERY SEA RAIDER"

with CAROLE LANDIS · HENRY WILCOXON · ONSLOW STEVENS
Screen Play by E. E. Paramore, Jr. · Based on a Story by Robert Grant
Produced by EUGENE ZUKOR · Directed by EDWARD DMYTRYK
ELECTED FOR A 5th YEAR ON THE SUCCESS TICKET!

HOPALONG CASSIDY
The Western fans Choice!

THREE MEN FROM TEXAS' (TENTATIVE TITLE)

TIMBER WOLVES

DOOMED CARAVAN

THE BUCKAROO

PIRATES ON HORSEBACK

BORDER VIGILANTES

Starring that great box office western star BILL BOYD with such Hoppy favorites as Russell Hayden in their doing and dying for that master producer of socko westerns, HARRY "POP" SHERMAN Andy Clyde will be featured in the above pictures.
Millions of Saturday Evening Post readers from coast to coast are Eighteen Forties, and saying it has the making of a glorious mob of them. The Thelma Strabel story is ours for Mr. DeMille to give us wreckers... and sailor brats as screen mates.

REAP THE WILD WIND
By THELMA STRABEL

7,103,211 readers of The Saturday Evening Post are reading this sensational serial... appearing currently!
SUCCESS by THELMA STRABEL

WILD WIND

...this adventure romance of Charleston and Key West in the roaring... And Paramount's great showman, Cecil B. DeMille, agrees with box office touch... And when we say it has sea wrecks and all the color of a chapter of American history never before used plus a deeply human love story... well, get ready to reap plenty!

Greatest TRADE NEWS of This or Any Day!

DEMILLE PRODUCTIONS IN 2 YEARS!

In addition to "Reap the Wild Wind" Mr. DeMille has promised to deliver for Paramount two other equally important pictures between now and the close of the '41-'42 Season.
86 SHORT SUBJECTS

12 MAX FLEISCHER
POPEYES
Tops in cartoon shorts... packed with a million laughs!

8 MAX FLEISCHER
GABBY CARTOONS
in Technicolor
The millions who saw "Gulliver" made Gabby a star!

13 GRANTLAND RICE
SPORTLIGHTS
Thrills in the world of sports... announced by Ted Husing!

6 UNUSUAL OCCUPATIONS
in Cinecolor
Peek into the private lives of people the whole world knows!

6 GLAMOUR TRAILS
in Cinecolor
Your customers want to go places... take them there in your own theatre!

6 POPULAR SCIENCE
in Cinecolor
For the sixth year this ever-popular series continues to build audiences!

8 HEADLINERS
This series is hot—hot as the bands it brings you... hot as the songs they swing you!

4 Single Reel
ROBERT BENCHLEY
COMEDIES
A stand-out on any program... book it, advertise it... and watch the customers go for it!

10 MAX FLEISCHER
ANIMATED ANTIQUES
New shorts featuring ever-popular characters: Huckleberry, and the Three Stooges, are featured in a new

PARAMOUNT NEWS
104 ISSUES
TWICE A WEEK
EVERY WEEK
Wherever the news is... whenever the news breaks... you'll find a Paramount News cameraman... Scoop after scoop has proven Paramount News "First in war... first in peace... first in the hearts of the exhibitors!"
LONG RANGE COMMITMENTS CUT

BY HOLLYWOOD IN ECONOMY DRIVE

Flexibility in Product Schedules and Piece Work Basis for Talent Sought; Labor Wage Increases To Be Fought

from HOLLYWOOD BUREAU

Wartime in Europe reverberated in Hollywood before work long range commitments became the exception rather than the rule, overhead was further trimmed, staffs were pared again and producers embarked on a general policy of making no further contracts with unions which would increase costs.

With almost every studio embarked on a program of watchful waiting—to study future events in Europe and lowered domestic gross—production programs are so arranged that less than the announced number of pictures may be made. This is indicated in the increase of percentage pictures being prepared and the growth of unit production companies which will deliver "one or more" pictures to major distributors, both moves being designed for flexibility of schedules.

No drastic "purgers" or cuts in staffs have been made recently, personnel having undergone two major purgings since last September's outbreak of war in Europe but many contract options adjustments have been made.

Talent Contracts Affected

Lower bracket employees who suffered heavily during the two major purgings effected since September, have not been affected greatly by the new cuttings-down since the invasion of Belgium, Holland and France in the German campaign.

However, purgers in the new moves were in the production, direction, writing and acting talent. Readjustments of many contracts came at remunerations, contracts being written within the usual stipulated wage increases found in the original personal service pacts.

All the big companies of week-to-week and picture-to-picture deals are reported, and those without an immediate assignment in prospect on the week-to-week pacts go off pay until the studio finds some work for them. New checkout procedures have been established at some studios in the interests of efficiency and economy.

The statement of the producers' unwillingness to enter into any contract with labor organizations which would increase production costs was made at a meeting of producer and Screen Writers Guild representative who summarized negotiations on a collective bargaining agreement. Led by V. Frank Freeman, Association of Motion Picture Producers president, and Mendel Silberberg, head of the producers' lawyers committee, the producer negotiators announced to the writers' delegation that increases in production costs were impossible at this time, because of conditions at home and abroad.

On the other hand, the Society of Motion Picture Film Editors, which previously has demanded wage increases for the workers in its jurisdiction, agreed, at a meeting of the board of directors, to postpone all pay raise requests until the conditions requiring stringent economy by the studios pass.

Still confronting the studios, however, is the matter of the ten percent wage increase granted last November and December to the IATSE crafts, locals of three international unions in the basic studio labor agreement, and other members of the Conference of AFL Studio Unions. Moving Picture Painters Local 644 received a 15 percent wage increase at that time.

Producers To Test Arbitration

These wage increases are still to be subjects of discussions between the unions and the producers, and final decision on their continuance is to lie in the arbitration or a case and on his agreement on their revocation is reached by both sides.

Attempts of the conference of AFL Studio Unions, now headed by Vice Chairman J. W. Buzzell in the enforced absence of William Bioff, now in a Chicago jail, to consider the wage increase revocation question "closed" and to open discussions for adjustment of working conditions, have met with failure thus far. The producers have said that the wage question is by no means closed, that they will abide by the original agreement to submit the matter to arbitration if they cannot agree with the unions.

Business of Mr. Freeman elsewhere and the preoccupation of Mr. Buzzell with other labor activities of the other American Federation of Labor locals, the Los Angeles Central Labor Council—have prevented meetings thus far on the working conditions phase. It is reported that adjustment of working conditions, as demanded by the unions, and the recognition of other small AFL units which since have aligned themselves with the conference, will cost the studios much more than the ten percent wage increase.

It is upon the question whether IATSE and the other contract members will allow revocation of their wage increases, or whether the arbiters so decide, that the raises granted other crafts hinge.

Chances are good, however, that many of the points of discussion may be held over until fall when Bioff, having been commanded for his "honesty and integrity" by the IATSE international convention at Louisville, will return to Hollywood. He probably will have to coordinate national plans with the producers between sessions of his trial in federal court on two counts of income tax evasion. The case will come up on the September docket for setting of trial.

Writing and directing talent, especially the former, are the classes more widely affected by the week-to-week or picture-to-picture trend. Excellent example of the chance in policy is 20th Century-Fox, where, a recent survey revealed, relatively few writers were on a term contract basis. The remainder were doing "piece work."

Universal, in the interests of economy, is reading the voluminous pile of stories left to it by the Laemmle regime, and weighing them for modernization and production. Paramount has dropped off its "B" branches, and Beans is without Hurley, the executive producer of this division, left the lot. He is negotiating an out of court settlement with a major relative.

Samuel Goldwyn, "holding in" pending settlement of his dispute with United Artists, has amicably terminated the contracts of Sam Wood, director, and Edwin Knodl, story editor and production executive. Other talent—Gregg Toland and Rudolph Mate, cinematographers, and Walter Brennan, actor, has been loaned out. Mr. Goldwyn's contract with director Archie Mayo is the subject of a court dispute.

MGU has also let out two junior publicity department members to Warner Brothers publicity man and took on two others—Jay Chapman and March Lachman.

Hollywood's program has cut its publicity department to the bone.

Yet with the changes already made and the shifts that may come, the number of productions before the cameras this week rose to 48, as work on the new season's schedule began and the old season's product nearing completion.

High Budget Films in Work

Seventeen of those in work are high budget productions, two of which started last week. MGM finished "Boom Town," with Clark Gable, Spencer Tracy, Claudette Colbert and Hedy Lamarr, last week and took it to the cutting rooms.

Hal Roach, in the midst of shooting "Capricorn," added a third unit to the shooting of the sea story, to make a total of $1,030,000. RKO started the untitled Charles Laughton-Carole Lombard picture, and Edward Small "The Son of Monte Cristo."

Columbia is working on its two biggest pictures—"The Howards of Virginia" and "Arizona." MGM is in the final shooting weeks of "Strike Up the Band," Mickey Rooney-Judy Garland vehicle. Also shooting there is "Escape," Norma Shearer-Robert Taylor film. RKO also has "Lucky Partners," Ginger Rogers-Ronald Colman piece, also in work. Small has been shooting for weeks on "Kit Carson," outdoor film with Jon Hall heading the cast. Twentieth Century-Fox, having finished "I Married a Nazi," has "Brigham Young" and "The Return of Frank James" on the stages, so that the major entry in the high budget bracket is "Spring Parade." Deanna Durbin picture, while Warners has "The Magnificent Fiddler," "Shore Street," "City for Conquest" and "The Letter."

There is virtually no activity in production for the states right market, a condition caused by blank checks funds for contracts and the rise in production costs through union contracts and other causes.

Sam Katzman, one of the last active in this field, is now an associate producer at Monogram.
THE PRODUCT PROMISES FOR 1940-41

Combined listing of the projected schedules for the ten principal producers, a guide to new season buying—subject to changes and the wartime policy of "flexibility"—504 announced, 460 titled and specified.

Columbia Plans

60 Features

Columbia has listed credits for 51 of its planned 60 features and for 16 westerns:

ROYAL MAIL, starring Cary Grant in a story of Edith Wharton's KARSTOFF.
The First Woman Doctor, a John M. Stahl production, starring Loretta Young, in a life story of Elizabeth Blackwell, M.D. Adapted by Lloyd C. Douglas, directed by John Stahl.
The Valorous Years, a Wesley Ruggles production from the Good Housekeeping serial and novel by A. J. Cronin, to be directed by Wesley Ruggles, adapted by Claude Binyon.
There They Go Again, with Cary Grant and Rosalind Russell.
Jane Adam of Hull House, starring Irene Dunne in the story of America's woman leader and winner of the Nobel Peace Prize.
Legacy, from the novel by Charles Bowden, Our Wife, from the play by Lillian Day and Lyon Mearson, starring Jean Arthur and Melvyn Douglas, adapted by Sidney Buchman.
A Wesley Ruggles Production, an unannamed vehicle following "Arizona."
The Violin Master, one of the company's 1940-41 "spectacles" with William Holden, Virginia Bruce, Rita Hayworth and Warren William.
This Thing Called Love, starring Loretta Young.
And Now Goodbye, from the novel by James Hadley Chase, starring Brian Aherne and directed by Charles Vidor.
Three Girls About Town, starring Joan Bennett, Virginia Bruce and Constance Bennett, one of the company's new star-combinations.
Senate Page Boys, by Lewis R. Foster.
Bedtime Story, starring Melvyn Douglas and Constance Bennett, under the direction of Alexander Hall.
We Dare Not Love, starring Brian Aherne and Joan Bennett.
Canal Zone, a topical of the Panama Canal.
The Devil Said No, starring Boris Karloff.
Unto This Last, starring Brian Aherne, Story, cast and director to be announced.
I Joined the Bund, an "expose" as told by a newspaper man.
Chain Gang.
The New Frontier, of America's empire in the north.
Women Under 21.
Ocean Gold, a story of salvage ships.
Two Jack Holt Productions, in two stories specially written for him.

Series-Films

Tillie the Tiller, a new series of two based on the cartoon strip and portraying the adventures of "Tillie" "Little Mac" and "Shirley Wally Whipple." Syndicated in 145 newspapers and presold to the public through a daily audience of 40,000,000 readers.

Ellery Queen, a new series of four based on the adventures of the mystery writer. Presold to an audience through its nationwide CBS broadcast, novels and short stories in Cosmopolitan, Redbook and American Magazine.
Three Blondies (at higher production costs), and continuing for the third year the adventures of the Bumsteads, portrayed by Penny Singleton, Arthur Lake and Larry Simmons. Based on Chic Young's famous cartoon strip syndicated through a daily audience of 50,000,000 readers and through listeners to the "Blondie" program over the CBS network.

The Westerns

Eight Bill Elliott Westerns, titles: Bad Man from Bisbee, North from the Lone Star, The Tucson Wildcat, Wild Bill Hits the Trail, Frontier Trouble, Across the Sierras, Shooter.

52 Scheduled From MGM

Metro-Goldwyn-Mayer has 52 scheduled:

Escape, an adaptation of the novel by Ethel Vance, with Norma Shearer and Robert Taylor.
The Road to Rome, based on the Robert Sherwood play.
The Great Canadiam, as a starring vehicle for Clark Gable and Myrna Loy.
Witch of the Wilderness, as another vehicle for Clark Gable.
The Life of Simon Bolivar, in which Gable will play the title role.
Osborne of Sing Sing, a prison story co-starring Clark Gable and Robert Taylor.
The Ex-Mayor of Boy's Town, a sequel to "Boy's Town," starring Spencer Tracy.
Sea of Grass, based on Conrad Tlehner's novel of New Mexico also as a vehicle for Spencer Tracy.
The Yearling, an adaptation, to star Spencer Tracy, from the novel by Marjorie Kinnan Rawlings.

Tonight at 8:30, an adaptation of incidents in Noel Coward's skit of one-act plays and starring Norma Shearer.

The World We Make, based on Sidney Kingsley's Theatre Guild production also to star Norma Shearer.

Forever, an original story as another vehicle for Miss Shearer.
The Philadelphia Story, a New York stage play to star Katharine Hepburn.

Go West, a new Marx Brothers comedy.

Bomboy Nights, a Louis Bromfield story as a vehicle for Joan Crawford.

A Woman's Face, as another vehicle for Joan Crawford and to co-star James Stewart.

Tropical Hurricane, a vehicle for Robert Taylor and Lana Turner.

Cause for Alarm, another vehicle for Robert Taylor.

Fugit Command, an aviation story also starring Robert Taylor.

Wyoming, a vehicle for Wallace Beery.

Combat Coup, a story of the current war to star Wallace Beery.

Strike Up the Band, a musical co-starring Mickey Rooney and Judy Garland.

Babes on Broadway, another co-starring vehicle for the youthful team of Rooney and Garland.

Wings on His Back, a vehicle for James Stewart.

I Had a Compass, starring Robert Montgomery.

Dulcy, the first of the new season's product starring Ann Sothern.

Ziegfeld Girl, a musical with James Stewart, Hedy Lamarr, Eleanor Powell and Lana Turner.

Broadway Melody of 1941, a starring vehicle for Eleanor Powell.

Little Nellie Kelly, a George M. Cohan stage play in which Judy Garland will appear.

Additional Musicals:

Bitter Sweet, a Noel Coward production being adapted to the screen to co-star Nelson Eddy and Jeanette MacDonald. I Married an Angel, also to star the singing team of Eddy and MacDonald.

Smiling Through, Jeanette MacDonald will be seen in a straight dramatic role.

Our Home Town.

Countess Maritza.

Beau Brummel.

Rage in Heaven.

War Eagles.

Adventure for Three.

Whitechapal.

Dawn's Early Light.

Two Sons.

Clear All Wires.

Fingers at the Window.

Cathleen.

Soap Smith.

The Canterville Ghost, a story by Oscar Wilde.

Great Laughter, by Fannie Hurst.

Good News.

Mister Co-Ed, as a vehicle for James Stewart.
CARNIVAL SHOWS HURT BUSINESS

The playing of 16 carnival shows in Philadelphia in the last month is blamed for the unusual drop in theatre grosses there in that period. In addition to the tent shows, the Ringling Brothers circus was also a competitor for a week in that period. The carnival shows, which were banned in Philadelphia in the previous administration, are back and doing a flourishing business in many sections of the city and cutting into the grosses of neighborhood houses.

It is pointed out that last year motion picture theatres contributed most of the nearly $1,000,000 in amusement taxes paid into the city treasury. The only revenue Philadelphia receives from the carnivals is a $100 license fee, the same as film theatres. However, the amusement tax on admissions from which the city derives the largest portion of its amusement tax revenue is not levied on carnivals.


O'Henry Biography

THE AMERICAN VAGABOND, based on the life of O. Henry, to star Douglas Fairbanks, Jr. CREED OF THE COWBOYS, a Cecil B. DeMille production to be filmed in color. ALMA OF THE SOUTH SEAS, also to be made in color, with Jon Hall and Dorothy Lamour. LOVE IS A NEIGHBOR, comedy starring Jack Benny, Fred Allen and Mary Martin. RHYTHM ON THE RIVER, with Bing Crosby, Mary Martin, Basil Rathbone and Oscar Levant. Victor Schertinger will direct.

The Aldrich Family in Life With Henry, to star Jackie Cooper and directed by J. Theodore Reed. THERE'S ALWAYS JULIET, starring Madeleine Carroll and Fred MacMurray. The New Yorker, starring Dick Powell and Ellen Drew in the Preston Sturges story. SKYLARK, to star Claudette Colbert and Melvin Douglas under the direction of Mark Sandrich.

KISS ME, BOYS GOOOOEY, Claire Booth's stage production which will star Mary Martin and Ray Milland. Read the Wild Wind, a Saturday Evening Post serial to be produced by Cecil B. DeMille.

RURALEE, another production from Cecil B. DeMille. TEXAS, starring Ellen Drew and John Howard under the direction of James Hagan. A DATE WITH DESTINY, in which Ellen Drew, John Howard and Basil Rathbone portray the top roles. MISS MARY SEA RAIDER, with Carole Landis and Henry Wilcoxon. SIX WESTERNS, in the Hopalong Cassidy series starring Bill Boyd and to be produced by Harry Sherman.

Republic Announces 58 Productions

Credits for Republic's 58 productions are:
LADY FROM NEW ORLEANS, a story by Beth Brown.
HIT PARADE OF 1941, a musical production.
SHOWS OF FORTUNE, a story by Richard Harding Davis.
THUNDER OVER ALASKA, a story of Alaska by Reuel Beck.
FALSE WITNESS, a story with a small-town background, by Irving Stone.
STORM OVER ISBRA, a story by a Richard Baker.
PUTIN' HEAD, as a vehicle for Judy Canova.
GANGS OF KANSAS CITY, a gangster story by Jack Moffitt.
THE BIG BONANZA, a Peter B. Kyne story.
ROARING FORTIES, a story by Nat Faber.
MELON RANCH, as a Gene Autry special production based on Autry's radio show.
DOWN MEXICO WAY, another Autry special which will include many radio stars in the picture.
THE IMPOSTER.
BARNYARD FOLLIES, a rural musical.
THE GIRL FROM FRISCO, a story by Medora Field.
BLACK BEAUTY, from the novel by Ann Sewell. DOCTORS DON'T TELL, from the Liberty magazine story.
MEET THE MISSUS, a Higgins family production.
FRIENDLY NEIGHBORS, starring the Weaver Brothers and Elviry.
MOON OVER MILLIBREE STREET, from the New York stage play.
THE NIGHTS IN A BARROOM, a modernized version by William W. Pratt.
BOWERY BOY.
ARKANSAS JUDGE, as another vehicle for the Weaver Brothers and Elviry.
PETTICOAT COWBOY, starring the Higgins family.
NOTORIOUS LADY, based on an idea taken from newspaper headlines.
HONEYMOON ISLE, a story about the much pub-

Four Series of Westerns

Gene Autry will star in six westerns:
COW BELL STREAM, based on the novel by Jack Moss, VINCIN.
BLACK HILLS, a novel by Madeleine Carroll, Franchot Tone, Ray Milland and Carolyn Lee in the cast and to be directed by Edward H. Griffith.
I WANT A DIVORCE, co-starring Joan Blondell and Dick Powell.
THE CITY THAT NEVER SLEEPS, a William A. Wellman production starring Barbara Stanwyck, Joel McCrea and Eddie Braden.

(Continued on following page)
MUSICALS, WESTERNs AND SERIALS

(Continued from preceding page)

Roy Rogers will star in a series of eight Westerns.

Colorado Outlaws, from the novel of the same name
Young Bill Hickok
Robin Hood of the West

M. A. No., by Louis L. Wachsberg—produced by Frank Cline.

Kansas Cyclone

Bad Man From Rio

RK offers Credits

On 49 of its productions, RK has offered a screen play by Donald Ogden Stewart and Dalton Trumbo, produced by David Hempstead.

Amazons, directed by Anatole Litvak, finds itself the setting for Charles Boyer and Andre Daven and Nat Wachsberg- in association with Harry Brandt.

MAY 12, 1940

Books

Kitty Foyle, starring Ginger Rogers in the Christopher Morley best-seller, from a screen play by Donald Ogden Stewart and Dalton Trumbo, produced by David Hempstead.

Arizona Skies

Texas Trail Blazers, The Old Spanish Trail

Valley of the Sun, Clarence Badington Kel- land’s current Saturday Evening Post serial, adapted to the screen by Bartlett Cormack, and will be produced by Robert Sisk. Sam and Sally Spewack are doing the screenplay.

Little Men, the Louis May Alcott classic, to be produced by Gene Towne and Graham Baker. Kay Francis, Charles Winninger, Jack Oakie, Jimmy Lydon, Charles Esmond and Pamela Caveness are already in the cast to be directed by Norman Macleod.

Frontier Vengeance, a western from W ons, will be produced by Robert Sisk. Sam and Sally Spewack are doing the screenplay.

Two Gun Sheriff, directed by L. M. Montgomery, to star Anne Shirley and Patric Knowles. Jack Hively will direct; Cliff Reid, producer.

The Other Man, from a Pulitzer Prize play by Sidney Howard, to co-star Carole Lombard and Charles Laughton, with William Craig and Henry Carey in support. Robert Ardey is writing the screenplay. Directed by Garson Kanin and produced by Erich Pommer.

Two On An Island, starring Ginger Rogers in Aben Kandel’s adaptation of the Elmer Rice Broadway success, to be produced by Erich Pommer.

Musicals

Too Many Girls, George Abbott’s own production of his current season’s Broadway musical success. The cast will include Lu- cille Reed, Ann Miller, Frances Langford, Desi Arnaz (from the original show), Ernest Truex and Maric Wilson. John Twist adapted the George Marion play, and the music and lyrics are by Richard Rogers and Lorenzo Hart.

FACSIMILE NEWSPAPER
PUBLISHED AT FAIR

The New York Post in cooperation with the Radio Corporation of America is publishing an experimental radio feature newspaper in the RCA ex-
hibit at the New York World’s Fair.

Carrying the Post’s masthead, the facsimile newspaper is published daily in full view of visitors at the exhibit. A miniature front page, the paper measures 8 1/2 by 12 inches per sheet and presents the outstanding news of the day in compact form. A sheet is run off every 10 minutes, which is said to be more than twice as fast as could be done a year ago.

Kay Kyser and his College of Musical Knowledge will again star in a musical novelty feature produced and directed by David Butler. Cast will include Gussy Simm, Harry Balibbott and Sully Mason.

Sunny, the Charles Dillingham musical success with a Jerome Kern score, another starring vehicle for Anna Neagle, with Herbert Wilcox producer-director. Lyrics by Otto Harbach and Oscar Hammerstein II.

They Met in Argentina, a South American musical produced by Lou Brock, to have Maureen O’Hara, Gene Raymond, and Albert King in the cast.

Radio Properties

Dreaming Out Loud, brings to the screen the radio characters Luso and Abner (Chet Lauch and Norris Goff) in their first feature, with cast including Frances Langford, Frank Craven, Phil Harris and Robert Wilcox. Jack Vinton and Sam Coslow are the producers (Voco Productions) with Harold Goodwin directing. Barbara Andrews and Robert Andrews, authors of the original story, collaborated with Howard Green on the screen-
play. Sam Coslow composed the title song, "Luso’s Abner, syndicated comic strip and radio serial by Al Capp, will provide the story for the first feature to be made by Vogue Produc-
ctions with Lou Ostrom, production executive.

Series

Dr. Christian, starring Jean Hersholt as the benevolent physician of River’s End, will be continued with three scheduled for produc-

Sawdust Baines, Clarence Badington Kel- land’s character in American Magazine serials and on the radio will be presented in three features by Jerry Brandt and Charles Ford.

Origins

The Saint series, starring the Robin Hood detective character created by Leslie Char-
ters, now in its second series, will be carried on with three features. The first is “The Saint’s Vacation.”

The Devil and Miss Jones, an original Nor-
man Krasna story starring Jean Arthur for Frank Ross-Norman Krasna, Inc., with the former, as producer.

Twentieth Century-Fox

Anounces 52

Titles and credits for 40 of the 52 productions planned by Twentieth Century-Fox are:

BRIANNAH YOUNG, described as “one of the biggest productions in Twentieth Century-Fox history,” now before the cameras with a cast composed of Tyroine Power. Dean Jagger,
THEATRES TO SHARE EXCHANGE AWARD

Bernard Kreider, Universal branch manager in Washington, D. C., has allocated profits on "One More Tomorrow" when the branch won second place in Universal's recent "W. A. Scull's sales drive," for awards to exhibitors dating the most Universal product in June, July and August.

Additional Stories

Other stories from which the 52 features will be chosen include the following:

How Green Was My Valley, Richard Llewellyn.
For Beauty's Sake, by Clarence Budington Kelland.
Western Union, Zane Grey novel.
Brooklyn Bridge, The Californian.
One Man Army.
Song of the Islands.
The Khyber Pass.
Brothers.
Red Cross Nurse.
Down on the Warashi.
Yesterday's Heroes.
Shadows in the Snow.
Hudson's Bay Company.
Belle Starr.
Irving Berlin's Say It With Music.
Louis Bromfield's Marching As To War.
Too Much for One Man.
Steinmetz, the Wizard.
Comrade Stalin.
Sun Valley.
The Great American Broadcast.
Uncle Tom's Cabin on Broadway.
Highway 66.
Miss Pilgrim's Progress.
Dance Hall.
Breath of Discipline.
Falling Star.
Strange Bedfellows.
The Bride Wore Crutches.

THE 13 UA PRODUCERS TO MAKE 22

The 13 United Artists producers and the 22 pictures they will make are:

CHARLES CHAPLIN:
Production No. 6 a satire on modern dictatorships now in the final stages of editing and to be released shortly. Chaplin will star in the picture.

SHEL SILVERSTEIN:
The Tenderfoot, dramatizing the period in which Judge Roy Bean and Lily Langtry were leading figures in the Southwest. Gary Cooper is the star, with a cast headed by Walter Brennan, Fred Stone and Doris Davenport. William Wyler is directing.

ALEXANDER KORDA:
The Thief of Bagdad, produced in color with a cast headed by Sabu. William Cameron Menzies is associate producer. Womanhunt, starring Vivien Leigh, based on the novel "Gone to Earth," by Mary Webb. Lady in the Dark, starring Merle Oberon with Hugo Haas. David O. Selznick:

Two Productions, to be made from a number of outstanding stories. Foreign Correspondent, an Alfred Hitchcock production, with Joel McCrea and Laraine Day.
The Long Voyage Home, a John Ford production from the play by Eugene O'Neill. The cast includes John Wayne, Thomas Mitchell and Mildred Natwick. John Ford is directing.

EDWARD SMITH:
The Care of Pioneers, from the novel by Alexander Dumas.

HAL ROACH:
Road Show, a comedy based on the Eric Hatch novel with songs by Hoagy Carmichael.

NIGRA FALES:
A comedy-romance featuring John Hubbard, Carole Landis and Billie Burke.

TOPPER RETURNS, a follow-up of the Thorne Smith novels featuring Roland Young and Billie Burke.
The Unholy Horde, with Lon Chaney, Jr., directed by Richard Wallace. 


SOL LESSER:
Sol Lesser will follow his first film for United Artists release, "Our Town," with another, title and cast of which are to be announced shortly.

ERNST LUBITSCH:
Early announcement will be made of Ernst Lubitsch's 1940-41 production for United Artists release, to be presented by Sol Lesser. DAVID L. LOEW AND ALBERT LEWIN:
Potsam, from the new novel by Erich Maria Remarque, starring Fredric March and directed by John Cromwell. Night Music, based on the new play by Clifford Odets.

JAMES ROOSEVELT:
James Roosevelt will open his career in an independent production "Pot O'Gold," suggested by the radio program. Horace Heidt's orchestra.

RICHARD ROWLAND:
Cherubs for Miss August, based on the novel by Bess Streeter Altrich.

NOVELS, BIOGRAPHIES - CONTINUED FROM PREVIOUS PAGE

Linda Darnell, Jane Darwell, Mary Astor, John Carradine, Vincent Price, Brian Donlevy, Ann Todd and Fuzzy Knight. Henry Hathaway will direct the story of the Mormon leader by Louis Bromfield. The Great Commandment, a spectacle "parable", through the happenings of today, as it relates the drama of a crushed and helpless people, during the days of Christ, and their desperate attempts to throw off the hated yoke. Tyrone Power will star.

Down to the Sea in Ships, drama of whaling days, with an all-star cast.

The Great Profile, gleaned from the front pages of newspapers, in which Adolph Menche will be in the title role.

I Married a Nazi, expose of life in the Third Reich in which the American wife of a disciple of Hitler is the storm center.

The Return of Frank James, to be produced in color, will have Henry Fonda in the title role.

Elsa Maxwell's Public Deb No. 1, story of a spoiled daughter of the rich, which will have a cast headed by Brenda Joyce, George Murphy, Mischa Auer, Ralph Bellamy, and Madeleine Carroll. Gregory Ratoff will direct.

Down Argentine Way, a Darryl Zanuck color feature, a musical with a South American background, Carmen Miranda, South American songstress, will have one of the leads.

Young People, already in production with Shirley Temple, Jack Oakie, Charlotte Greenwood, George Montgomery and Arleen Whelan in the cast. Allan Dwan is directing.


Gabriel Pascal:
Major Barbara, Wendy Hiller and Robert Morley are in the leads.

Universal Details

58 of 59 Films

Credits for all but one of the 59 promised by Universal are:

Two Deanna Durbin Pictures, to be produced by Joe Pasternak and directed by Henry Koster.

Back Street, from the novel by Fannie Hurst; screenplay by S. K. Lauren.

Three Frank Lloyd Productions.

When the Dalton's Ride, with Walter Pidgeon, Kay Francis, Brian Donlevy, Robert Stack, Andy Devine and Broderick Crawford; to be directed by George Marshall; from the stories by Dayton O. Porter and Jack Jurling.

An Irene Dunne Production.

Two Marlene Dietrich Productions; Seven Sinners, based on Laismas' Fedor's story and directed by Tay Garnett, and Countess of New Orleans, both to be produced by Joe Pasternak.

W. C. Fields in The Bank Dick, to be directed by Eddie Cline.

A Charles Boyer Production, Gamlour, based upon Edna Ferber's story, to be produced by Joe Pasternak and directed by Henry Koster.

Riveria, starring Allan Jones, with an original score by Jerome Kern and from the novel by Edward Dmytryk; Leonard Spiegelglass associate producer.

A Little Bit of Heaven, starring Gloria Jean, with Helen Parrish, Robert Stack and Lewis Howard; to be produced by Joe Pasternak and directed by Richard Wallace; screenplay by Grover Jones.

Straight from the Heart, starring Gloria Jean, with Robert Cummings, Nan Grey, Butch and Buddy (the "Chrylce Kids" from "The Erly Show").

A William Seiter Production, now in preparation.

One Breaking Bob Burns and Martha Raye. Trail of the Vagabonds, Montana days with historical basis.

A George Marshall Production.

Night Shores, starring Don Dubuyn.

The Ritz Brothers in one picture, a Mayfair production. Jules Levey to produce.

Two for Baby Sandy

Two Baby Sandy Productions, Sandy's Day Out and Butch Minds the Baby, the last named by Damon Runyon.

Victor McLaglen in Modern Monte Cristo, with John Loder, Anne Nagel, Philip Dorn and Cecil Kellaway; to be directed by Harold Schuster; associate producer, Marshall Grant. Two Hugh Herbert Pictures, Who's Crazy Now? and Slightly Tempered. In the cast of the latter are Johnny Downs, Peggy Moran, Elizabeth Rovis and George Stone. Lew Landers will direct; Ken Goldsmith, associate producer.

The Littlest Woman, to be directed by Joe May; But Kelly, associated producer.

The Andrews Sisters in Argentine Nights, Albert S. Rogell will direct.

The Black Cat, comedy-horror version of Edgar Allan Poe's story.

The Dead End Kids and The Little Tough Guys, together, in two, Give Us Wings, and Fighting Storyways. Ken Goldsmith, associate producer.

Doris Karloff and Bella Lugosi in The Monster of Zondo.

Moonlight in Hawaii.

The balance of the 42 pictures will be "Marquee"
Players, Writers and Directors

(Continued from preceding page)

Productions," to be selected from the following properties:

SAN FRANCISCO Wildcat of Paris
DOCKS Rhapsody in Stripes
STREETS OF CARDO Black Pearl
BLACK PEARL Dust Bowl
RAGTIME COWBOY Joe
THEY DANCE IN MARGIE
HAVANA

Seven Arlen-Deviners

The seven pictures starring Richard Arlen and Willa Devere are:
TALL TIMBER.
LEATHER PUSHERS (from the stories by H. C. Westmiller).
SOUTH OF THE AMAZON.
SKY HAWKS.
THE WRECK OF THE ZARAGOZA.
THE RETURN OF THE SHERIFF.
NORTHERN LIGHTS.

They will be directed by Christy Cabanne with Ben Pine, associate producer.

Seven with Johnny Mack Brown

The seven Johnny Mack Brown starring pictures with Fuzzy Knight and the new stunt-girl find, Julie Duncan, are:
SON OF ROARING DANNY.
MAN FROM CHEYENNE.
FORGOTTEN VALLEY.
CALGARY STAMPEDE.
Associate producer is Joseph G. Sanford.

Warners To Have 50, With Two Specials

Warner Brothers has announced 50 features.

Credits for 38 are:
THE STORY OF KNUTE ROCKNE, starring Pat O'Brien under direction of Lloyd Bacon. Filmed in part at South Bend, Ind., this will be released early in the fall, based on a script by Robert Buckner.

THE KING OF THE CITADEL, starring George Sidney and Ann Sheridan, from the novel by Aimee Bender, and director of William Keighley.

THE STORY OF JOHN PAUL JONES, another James Cagney vehicle. Clements Ripley is the author of this story of the American naval commander.

NO TIME FOR COMEDY, based on the S. N. Behrman play, James Stewart, Rosalind Russell and Charles Ruggles will head the cast, directed by William Keighley.

THE AMAZING STORY OF SERGEANT YORK. Sergeant York will be technical adviser on the picture.

THE LOST BATTALION, about the First World War, from the book by Thomas J. Jackson and Fletcher Pratt.

CAPTAIN HORATIO HORNBLER, starring Errol Flynn in C. S. Forester's yarn of the sea.

HONEYMOON FOR THREE, from the Broadway comedy by Allan Scott and George Haight, to star Fred MacMurray and Olivia de Havilland.

Mr. SKEFFINGTON, based on the book, "Elizaabeth," to star Bette Davis.

SANTA FE TRAIL, an original, with Errol Flynn, as a successor to "Dodge City" and "Virginia City."

HIGH SIERRA, starring Paul Muni, based on the novel by W. R. Haswell.

CALAMITY JANE, starring Bette Davis.

THE CONSTANT Nymph, from Margaret Kenney's novel and Rosil Dean's stage adaptation, with Errol Flynn and Merle Oberon.

FOUR MOTHERS, a sequel to Fannie Hurst's "Four Daughters," and "Four Wives," with the same cast: Priscilla, Rosemary and Lola Lane, Gale Page, Jeffrey Lynn, Claude Rains, Frank McHugh, May Robson.

HOBLITZELLE'S PLAN TO "HELP THE ALLIES"

Last week 25,000 persons attended a "Help-The-Allies" rally at Fair Park, Dallas, where the Texas Centennial was held and heard speakers present resolutions to do everything in their direction short of war. These were adopted and sent to the national government. Prominent among sponsors of the rally was Karl Hoebitzelle, president of the Interstate circuit.

Some weeks ago Mr. Hoebitzelle conceived an idea for an anti-fifth column picture to be shown in his theatres which was adopted by the March of Time and now is in the making. More than a year ago Mr. Hoebitzelle and John Moroney, legal counsel for the circuit, prepared a film on the bill of rights which was shown all over the circuit.

In present a Star Spangled Banner film is being shown at the start of every show in one of the nearly 150 theatres of the circuit. The film, with suitable scenes depicting the words of the national anthem, resolves itself into a community sing at each show.

Plans are now underway for a Kate Smith "God Bless America" short which is to succeed the Star Spangled Banner film.

WARNERS' "ALL THIS"

At Radio Music Hall

Warner Brothers' feature, "All This, and Heaven, Too" will open at the Radio City Music Hall July 4th. Though the picture's showing at other houses in key cities has induced special higher price and showing policies, it was said that the Music Hall's regular policy would be maintained.

The premiere of the picture on Thursday, June 15th, at the Carthay Circle, Hollywood, drew $1,000 more than the opening of "Gone With the Wind," Dave Fred, house manager, reported. A special corps of 200 police handled a crowd of 15,000.

The picture is scheduled to open next Thursday at the Orpheum, New Orleans, at a three-a-day policy, with $1 the top price for evening reserved seat.

Heidt and Giveaway

Two Weeks at Loew's

Loew's State in New York, first theatre to play Horace Heidt and a team with his "Pot o' Gold" air giveaway, continued the act this week for a second week. Heidt's airshow has been attacked by exhibitors as unfair competition.

The engagement advertises a giveaway of $100 to any person attending the performance Tuesday night when his name is called on the $1,000 Turem's stomach-pill radio broadcast, the broadcast requiring the person whose name is selected to be at home when the telephone rings announcing his selection. If the individual is not at home he does not get the $1,000.

The connection to Heidt show at Loew's. Stella Unger had the orchestra leader on the air Wednesday night on her "Your Hollywood Newsgirl" program over WEAF in New York.

Drop Foreign Films

The Art Cinema, managed by Gabe Rubin, has discontinued its foreign film policy because of lack of product.
Democracy Film Pressure Group Fades, Dissolves

Film Audiences for Democracy is dead. Its voice, "Film Survey," has also expired. "Lack of support, lack of funds" were the reasons, according to Edward Kern, formerly executive secretary and one-time publicity agent for foreign pictures.

According to Mr. Kern, the organization, which was formed of two pressure groups, the Associated Film Audiences and Films for Democracy, had "never operated on a shoestring" and never received sufficient money from the groups, most of them "liberal" and some of them "red," from whom it expected support.

Film Audiences for Democracy was not "red," Mr. Kern insisted, this week, recalling the charges made by Motion Picture Herald and Motion Picture Daily that its support indicated a Communist bias—charges never disproved by the organization or by its president, Dr. Henry Pratt Fairchild, of New York University.

Mr. Kern was found gardening at his home in Manhattan. He is currently resting.

What the organization "accomplished," Mr. Kern claimed, is this: that it stopped production by Twentieth Century-Fox of "Sergeant York," and "we called Reds then," he said; that it created an audience for Walter Wanger's "Blockade"—and "if it hadn't been for us, the picture would have been a flop;" that it forced Paramount to issue its picture of the Chicago "Memorial Day Massacre;" and that it made Paramount's "Our Leading Citizen" a "terrible flop."

Associated Film Audiences was the fore-runner of the organization, Mr. Kern recalled. It began in 1937 publishing "Film Survey." He was chairman and "did all the work;" the list of prominent "liberal" educators and writers on the executive committee were sympathizers and "redheadized people." Films for Democracy and Associated Film Audiences merged in May, 1939, becoming Film Audiences for Democracy.

The latter had been formed several months earlier, with impressive fanfare, an imposing list of educators and writers, several of them supporters of Soviet Russia's "industrial democracy." It was going to make pictures with "social content;" it would "promote the success of Mr. Kern" and "we were called Reds then," he said; that it created an audience for Walter Wanger's "Blockade"—and "if it hadn't been for us, the picture would have been a flop;" that it forced Paramount to issue its picture of the Chicago "Memorial Day Massacre;" and that it made Paramount's "Our Leading Citizen" a "terrible flop."

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 Actors’ Ban Proposed For Benefit Shows

A proposal that performers earning less than $100 weekly be banned from giving free services at benefits in New York has been submitted by the Theatre Authority to the actor unions. The move is designed to prevent the excessive appearances at benefits of name performers and musical comedy choruses. The rule is now enforced in Chicago.

A Theatre Authority committee, composed of James Hersholt, representing the West Coast authority, Alan Corelli, executive secretary of the Authority, and Blanche Withers, representing the American Guild of Musical Artists, this week met in New York with Mrs. O. H. P. Belmont to discuss aid by performers for the American Red Cross.

Phonovision Public Show

Phonovision, "nickel-in-the-slot-movie" industry being promoted by Frank Orsatti, Hollywood talent agent, and Sam Sax, former Warner executive, displayed its machines to the public for the first time at Jack Dempsey's Broadway Restaurant, New York, on Wednesday evening. Mr. Sax, using the old Edison Studio in the Bronx, is expected to begin production of special shorts, using "name bands," among whom are reported to be Abe Lyman's, Clyde McCoy's, and Ozzie Nelson's. The company's offices are at 1 East 54th Street, New York City.

306 Loses Injunction

The New York projectionists' local, 306, lost an injunction suit against the Paradise Pictures Corporation, operators of the Belmont Theatre, in that city, when New York Supreme Court Judge Carroll G. Walter ruled on Tuesday that the corporation was not a member of the Independent Theatre Owners Association of New York, and that, hence, the association's contract with the local did not apply to the corporation.

The judge also vacated a temporary injunction gained by the union in 1937.

U. S. Release for "Convoy"

Michael Balcon, English producer who made "A Star is Born," for MGM and has been producing for Associated British, will send his most recent film, "Convoy," to the United States. Releasing details have not been completed.

Summer Closings

Delayed Pending Receipts Trend

Summer closing schedules for the most part have been held up pending study of box-office trends resulting from the expected war industrial developments in the next few months. Because of the national preparedness program, film executives feel that the idle may be operating again shortly for armament and other supplies, it is expected.

Circuit Plans

Paramount and Warners will follow their usual practice of closing several houses for the season, it was said, but the specific situations are still being studied. Loew's does not plan to close any of its New York City theatres, but still has the out-of-town situation under consideration.

KKO will close six theatres for the summer as was the case with a few of last year. The Alden, in Jamaica, L. I., will remain open, while the Orpheum, Kansas City; Palace, Chicago; Colossus, Dayton; Alhambra, Cleveland, Cincinnati, and Strand, Syracuse, will be closed. The Brundt circuit will close seven houses more than last year, Harry Brundt, head of the circuit, said. The few closing trends are listed. Six Bronx houses of Consolidated Amusement Enterprises will be closed, Laurence Boogin, circuit head, said. They are the Avalon, Fleetwood, Oxford, Ascot, Kingsbridge and Jerome. The Cocalis circuit has closed the Empire, Railway, N. J. This theatre operates on a weekend policy through the Winter. The Wilson, Brooklyn, a Randforce house, has been closed. On the other hand, the Playhouse in Lake Mohawk, N. Y., a former legitimate stage theatre, will be reopened with a film policy.

No Canadian Closings

There has been no intimation of the closing of any theatre in Canada for the summer although a few legitimate houses have been darkened as usual.

There is no indication that theatres are to be closed in New Orleans. Using air-conditioning, exhibitors there are ignoring weather conditions, although some houses on the Mississippi Gulf Coast are planning longer daily operating hours for vacations.

In Atlanta, the Capitol, Lucas & Jenkins unit, has dropped vaudeville for the summer, continuing with two features. The same also is abandoning stage shows for the season, adopting a policy of second run films. The Paramount is losing one of its houses.

John Dzu's Roosevelt theatre in Seattle has been closed for the Summer; the first time in several years that any downtown Seattle theatre has suspended operation. "We have booking difficulties and union demands are said to be responsible.

In Baltimore, in Thompsonville, Conn., has closed. Warners usually close the Tremont, Antonia and the Circle, South Manchester, Conn., but no date has been set.

In Cleveland, in Zanesville, Ohio, units of the Schine circuit, recently acquired from Zanesville Theatres, Inc., have closed for the season. The three other Schine houses in Zanesville will remain open.

The Paultage, Birmingham, a Welby house, has closed for the summer, as is customary.
All This and Heaven Too
(Warner Brothers)
Nineteenth Century Tragedy

Twice on Thursday of last week "All This and Heaven Too" went on trial before Hollywood witnesses in no mood to be entertained. An afternoon audience of press representatives depressed by a series of films featuring European oppression lost itself in this tale of 1847-48 and went with Bette Davis. An evening audience no less and possibly more affected by contemporary wars and rumors of wars duplicated the screeners' reaction.

One hundred and forty minutes long, $1,820,000 wide, this Warner Brothers production of Rachel Field's real-life novel represents the Burbank studio in an "all out" display of might. Previewed, premiered and publicized on a scale matching its production budget, the picture is a challenge to box office apathy.

Of Miss Davis' performance it is being said, as usual, that her portrayal entitles her to yet another Academy Award. Of Barbara O'Neill's enactment of the secondary femine role similar comment is heard. Charles Boyer, who has somewhat less than opportunity for exercise of his romantic talent and is dead of his own hand following commission of a murder before the picture ends, is being called more actor and less matinee idol than previously, while others in the large cast are receiving praises of the kind which translate into cash money through the wicket.

Miss Field's story, vouched for as an authentic account of incidents in the life of her great-aunt, concerns the experiences of a French governess who entered the home of a member of King Louis Philippe's peerage (Paris, 1847) and took charge of his four children, neglected by their mother because of an emotional barrier which had arisen between her and their father. The children turned to the governess for nurture, and their father was as strongly attracted. The frustrated mother made the lives of both intolerable by persecution and exasperation, finally tormenting the husband into a rage in which he kills her. Political conditions impelled the King's cabinet to seek extermination of the guilty man through forcing him to testify that his relationship with the governess had been illicit—extermination in that area and era—shock in saving him they might save themselves, but he declined to do so, finally committing suicide as a way out for both.

Hal B. Wallis, executive producer, with David Lewis as associate, set a new high for his studio in the number of sets erected for the picture, which required 67. Casey Robinson, who wrote the screen plays of "Dark Victory" and "The Old Maid," put Miss Field's book into film format. Anatole Litvak, who directed Mr. Boyer in "Mayerling" and "Tovarich," turned in here a work pronounced by Hollywood experts superior to these.

* * *

Tom Brown's School Days
(RKO-Radio)
Scholastic Comedy Drama

Thomas Hughes' novel depicting in terms of one boy's experiences the introduction of student government at Rugby by Dr. Thomas Arnold in the early 19th Century has been produced by Gene Towne and Graham Baker with fidelity to place and period, yet in such manner as to make the boys seem as so many young men from the state university. A mixed audience invited to a preview of the film at Los Angeles Ambassador theatre found it extraordinarily satisfying screen material and said so in unaccustomed unanimity when it was over and lights went on.

In common with no other boys' school picture, save "Boys Town," which it resembles in no other particular, this production has earnestness and character development rated above prankery and sports as scholastic objectives. It is tinted with no romantic campus capers nor is war or other external element dragged in to create a boopla finale. On the contrary, it presents a spectacle of prep school students learning by trial and error, by discipline and resistance, to be men. It has strength, depth and power.

* * *

Queen of the Mob
(Paramount)
Melodrama

The third picture to be based on J. Edgar Hoover's book, "Persons in Hiding," Paramount's "Queen of the Mob" parallels closely at least part of the real life of the late and notorious "Ma" Barker, who spawned a gang of criminals. In this the chief character is "Ma Webster," played by Blanche Yurka, noted stage actress, in her second motion picture role. Her first was some years ago in the "Tale of Two Cities," as "Ma Webster," her three sons and another criminal are seen throughout the picture robbing banks, kidnapping for ransom, murdering and alternately fleeing from justice, while her fourth son, who never engaged in any of her criminal activities, lives a quiet life with his wife and child.

The efficiency of the FBI in tracing down the criminals is carefully and methodically told, and the criminals are slain with the exception of "Ma," who is taken alive.

Supporting Miss Yurka are Ralph Bellamy and Jack Carson as G-Men, Richard Denning, James Seay, Paul Kelly and William Henry as her sons, Jean Conger, J. Carrol Naish, Hedda Hopper, Billy Halop and others.

Horace McCoy and William R. Lipsman wrote the screenplay and James Hagan directed this Edward T. Lowe production.

* * *

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.
Greater than Kentucky!

Darryl F. Zanuck's production of
in TECHNICOLOR!
The romance, beauty, tradition of a proud State! Headstrong young love! The hit star of "Kentucky"! The kerchiefed Mammy of "Gone With The Wind"! Eight Academy Award Winners! The colorful fox hunt! The spectacular Steeplechase climax! What more could your boxoffice ask?
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<thead>
<tr>
<th>TITLE</th>
<th>WRITER AND DIRECTOR</th>
<th>CAST</th>
<th>STAGE OF PRODUCTION</th>
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<tbody>
<tr>
<td>COLUMBIA</td>
<td>&quot;He Stayed for Breakfast&quot;</td>
<td>From the book by Margaret Sidney. Screen play, Harry Bobs. Directors: Charles Barton, Edward Sedgwick.</td>
<td>Shooting</td>
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<td>&quot;Five Little Peppers at School&quot;</td>
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<td>Director: Richard Thorpe.</td>
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<td>&quot;So You Won't Talk&quot;</td>
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<td>From the novel by Ethel Vance. Director: Mer- vyn LeRoy.</td>
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<td>METRO-GOLDWYN-MAYER</td>
<td>&quot;Escape&quot;</td>
<td>Director: S. Sylvan Simon.</td>
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<td>&quot;Daktyl&quot;</td>
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<td>Director: Bob McGowan. Screen play, William Lively. Director: Joe Lewis.</td>
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<td>&quot;Golden Fleece&quot;</td>
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<td>Director: Peter Stewart.</td>
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<td>MONOGRAM</td>
<td>&quot;Kid Reporter&quot;</td>
<td>From the novel by Joseph Conrad. Director John Cromwell.</td>
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<td>&quot;Boys of the City&quot;</td>
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<td>Director: Preston Sturges.</td>
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<td>NEUFIELD PRODS.</td>
<td>&quot;Billy the Kid Outlawed&quot;</td>
<td>From the novel by Gene Stratton Porter. Screen play, Bert Granet. Director: Jack Hively.</td>
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<td>PARAMOUNT</td>
<td>&quot;Rhythm on the River&quot;</td>
<td>Original and screen play, Frank Partos. Director: Boris Ingster.</td>
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<td>&quot;Victory&quot;</td>
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<td>From the Theatre Guild Play, &quot;They Knew What They Wanted&quot; by Sidney Howard. Adaptation, Robert Ardey. Director: Garson Kanin.</td>
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<td>&quot;The Yankees&quot;</td>
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<td>Director: Fritz Lang.</td>
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<td>REPUBLIC</td>
<td>&quot;Sing, Dance, Plenty Hot!&quot;</td>
<td>From the novel by Kenneth Roberts. Adaptation, Grover Jones. Director: Richard Wallace.</td>
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<td>&quot;Everybody's Happy&quot;</td>
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<td>Original screen play, George Bruce. Director: George B. Seitz.</td>
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<td>&quot;The Tulsa Kid&quot;</td>
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<td>Screen play, George Bruce. Director: Rowland V. Lee.</td>
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<td>&quot;For Beauty's Sake&quot;</td>
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<td>Director: Noel Smith.</td>
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<td>(Edward Small)</td>
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<td>Director: Noel Smith.</td>
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<td>&quot;The Son of Monte Cristo&quot;</td>
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<td>Director: Al Greene.</td>
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<td>(Edward Small)</td>
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<td>&quot;When the Daltons Rode&quot;</td>
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<td>Director: Edward Sedgwick.</td>
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<td>&quot;Margie&quot;</td>
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<td>From the novel by Ethel Vance. Director: Mer- vyn LeRoy.</td>
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<td>WARNER BROTHERS-FIRST NATIONAL</td>
<td>&quot;City for Conquest&quot;</td>
<td>Director: Richard Thorpe.</td>
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<td>&quot;Tagboat Annie Sails Again&quot;</td>
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<td>Director: Noel Smith.</td>
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<td>&quot;Ladies Must Live&quot;</td>
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<td>Director: Al Greene.</td>
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<td>&quot;Flowing Gold&quot;</td>
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The Captain Is a Lady

( MGM)

Comedy Drama

Humor as provided in story and character delineation, sentiment and action are all to be found in full measure in this offering. One of the performances of the busy cast is given by Miss Rondi. Virginia Grey and Bud Jamison, Sentiment derives from the love demonstrated by the captain, enacted by Charles Coburn and his wife, seen as Beulah Bondi. Miss Grey and Jamison carry the story of their love with grace and charm.

Directed by W. S. Van Dyke, a sequel to" The Captain Is a Lady" was released.

REVIEWS OF FEATURES AND SHORTS

Anne of Windy Poplars

(RKO Radio)

Family Entertainment

Depicting, as did the book, the triumph of sweetness and light over malice and envy, "Anne of Windy Poplars" (MGM) is a delightful tale of a rambunctious little girl. The popular novel of title is in the mode and manner of the book. There has been no streaming of the plot, no modernizing of story, and reliance is upon sentiment and emotion throughout. Subject and treatment are thus in contrast to most of contemporary product.

Anne Shirley, as "Anne of Shirley," is pursued by the "Pringle" family, social and civic overlords of Pringleton, where she goes to teach school. By persistent kindness, consistent kindness to her persecutors and a general championship of the gentler virtues, she wins the confidence of "Pringle" and her support during a school-year marked by a sequence of small incidents of large significance.

The direction by Jack Hively and the screen play by Michael Kanin and Jerry Cady are in consonance with the book from which the film is derived.

Preceded at studio.—W. R. W.

The Lone Wolf Meets a Lady

(Columbia)

"Mike Lanyard" Melodrama

The fabled "Mike Lanyard" of the Louis Joseph Vance stories is once again on the prowl in an entertaining melodrama. The plot is similar to previous "Lone Wolf" films, the story revolving around a necklace.

The cast is competent and contains many well-known names. Jean Muir, after a period in the East, the cast returns to the West, with John M. Montgomery. The plot, constructed by the scriptwriters, is once again on the prowl in an entertaining melodrama. The plot is similar to previous "Lone Wolf" films, the story revolving around a necklace.

New Moon

(MGM)

MacDonald-Eddy

The second screen version of the operetta with music by Sigmund Romberg and book and lyrics by Oscar Hammerstein 2nd, Frank Mandel and Laurence Schwalb, this stars Jeanette MacDonald and Nelson Eddy. In the 1930 version, also by MGM, Grace Moore and Lawrence Tibbett appeared in the leading roles.

Produced and directed by Robert Z. Leonard, the picture's cast includes, in addition to its stars, Maria Bozzi, H. B. Warner, George Zucco, Grant Mitchell, Elizabeth Patterson, W. S. Van Dyke, and Paul C. Mooney.
A Fugitive from Justice

[Warners]

Comedy-Melodrama

The story of "A Fugitive from Justice" deals with the efforts of an insurance company investigator to keep alive a gang leader who is insured for $1,000,000. The plot is complicated by the fact that the people want the leader, dead or alive, preferably dead, and that a rival gang chieftain, desirous of power and prestige and the killed man's girl friend, is out to murder him.

Roger Pryor is the investigator, aided by a detective played by Buck Jones, Jr. The cast includes Lucile Fairbanks, Sheila Bromley, Morgan Conway and John Gallaudet.

Alex Gottlieb wrote the script from an original story by Leonard Neunheuer. Terry Morse directed.

Previewed in a Hollywood projection room, where it was adjudged hilarious.—V. K.


Dan Miller...Roger Pryor
Janet Martin...Lucile Fairbanks
Tetley...Eddy Hoy, Jr.
Rita Fattes...Sheila Bromley
Julie" Alexander...Morgan Conway
Mark Rogers...John Gallaudet
Julie...Irene Williams
Hinky-Dink...Joe Devlin
Darrell...John Gallaudet
Gorwin...John Harmon
Laramie...Spencer Tracy
Corkery...Eddie Chandler
Farquhar...Ed Kane
Dix...Miles Claire
Calhoun...Gus Giannini
Della...Berenice O'Flannery

The Carson City Kid

[Republic]

Rogers' Western

Roy Rogers is the titular gentleman of this bronco opus and the admirers of his versatility in ornament of the saddle should be anxious to see his latest endeavor.

George "Gabby" Hayes offers his lapaceous characterization of a frustrated sheriff and a surprise hit of casting has Bob Steele, usually found riding in the interest of law and order, offering "heavy" interference.

"The Kid" is cast as the trigger man for the murder of his brother and his sleuthing technique earns him the reputation of being a local bad man. The trail leads to the saloon headquarters of "Jessup" and the "Kid" palms himself off as a trigger man for the bar room baron. "Warren," who has been rolled in a crooked poker game, raises the "Jessup" safe, is caught and is about to be tried as the "Carson City Kid." The real "Kid" finds the safe lock, which contains evidence of "Jessup's" identity as the murderer of the "Kid's" brother, rescues "Warren," gets his man and also a bride.

Seen in New York at a preview showing for the benefit of Joseph F. Connelly.


The Carson City Kid...Roy Rogers
Gabby Whittaker...George ("Gabby") Hayes
Lee Jessup...Morgan Conway
Polly Wray...Beyea Jolly
Morgan "Morgan"
Pauline Sorey
Smitty...Harmon
Harmon...Hal Taliaferro

Prairie Law

(RKO)

Western


Bert Gilroy and David Howard, who collaborated before on the series as producer and director, respectively, have taken over the reins for this one as well as for "Dorothy Schroeder and Arthur V. Jones adopting the Bernard McConville story. Lee Mar

The Man from Tumbleweeds

(Columbia)

Western

Cleaning up an outlaw-infested town by forming a band of rangers hired from a state pen to do the cleaning, the rather odd twist to this original screen play by Charles Francis Royal. It is another in the "Wild Bill Saunderv series starring Bill Elliott and packs a lot of action into an hour's running time.

Elliott is the tall, lean and strong type of western wheelman, with an aptitude for cracking up and riding horses that makes for plenty of fighting, but there is one angle that most directors overlook or ignore and that is the unchanged appearance of the cow-Men, which is made possible here, when, after what is meant to be a furious fist fight, the fighters emerge unscathed and breathing normally. An All Bill composed mostly of boys and men appeared to enjoy the fight, but ha ha-ed the unarmed fighters when it was over. Otherwise the picture is well paced and released the customers.

Elliott is called upon to clean up the town of "Gas Light," which is under the domination of an outlaw named "Kilgore." He suggests to the governor of the state that prison inmates be used to form a "rangers" outfit under "Wild Bill's" leadership with a chance for parole as a reward. The governor agrees with the suggestion and the cleaning up process is started.

Reviewed at the Central theatre, New York, to receive high praise from the audiences.


CAST

Wild Bill Saunders...Bill Elliott
Canoeball...Ira Meredith
Kilgore...Raymond Bennett
Splug...Bert Ives
Sancho...Wallace Beery
Karlen...Richard Fiske
Jeet...Jeff Cameron

Passport to Alcatraz

(Columbia)

Spy Melodrama

With each day's headlines carrying news of secret espionage in this and other countries, Columbia has a timely new espionage vehicle with Robert McLeod produced and directed by Albert DeMond and produced a still more tasty spy melodrama dealing with the bogus spy racket in which government agents smuggle their agents into this country.

As an indictment of the false passport racket which has been operating in the United States and conduct their espionage and sabotage activities "Passport to Alcatraz" presents Jack Hogan, the investigator assigned to work with the government.

Worming his way into the confidence of the gang, "Holister" attempts to learn who is the mastermind behind the spy ring. After some melodramatic adventures the saboteurs are brought to justice.

Cecilia Sparks and Noah Beery, Jr., offer what little romance there is to the picture while Maxie Rosenbloom supplies the comedy relief.

The picture was directed by Lewis D. Collins.


CAST

George Holster...Jack Hogan
Roy Nolan...Ira Niles
Harry Ray...Raymond Bennett
Cecilia Cables...Noah Beery, Jr.
Roxie...Mae Walsh
Aunt Belle...Cecilia Sparks
Dr. Seabury...Maxie Rosenbloom
Ed Warren...Charles Lane
Tom Gordon...Jack Herton
Col. Grab...Ralph Brooke
Jackie...Buck Elliott

Stranger Than Fiction, No. 77

(Universal)

Odd Odds-and-Ends

A story of odd ends and the ever expanding and odd ends, the spectator will find a Louisville street car motorman who grows long nails for a hobby, a ground keeper at the Oregon University, who was persauded to confrot a school to reacre that

(Continued on following page)
case while mowing the lawn, and a canine ball player. Other out of the ordinary exhibits are the wax work miniatures, as practised by a mother and son from New Orleans and a visit to a Florida roadhouse, which is decorated throughout with bottle caps to execute some attractive and striking designs. The entire display will be a spot of interest and entertainment for any program.—Running time, nine minutes.

**Going Places, No. 77**

*Universal*

**Dude Ranch Visit**

The up and coming vacation enterprise, known as dude ranching, is the material for this newest Going Places miniature. The various bits of recreational activity in such a setting are inspected and include several colorized sequences from bronco busting to a barn dance festivity. The program is varied and is enhanced by some superlative glimpses of outdoor locations. The excursion should prove a refreshing item on any program and should cause a considerable increase in dude ranch business, if this sample of the life is any indication of the attractiveness of such a vacation.—Running time, 9 2/3 minutes.

**The Naughty Nineties**

*Universal*

**Those Good Old Days**

Old timers whose entertainment memory dates back to the original times for this material recast the good old days of the “naughty nineties,” will find a great deal of sentimental amusement in this song and dance screen chromo. The younger set should like the historical piece also for there is enough contemporary and modern talent, authentically included, to entice their interest. However, it is the rendition of the old time song favorites by a quartet of singing waiters that is the highlight.—Running time, 18 minutes.

**Silent Wings**

*RKO Pathe*

**Sport of Gliding**

The art of gliding, which was a step in the development of the modern aeroplane, has in recent years become an increasingly popular sport and the gliding contest held at Elmira, N.Y., annually attracts followers of the sport from all over the country. A Pathe camera crew has also gone to the gliding contest at Elmira as this special fact attests. It is an interesting subject of the capacity of amateur sports enthusiasts in designing their streamlined kites and in the manner they handle them. Produced by Frank Donovan.—Running time, 9 minutes.

**Stray Lamb**

*RKO Pathe*

**Reelism**

Probably the best way to identify this subject is to call it a “waggon of live creatures,” a lamb, St. Bernard dog, eagle and mountain lion. The St. Bernard is the protector of the lamb here. In movement when the dog’s back is turned the eagle swoops down and carries the lamb to its eyrie. The dog follows and rescues the lamb only to be faced with an attack by a “hungry” mountain lion. The lion, however, disappears up the mountain in lieu of fighting and the dog carries the lamb safely back home. It is an unusual subject.—Running time, 10 minutes.

**Information Please, No. 11**

*RKO Pathe*

**Questions and Answers**

The questionnaires in this number of the series is Christopher Morley, whose novel “Kitty Foyle” has been a best seller for some time. He joins with the regular board of John Kieran, Franklin P. Adams and Oscar Levant in answering all but two of the questions propounded by Clifton Fadiman. The two stubs are credited to Mr. Morley for failure to correctly distinguish a cheese and to Mr. Kieran for a mistaken title of a piece of music.—Running time, 10 minutes.

**The Chewin’ Bruin**

*(Vitaphone)*

**Looney Tune Interlude**

This is a tall tale spun from Looney Tune lore about a great, big bear which is just as much about chewing tobacco. Well, sir, this briny fairy tale reports the adventure of an old trapper who goes out on the hunt and has his most troublesome hunting the bear bait from snatching his rough-cut. The huntsman finally bags his prey but according to the finale it would seem that even when mounted, the stuffed bruin can roll a mouthful and exasperate it with deadly aim. The entire pen and ink fantasy is concocted in such good spirits that even the ladies, who have dedicated it to the masculine practice of tobacco chewing will find this animal demonstration of the vice most entertaining.—Running time, seven minutes.

**South of the Boudoir**

*(Columbia)*

**Charley Chase Comedy**

Charley Chase, in another of his series of two-reel comedies, gets the usual trouble. In this he invites the boss to the house for supper. When his wife refuses to cook the dinner Charley sends to the restaurant for a dinner and has a waiters pose as his wife. Numerous complications ensue, especially when his real wife walks into her own home as the guest of the boss. Neither Charley, his wife nor the waitress reveal their true relationship to the boss until matters become so complicated that the truth comes out.—Running time, 18 1/2 minutes.

**The Egg Hunt**

*(Columbia)*

**Color Cartoon**

“The Egg Hunt” is a satirical cartoon of a predecessor with the appropriate give and take picture lecture of his adventures while searching for a dinosaur egg in Asia. Of course his dialogue and the pictures on the screen continually differ for the audience gets all the fun while the subject gets run around until bewildered.—Running time, 7 1/2 minutes.

**Boobs in the Woods**

*(Columbia)*

**Andy Clyde Comedy**

Slapstick comedy is the keynote of Andy Clyde’s latest venture in two-reel subjects. Andy is fired from his job and, in his bitter way, insults the boss. A vacation trip is planned with Andy doing all the work while the domineering relation gives the orders. The hunting trip nearly ends fatally with Andy’s life constantly at stake due to the negligence of his partner.—Running time, 10 minutes.

**Cradle of Champions**

*(Paramount)*

**Sportlight**

A sport subject in the Grantland Rice Sportlight series uses the theme of catch-en-young to develop future champions. First shown is a trip of prominent athletes on their routines: next, a visit to a leading preparatory school where physical education is a requisite of all students. Then,est boys in the school, all play football until they graduate. Track events and skating clubs for children are also shown.—Running time, ten minutes.

**Wimmin Is a Myskery**

*(Paramount)*

**Popeye Cartoon**

For the many people who wonder what saved clips would be like for Popeye and Olive Oyl Max Fleischer has turned out a revealing subject. Olive dreams of being Popeye’s wife while her four sons enter the picture. All look like Popeye and employ every means to dismantle the house. The next morning when Popeye calls to lead Olive up the aisle she flatly and definitely refuses.—Running time, seven minutes.

**Cinderella’s Feller**

*(Vitaphone)*

**Juvénile Boy Meets Girl**

The fairy tale classic of boy meets girl, last lost slipper, etc., is recap or rather cast down to juvenile proportions and this moppet rendition of fictional romance is recounted charmingly. The youngsters take to the spirit and matter of the courtship myth. “Cindy” is still the household drudge, who is transformed into a ravishing beauty through the magic of the fairy. The ball runs off according to tradition with the renewed slavery wowing the prince until the fatal tolling of the midnight bell breaks the spell. However, the royal swain is smitten hard and hunts his up his dream lady through the clue of her discarded slipper. The finale finds the pair united to a fairy tale future of living happily ever after. Juanita Quigley, a plump but pleasing little miss, and Scotty Beckett, a self assured youngster, play the lovelords. During the course of the royal ball, a round of talented juvenile singing and dancing entertainers is displayed. Gay coloring in keeping with the idyllic mood of the tale and some sportily musical numbers combine to add considerable sparkle to the kiddie cutups. Adults will be enchanted by the youngfellow’s enthusiastic sprite in a rabbit costume, and the younger element in the audience will more than likely draw vicarious satisfaction from the proceedings.—Running time, 19 minutes.
Production Up

Production went up this week, as France fell, with eight films finished and 12 started compared to the five and nine of the week before. Shooting were 48, four more than in the previous period, and 27 were being prepared and 79 edited against the 31 and 73 of last week.

The week's tabulation:

COMPLETED
M-G-M
Boom Town
Universal
Junior G-Men
The Mummy's Hand
WARNERS
No Time for Comedy
River's End

STARTED
M-G-M
Dorothy Lamour
Golden Fleecing
MONOGRAM
Boys of the City
RKO
Untitled, Laughton-Lombard
REPUBLIC
Everybody's Happy
The Tulsa Kid

EDWARD SMALL (UA)
 proclaim of Monte Cristo

20TH FOX
For Beauty's Sake
WARNERS
Tugboat Annie Sails Again
Ladies Must Live
FLOWING GOLD
SING NEUFELD
Billy the Kid Outlawed

Two short subjects were completed and the same number started.

One of the few magazines ever put out personally by a motion picture star or featured player, to give news of his activities to his fans, is being published by Smiley Burnette, film companion of Gene Autry, No. 1 cowboy star in the Motion Picture Herald-Fame poll of exhibitors.

Burnette, who does right well on personal appearance tours of his own, puts out an eight page paper, called "The Westerner," which ties in his affairs, those of Autry, news of Republic studio activities, and of Burnette fan clubs.

Now preparing for its third edition, the publication, a monthly one, is edited by Albert Ardmore, the deep voiced comedian's publicity man, and published nominally by the Smiley Burnette Enterprises, headed by W. R. Mattox, executive manager.

In a breezy style, the magazine has met with instant acclaim from Burnette and Autry fans, according to Ardmore. Now comes a new honor to Burnette.

HOLD IT!
Cameras have finally started turning on the long promised Oro Welles production at RKO!

News to this effect was announced somewhat widely over the weekend by RKO's publicity department.

But it was only camera testing for a role. Ruth Warrick, of St. Joseph, Mo., was being tested by Mr. Welles for a role in "Citizen Kane."

The young woman is 23, a graduate of the University of Kansas City, has never appeared before motion picture cameras but has toured in midwestern stock companies.

This week he was elected "honorary mayor" of Studio City, where his enterprises headquarters. He succeeds to the gavel held for four years by Hugh Herbert, also of the films, and takes his place with Autry, Andy Devine, Bob Burns and other "mayors" of valley communities.

Hollywood's film and radio stars are mobilized to present a two hour program Saturday (June 22) over all of the stations in Los Angeles and vicinity, for the benefit of the Red Cross.

From an auditorium in Hollywood, where seats were on sale from $100 to $1, the program will be broadcast via telephone lines to stations around Los Angeles.

All radio stars and film-radio stars are mobilized to present their best from 9 to 11 p.m. P. S. T., the time of the program.

Seventeen stations, members of the Southern California Broadcasting Association, will participate in the show, largest local hookup ever to be accomplished. Many stations in Central and Northern California, as well as Oregon and Washington, are expected to pick up the broadcast.

The Red Cross expects to obtain $25,000 from sales of seat tickets, in addition to listener donations.

The biography of Dr. Ephraim MacDowell, pioneer surgeon of the early nineteenth century, will be produced by MGM with James Stewart in the lead role, the studio has announced. Gene Fowler has been engaged to write the scenario and shooting is scheduled to start in the fall.

Harry Sherman, producer of the Hopalong Cassidy series of westerns, for Paramount, said this week that he would increase the running time of the series, effective with 1940-41 product. Time will be 70, instead of 60 minutes.

Sonja Henie has been given a new long term contract by MGM.

Robert Stevenson will direct "Kitty Foyle" for RKO.

Lance Hass has received the post of assistant to Cliff Lewis in charge of Paramount studio advertising.

Blanche Yurka has been set for a role in "Escape" at MGM.

Lewis Milestone is assigned to direct "Mr. Pinkie" for RKO.

Miriham Hopkins and George Brent are to be co-starred in Warners' "The Lady with Red Hair."

Margaret Lindsay and Allan Jones are to appear in Paramount's "There's Magic in Music."


Tom Reed will write the screen play of "The First Trieger Man" for Warners.

Joan Bennett and Louis Hayward will co-star in "The Son of Monte Cristo" for Edward Small Productions.

Bette Davis and Charles Boyer are to be co-starred in "The Gambler's" at Warners.

H. Bruce Humberstone is to direct "Touchdown" for Paramount.

Norman Reilly Raine is working on the screen play of "The Lost Battalion" for Warners.

Max Brand has started work on an original "Tarzan" script for MGM.

Wayne Morris and Rosemary Lane will co-star in "Ladies Must Live" for Warners.

Gene Solow has been assigned to write the screen play of "The Whispering Cup" for Warners.

Robert Pirosh and Don Hartman are working on the screen play of "Road to Zanzibar" for Paramount.

Holding Chaplin Stills

Publications of stills from Charles Chaplin's forthcoming "Production No. 6" will be withheld voluntarily by Liberty and Look magazines, officials of those publications informed Charles Schwartz of Schwartz & Frohlich, counsel for Mr. Chaplin, last weekend, after disclosing that a number of stills were in their possessions. The magazines agreed not to publish the stills before obtaining Mr. Chaplin's permission or until such time as the pending action against Life has been decided. A preliminary injunction restraining Life from publishing the stills was granted by the federal court last week.

DeMille Collection Exhibited

A late addition to the 1940 San Francisco Fair is Cecil B. DeMille's $200,000 private collection of motion picture souvenirs, historical pieces and miscellaneous curios, placed on display in the Los Angeles building. In addition to working scripts of 64 DeMille epics, the group includes souvenirs of some of his films.

Malvern To Produce Six

Paul Malvern will produce four "Mister Wong" pictures and two Jack London stories for Monogram.
Danton Walker reports an item which belongs to the Department of Unintentional Humor, being a New York World’s Fair announcement that “a model cathedral made of ice” will be exhibited on "Bright Idea Day for Children," June 29th.

On the day, last Monday, when Marshal Peck, gravely and sorrowfully called for capitulation to Hitler, the Paramount foreign department in New York had just received word from Australia telling of the opening in Sydney of their motion picture, "French Without Tears."

Hollywood's Robert Montgomery is coming back from the war, for his art, after 22 days of ambulance driving and having his picture taken. Says he had a lot of narrow escapes.

What's this we hear about Charlie Chaplin's "zillon-dollar" "Picture" motion picture baraque of Hitler being reshaped to include a prelude explaining, "It's all in fun?"

Bill Chambless had to take Monday off from his regular duties as Fox home press agent, in order to fly a big Navy bomber up to Canada for delivery to the Allies. The ship was one of 50 U. S. Navy bombers turned over.

NBC's home radio studios in New York have an "Official Separating of Stiff-Bosomed Dresses Shirts and Shiny Bald Heads." Sound waves bounce all over the place when they hit stiff-bosomed dresse shirts, causing quite a reverberation for the sensitive microphone. Bald-headed men are shockingly poor at absorbing sound, while barefoot amateurs will tangle up the worst athletic shoes.

When a radio studio audience arrives to sit in at a broadcast, the "Official Separator of Stiff-Bosomed Dresses Shirts and Shiny Bald Heads," unknown, of course to the arriving audience, directs some to each of the left, some to the right, scattering them about the studio to get a balance.

There's not much future in the job, though.

A LETTER:

RKO PALACE THEATRE,
BROADWAY AND 47TH STREET,
NEW YORK CITY.

Dear Sir:

Undoubtedly you have heard of marriages being performed on stages of local movie theaters. I am a young man of twenty-two years of age, and would like to get married. Due to financial difficulties and other difficulties it has been very hard to get together a few dollars to get married. The girl that I am engaged to has to go through the same task like myself. Also, she is Irish. I am sure you would like to see two people get a fresh start in life by having a wedding performed on your stage. My girl and I are swell dancers maybe—after we are married, we could go in show business. If I don’t hear from you within a week, I am going to write to Lowest State up the street.

Respectfully yours,

(Signed) Irving

“The Silent Call” is not a motion picture, but it is for motion pictures.

E. S. Brabwel, out in Highland Park-Detroit, Michigan, has a gadget that sends a live broadcast of the audience in the audience who is wanted, or sends a message for the same purpose to the seat of a dentist, a nurse, fireman, policeman or city official, to a teacher or other professional person. The patron carries the theatre's "courtesy card" in the pocket of the ticket seller or manager on arriving at the theatre of his presence in the showhouse.

And then there's the story from Gitting, Paris, sent over here from what was "Film Row," about the obituary inserted in a German paper by the son of an octogenarian. "Pray for the soul of Ernest Muller whom God has called to a better world," read the memorial notice.

Next day the son was arrested for criticizing the government.

Apropos of the devastated French countryside these days comes a suggestion from the title of Warner Brothers production, "All This and Hitler, Too."

In view of Hollywood's production of long films of several hours running time, like MGM's "Gone With the Wind" and Warner's new "All This and Heaven Too," John J. Dougherty, health educational guidance director of the American Schools Association, gives some rules for viewing these extra-long pictures with a minimum of comfort:

Do not eat a heavy meal.

If you can shake off your shoes, do so.

Don't wriggle—sit straight.

Don't lean on your neighbor's arm rest.

Don't wear a tight collar.

Take a brisk walk in the air before entering the theatre.

Clasp your hands occasionally. Don't hesitate to cross your legs.

Close your eyes for a few seconds without missing any action on the screen, do so.

Theatre box office employees of Halifax, Nova Scotia, are handling four kinds of currencies these days and nights. French and English money is circulated liberally from the officers and sailors of the French and British navies and merchant marine, visiting ashore from waiting convoys. Halifax is the naval base for the two navies and for all convoys bound for the British Isles and France. U. S. money is reappearing with the summer tourist season. Premiums are against the French and British money and in favor of the U. S. currency, involving exchange problems for the girls in the theatre box office booths. War activities, on land, sea and air, are stimulating business for all the Halifax theatres and also for Dartmouth, on the other side of the harbor, with the three fighting uniformed rampant among the patrons.

Barney Oldfield, red-beam brummell Nebraskan, will press-gang 47,000 soldiers who will be encamped at Camp Ripley, Minnesota, during August. Barney is on Army reserve captain, Pan-Check, for his film critic talent. Lincoln, Neb., Journal-Star, also film gabber for radio station KFOR.
Four Meetings Conclude Sales Convention Season; Sears Emphasizes American Themes in New Warner Product

The list of product to be made by the ten large American companies was completed this week when Warner Brothers gave the line-up of 86 short subject releases for 1940-41 at its second and final convention held Monday to Wednesday in Chicago.

The sales meeting season ended with the Columbia regional over last weekend in Atlantic City, the Empire Universal convention in Toronto and the fourth and final Republic regional, held in New York City. A summary of the features and westerns to be produced by the ten companies in the coming season may be found on page 38 of this issue of Motion Picture Herald.

86 Short Subjects From Warner Brothers

Norman H. Moray, Warner short subjects sales manager announced Monday at the convention in Chicago held at the Blackstone Hotel that 18 two-reel and 68 one-reel productions would be made for the 1940-41 program at the Burbank studio. More than half the shorts will be in color. Jack L. Warner, vice-president in charge of production, will supervise short subject production.

Warner brothers announced that the new season's short subject stories would receive feature picture production treatment, with the increased use of star names, leading directors, writers and technicians.

The short subject list:

- Two reels in color.
  - Two shorts.

One Reel Subjects

The list of one reel shorts is as follows:

- Six Hollywood Novelties: "Shark Hunting," with Howard Hill, famous archer; "History Rests Itself," "No Rogues," "Mexican Jumping Beans;" "Trouble in Store," Arthur Bryan; "The Boar Hunt," with Howard Hill and "Miracle Makers," the first screen appearance of "Houdini"; "Circus," invented by the Nobel Prize winner, Dr. Lawrence of the University of California; ten Melody Master Bands: to feature music of German, Italian, Spanish, American, Canadian, the latter to include Dick Foran and his Buckaroos; Jane Wyman and her Swing Debs and Dennis Morgan and his Collegians. The bands included Mr. Harris, Skinny Emms and Matty Malneck, and four others; ten Sports Parades in color; one reel subjects "based on the various types of sports." Cartoons to be produced by Leon Schlesinger: 26 Merrie Melodies in color and 16 Looney Tunes, one reel black and white animated cartoons featuring Porky Pig.

American Theme Stressed

Gradwell L. Sears, general sales manager, in his address to the convention stressed the effect of the foreign situation on the subject matter of the new season's product and praised the cooperation received from American exhibitors.

"Regarding the present state of the foreign market, the Warner feature product for the coming season is based almost entirely on the themes of Americana," Mr. Sears said. "More than 90 per cent of next season's features from this company will be based on varied but typical American background material. Six top budget films with American themes include: "Santa Fe Trail" and "The Sea Hawk," both starring Errol Flynn; "High Sierra," Paul Muni; "Over Their Boots," "Montana," "Calamity Jane," Bette Davis, and "Sam Colt, Trigger Man." All of these and others on the program are in line with Warner's policy of action pictures."

Mr. Sears also said that exhibitors have already helped the industry absorb foreign losses in the domestic market by granting extended playtime for worthwhile productions. The cooperation on "All This, and Heaven Too" was cited as an example.

"Despite the fact that we had already closed over 11,000 contracts for the showing of this feature, more than 200 exhibitors have already agreed to give this film the special and show engagements at advanced prices which we have set up for it," he said.

Charles Eisfeld, director of advertising and publicity, said, "the keynote for next season in the motion picture industry should be stronger cooperation among all its divisions. The only way to conquer the many new problems facing not only this industry but this country as a whole is through the abandoning of selfish interest so far as is possible."

Sears Drive Winners

Carl Leserman, assistant sales manager who presided at the convention Monday while Mr. Sears was detailed in New York, announced that Seattle, Portland, fourth coast district, headed by Ben Kalmenson, won first and second places in the Sears Drive.

Checks were presented by Mr. Leserman to Mr. Kalmenson, Fred Jack, southern district manager; Henry Herbel, West Coast district manager, and the following branch managers in the two territories, in the order of their finish: Fred Foran, south; Ben McCay, Atlantic; H. Roberts, Dallas; J. O. Roble, Oklahoma City; John A. Bachman, Charlotte; and L. Conner, New Orleans. From the west coast were: F. Gordon, Salt Lake; W. E. Callaway, Los Angeles; Wm. Shartin, Seattle; Vete Stewart, Portland; A. Shlimmick, San Francisco; and Earl Bell, Denver.

Third place in the Drive was won by the eastern district sales force, who received their checks at the company's Pittsburgh convention.

It has been reported that Warner films will be sold in the coming season on the following minimum base: four at 40 per cent, eight at 35 and eight at 30, with the rest of the program on a flat rental basis. Policy has not been announced on "The Man Who Came to Dinner" and "The Life of John Doe," both of which will be sold separately.

Columbia Concludes Atlantic City Meet

On Friday, June 14th, the Columbia regional held its annual convention at the Roosevelt Hotel in New York to which the various branches of the eastern, midwest and southern divisions during the Montague Fif teenth Anniversary had been announced by Rube Jackson, assistant general sales manager.

Awards to district managers went to Sam Moscov, southern division, and Nat Cohn, New York district. They were Robert O'Toole, New Haven: S. A. Galanty, Huntington, and W. W. Anderson, Atlanta.


"Reaffirmation of Faith" Jack Cohn, vice-president, told the delegates, "a reaffirmation of faith in America and its institutions is needed today more than ever be-fore. He asked that producer, distributor, exhibitor and public work together "so that our American institutions may survive." Joseph McConville, foreign sales manager, said, "We must not consider the foreign market a lost cause at this point despite the fact that blitzkrieg seems to be the order of the day. The foreign offices will carry on in spite of the severe economic difficulties of today."

A. Montague, general sales manager, in explaining the new season's product, said, "idea pictures' based on headline events and produced to take advantage of the current situation, will supplement Columbia's important program of major productions set for the coming season."

This also planned was "Cucamonga," which will emphasize comedy, as well as romantic interest and fast action. Columbia will offer "The Coast That Changed cowboy productions and "Wild Bill Hickok" westerns.

At the Atlantic City convention the following:

(Continued on following page, column 4)
Empire-Universal

Meets in Toronto

(Continued from preceding page)

new members of Columbia's sales personnel were introduced from the floor: Carl Mishaw, Boston; Nat Marcus, Buffalo; M. Wilks, Dallas; Sid Goldberg, Pittsburgh, and Joe Engel, Philadelphia.

Empire-Universal

Meets in Toronto

Last Friday and Saturday Empire-Universal held its annual convention at the Royal York Hotel in Toronto considered the Universal product for 1940-41. On Monday and Tuesday Republic and other product. On Friday night a dinner was given in Toronto in honor of W. A. Scully, Universal general sales manager, and F. J. A. McCarthy, Eastern sales manager. Guests included Col. J. A. Cooper, president of the Motion Picture Distributors of Canada; J. J. Fittibbons, vice-president of the Famous Players circuit. A. W. Perry, Em-

pire-Universal general manager, was toastmas-

ter.

Over last week-end James R. Granger, pres-

ident of Republic, went to Toronto to attend the Republic section of the Empire-Universal sales meeting.

Republic Holds

Fourth Regional

Last week Republic concluded its fourth and final regional sales meeting at the Park Central Hotel in New York City. Following the gen-

eral meetings franchise holders and branch man-

agers had individual conferences with James R. Granger, president. Local problems in the vari-

ous districts were discussed.

French Cinema Center

To Release 12 Films

Twelve films will be released in the United States by the French Cinema Center, Inc., in the 1940-41 season. Andre R. Heymann, presi-

dent, has returned from Europe with the follow-

ing films. The company will distribute in Sep-

tember:

- Five Marcel Pagnol Productions, “Jojoir,” from a story by Jean Giono and starring Vin-


Other films include “Le Grand Jeu,” Fran-

coise Rosay and Charles Vanel, and “La Femme Ideale,” Alain, both Films de France Produc-


The French Cinema Center will also dis-


Gillespie Joins UA

James F. Gillespie, recently with RKO in the Washington-Baltimore territory has joined the publicity and exploitation depart-

ment of United Artists, making his head-

quarters at Atlanta, Ga. His territory will em-

brace the territory from Charlotte, N. C., to New Orleans.

Form Ariane Productions

Nat Wachsmberger, Harry Brandt and Andre Devan have formed Ariane Productions, Inc. The new com-

pany will make “Ariane Pretends” with Charles Boyer.

Exhibitor Gives

6338 Aided

By Relief Fund

The Motion Picture Relief Fund ex-

tended aid to 6,338 cases, including 15,845 indi-

viduals, with expenditures of $345,430 during 1939. Jere Hersholt, president of the Fund, said in New York this week. The expenditures were almost $80,000 higher than the $268,266 spent during 1938. In-

come, exclusive of funds received from radio broadcasts which is a $100,000, which will be turned over to the Cedars of Lebanon Hospital in Los Angeles for a per-

manent endowment.

The Fund is supported mainly by an as-

sessment of one-half of one cent on those earning $100 weekly or more. However, only the Screen Actors Guild and Film Union can enforce this resolution. With the rest of the guilds and unions, the matter is left to the members.

In nine studios where a survey was taken, of those who were under contract at salaries over $100, those contributing totaled 2,098 while 640 did not. The Republic and Walter Wagner studios contributed 100 per-

cent and almost the entire roster of the Uni-

versal studio contributed.

Mr. Hersholt said that he is advocating an increase of the assessment to one cent per, but he does not think it likely that the increase will be adopted. It has been recommended for the presidency for the fourth year and will be unopposed at the annual meeting June 25th.

The Fund has received $370,000 from the Gulf Oil-Screen Guild radio program, but this money is kept separately to provide a home for aged persons formerly connected with the in-

dustry. Mr. Brandt said that the Ford contract is renewed and an additional $50,000 assured it will be possible to start building the home. The option must be exercised be-

fore July 1st.

Mr. Hersholt's contract with his own radio sponsor has been renewed until January 1, 1944. Among other things, the permission to appear on the Screen Guild radio show at any time and the requirement that the show originate from New York at least six weeks each year.

Heads Relief Division

George Schaefer, president of RKO, has accepted the chairmanship of the Motion Pic-

ture Division of the Greater New York Men's Committee in the nationwide campaign for $1,000,000 for relief of refugees of The Nether-

lands, now being carried on by The Queen Wilhelmina Fund, Inc.

Hendrik Wilhelm van Loon is national Fund chairman, and Louis Fraser is chairman of the Fund's national executive committee. Of the $3,000,000 some $400,000 is being sought in metropolitan New York, the remaining $500,000 which will be solicited by the Men's Commit-

tee.

Ohio Censors Report

Twenty-nine eliminations were ordered in the 615 reels reviewed during May, by Ohio censors. In April, the state censors ordered 16 eliminations and rejected seven reels, or 57 reels reviewed. In May of last year, they ordered 33 eliminations and re-

jected seven reels, or 641.
MUSICAL IN THE M-G-M MANNER!

We set out to make the finest musical entertainment that money and talent and inspiration could put on your screen. We are happy to tell you that our dream has come true. The public is hungry for this dream and never was an attraction so welcome to the showmen of America!

JEANETTE MacDONALD
NELSON EDDY

"NEW MOON"

with Mary BOLAND • George ZUCCO
H. B. WARNER • Grant MITCHELL
Based on the Musical Opera
"NEW MOON"

Book and Lyrics by
OSCAR HAMMERSTEIN 2nd,
FRANK MANDEL and
LAURENCE SCHWAB

Music by SIGMUND ROMBERG

Screen Play by
Jacques DEVAL and Robert ARTHUR
Produced and Directed by
ROBERT Z. LEONARD
An M-G-M Picture
MUSICIANS TO TRY COOPERATION NOT 'FORCE' TO GAIN REEMPLOYMENT

American Federation Closes 45th Convention after Electing Pettrillo President; No Action on Philadelphia Strike

With no industry-shaking moves, the American Federation of Musicians, on Friday, June 14th, concluded its 45th annual convention which had begun on Monday in Indianapolis. Next year's convention will be in Boston.

The Federation refused to aid the Philadelphia Local 77's strike against the Warner circuit; advised its executive board to cooperate "if feasible" with other entertainment industry unions to bring reemployment of musicians in theater; and elected James Pettrillo, head of the Chicago local, and members of the executive board, as president.

Other Officers Reelected

Mr. Pettrillo succeeded Joseph N. Weber, president for 40 years, who resigned at the convention's opening because of illness. Federation officers reelected were C. L. Bagley, Los Angeles, vice-president; Fred W. Birbach, Newark; secretary; and H. E. Brenton, Boston, financial secretary.

The delegates were invited to the executive board; and, with them, Chauncey A. Weaver, Des Moines; Oscar Hild, Cincinnati; A. C. Hamilton, Washington; John C. Parks, Dallas; and Walter M. Murdoch, Toronto.

The refusal of the convention to call Warner Brothers 'unfair' was in response to a resolution advocated by the Philadelphia Local 77, which has been on strike for six months against the circuit's Philadelphia theatres. The resolutions committee reported it unfavorably.

The Philadelphia delegates charged "minimizing" and were answered by Mr. Weber's notion that a general strike would affect thousands of musicians; whereupon the convention backed the committee.

Almost the last act of the convention was its discussion of whether the possibility of engaging in meetings with allied crafts of the theatre industry, for the purpose of increasing production, working days in theatres. This was regarded as meaning conferences with the International Alliance of Theatrical Stage Employees, an agreement with which is in effect.

Modification of that agreement, in a resolution which stated in part that it "does not in any way conform to conditions as they exist today," was referred to the executive board which was to decide whether presidents of the two internationals should confer on modification.

Other resolutions passed favored a third term for President Roosevelt; pledged a purge of fifth column elements; asked that symphony orchestra players become beneficiaries of the Social Security Act; opposed revision of the Wagner Act; urged Congress to suppress all subversive activity; favored the Neely anti-block booking bill; called for standard contracts between agents and musicians, and urged enactment of a law providing for employment per year to the musicians by the agents.

The federation rejected a resolution assailing the American Society of Composers, Authors, and Publishers, and another which would have empowered locals to authorize strikes; and stand-by orchestras in theatres presenting stage shows occasionally.

It also attacked the Department of Justice anti-trust prosecution of labor unions, and heard a report on the present state of television.

Central Casting Corporation Strike Swings Sword Over Hollywood

Production in Hollywood faced paralysis and its clearing house for 7,000 extras, the Central Casting Corporation, was virtually halted in operation Monday night when 47 of 50 office employees walked from their jobs, answering a strike call by the recently organized American Federation of Labor Office Employees' Local 20978.

The strike followed refusal, two weeks ago, of the corporation's manager, Howard Philbrick, to negotiate with the union. Upon advice of the producers and their attorneys, he had told the union that it must obtain certification by the National Labor Relations Board as the collective bargaining agency for the corporation's office workers before he would deal with it.

The strike occurred at the peak of Monday night activities. It forced studios to call extras directly. This in turn brought a threat by the union that it would picket studios which made such calls, call out their office workers, and prevent other AFL workers from entering. On Tuesday, the Paramount lot was picketed.

Backing of the other AFL unions in the industry and of the Screen Actors Guild for the office local was secured Monday night at a meeting of the AFL Labor Council delegates. However, on Tuesday the Actors Guild told extras to take jobs at all studios, including Paramount, which was charged by the office workers' union with directly calling extras.

Producers representatives and union leaders met on Tuesday and Wednesday, to settle the affair. J. W. Buzell, vice-chairman of the Conference American Federation of Labor Studio Unions, and Joseph Toubly, business agent for the studio drivers' union, conferred with E. J. Mannix, of MGM, representing the studios.

The office workers' union is reported asking the casting corporation for a closed shop, a $75 minimum weekly wage for casting directors, and a $25 weekly wage for clerks and stenographers.

Actors' "One Union" Plan Is Considered

The "one big union" plan, submitted to the Associated Actors and Artiste of America, parent actors' union, some weeks ago by a New York accountant, Bernard Ricty, is now being considered by the executive bodies of those unions.

First to recommend adoption or rejection will probably be Actors' Equity, whose economy committee this week was mulling the plan, preparatory to reporting its findings to the Equity Council next Tuesday.

Executive bodies of the Four A's unions must consider the plan first, before the international board of the parent organization acts.

The plan, in rough exposition, would enforce administrative economies such as the elimination of offices and staffs of various unions; and would provide one membership card for all actors, eliminating duplicate and triple payments now made by some actors.

Officials of the Four A's and of Equity were reluctant this week to disclose specific recommendations of the plan, which has long been sought by the actors.

Extras Protest Court Defeat

Class B extras of the Screen Actors Guild this week were protesting the defeat last week in Los Angeles Superior Court, of an attempt to gain them voting power in the Guild equal to that possessed by the Class A members. Superior Judge Charles D. Ballard ruled against them, remarking, "I cannot see that the Class B members were deprived of any constitutional right."
WAR MAY BRING BRITISH PRODUCERS TO CANADA

Korda Writer Indicates Move from Britain Is Possible; Sutro Feature In Work

by COLIN R. HAWORTH

in Montreal

The possibility, even probability that the film industry of Great Britain be due to the growing stress of war, may move, lock, stock and barrel, to Canada cropped up in Montreal during the week, coincident with the arrival in this city of several men prominent in the British film world. Support, too, is lent to the possibility by the fact that one British company has some of its working staff here already and is prepared to start shooting on a picture July 1st.

Sherriff Acting for Korda

The move started with the arrival in Montréal of R. C. Sherriff, author of ‘Journey’s End’ and co-worker with Alexander Korda, in Hollywood. Mr. Sherriff admitted he was in Canada on behalf of Mr. Korda, to ascertain what steps might be taken toward establishing a production center in the Dominion.

“It is now almost impossible to make pictures in England,” Mr. Sherriff said. “Not only is there the wartime disruption of things generally, but other uses are being found for most of the studios around London.

“Yet it is realized that the entertainment industry is important in wartime. I do know that Mr. Korda plans to make some pictures in Canada, and think he will try something that will show the basis of Canadian development.”

Discussions on the making of British films in Canada were not entirely new, Mr. Sherriff said. Mr. Korda had spoken to the late Lord Tweedsmuir, Governor General of Canada, about the matter and had Lord Tweedsmuir not met his death, he might have been prevailed upon to open up the plan that made him famous as author John Buchan to do the writing for such pictures, according to Mr. Sherriff.

Meantime Mr. Sherriff is contacting film people here to get details of production facilities.

Banks Arrives

The day after Mr. Sherriff made this announcement, last week, Monty Banks arrived in Montreal en tour with his actress wife Gracie Fields. He asserted that he was contemplating making one or two pictures in Canada, directed by himself and starring Miss Fields. Discussing the possibility of a wholesale emigration of British picture-producers to Canada, Mr. Banks said Canada had certain definite potentials that might act as a lure to the British industry.

“Canada is a big country and it already has a reasonably sized home market—enough anyway to gross production costs,” he said. “In addition, you have here the great American market right next door and Canada and Australia are only a few hours by plane in either direction. The only problem remaining is the organization of such a move.”

Mr. Banks thought the financing of a film industry in Canada would present little trouble but asserted some arrangements would have to be made with the government first to establish customs conditions.

The start of a film industry in Canada by himself or any other British studio would. Mr. Banks thought, require only about $2,000,000, to build a studio and start production. ‘Big name’ British stars—and possibly American ones, too—would be used to get things under way and as time progressed home talent could be developed within the country. He felt a new industry in Canada in 1940 would be able to draw on both the British and American studios for technical men.

Sutro To Make Feature

Meanwhile, with people in England and Canada discussing the subject of removal to the Dominion, one British company was preparing to shoot. Ortas Films Limited, of London, headed by John Sutro, have one man in Canada at present, John Seaborne, preparing to use Canadian cameramen to start ‘Westerners on July 1st. It will be the first feature picture made in Canada in three or four years. The picture, according to Mr. Seaborne, has no working title as yet but will be ‘a modern life story.’ He said contracts were being signed with some top-flight British stars but names could not be announced as yet. Directing the picture for Mr. Sutro will be Michael Powell, who did ‘U-Boat 29’ and a number of other pictures lately. Mr. Seaborne will act as film editor and Ernwood Pressburger has written the story. William Gillett is production manager.

Work in Canada on the film, which is to be about 80 per cent exteriors, will be done by two units, one covering Canada from Winnipeg to the Maritime provinces, under Mr. Powell and a second working from Winnipeg to the west coast under Mr. Seaborne. Mr. Powell, who was in Canada a few months ago looking over the situation will be leaving England shortly with his crew and equipment. Meanwhile Mr. Seaborne is rushing west with a small crew borrowed from Associated Screen News in Montreal to shoot the opening ceremonies of the Trans-Canada Highway at Jasper, Alberta, on July 1st. It will be a sequence of major importance.

Another person in Canada seems interested in the possibility of a movie industry here but has had little time to engage in the matter as yet. He is director John Farrow, presently Chief of the Naval Information Service of the Canadian Government at Ottawa.

Monogram Pictures of Canada, Ltd., Toronto, has taken a Dominion company charter with an authorized capital of 50,000 no-par-value shares. For some years Monogram product has been distributed in Canada by Regal Films Limited.

Edward A. Goldin, in charge of Monogram distribution, in New York, said this week that the company is considering its own distribution organization in Canada. A decision is expected to be reached in the near future, he indicated. In the event it is decided to proceed, the Regal Films deal will be discontinued.

New Nickel Movie Company in Field

Another company this week entered the field of production of 16 mm. films for automatic, coin operated projectors. The company is Telefilm, Inc., organized in Hollywood, with a capital of $75,000 and with Joseph A. Thomas, president; Peter Gioga, vice-president; Peter Commandini, secretary-treasurer, and Harold Spina, in charge of production and music departments. The company will start production of a series of three minute subjects featuring name bands shortly.

Movietrola’s Plan

Movietrola, coin-in-slot film device, plans to use complete three minute sequences from current features and identify the pictures from which the sequences are taken. Emil Holland, president of Movietrola, said this week, in answer to charges made by independent exhibitors that the new machines would compete with theatres. He said that the showing of sequences would operate as a sort of institutional trailer.

Slot Machine Taxes

A member of the Philadelphia city council said this week that a special ordinance will be introduced in the council to provide a license fee for the movie machines. He said that it would probably be considered an amendment to the $10 yearly license fee exacted from pin ball games and similar automatic machine devices. A new city ordinance in Columbus, Ohio, regulating exhibition gives the municipality jurisdiction over any place where motion pictures or television pictures are shown. The ordinance applies to coin operated machines and increases the yearly fee from $1 to $25. A new Detroit ordinance authorizes the mayor to issue a limited time for movie machines at a fee of $10 each.

Durand Promoted

L. P. Durand has been appointed a salesman for the southern Missouri territory by the Universal exchange in Kansas City where he had been a booker. J. Daynosky, former manager of the Regal Theatre, St. Joseph, same state, replaces him in the exchange.

Reduce Theatre Levy

Assessments by New York City on the Broadway Theatre were reduced by $1,600,000, or $1,600 a week, during the period from 1933 to 1940. Supreme Court Justice McLaughlin ordered the cuts.
ARGENTINA BANS PARTISAN FILMS

AS NAZIS SEEK PROPAGANDA OUTLET

Efforts to Gain Foothold on Screen Bring Legislation Designed to Maintain Strict Neutrality Policy

"Many Argentine Nationalists and Fascist and Nazi leaders are expected to be involved in the investigation of the explosion of two bombs aboard the British steamer Gascony at Buenos Aires, Argentina, last week. The police have found explosives in the house of a Nationalist and have arrested five young reserve officers of the Argentine Army because of their alleged connections with fifth column activities..."

From a dispatch to the New York Times from John W. White in Montevideo, June 17th.

by NATALIO BRUSKI

in Buenos Aires

Legislation enacted by the Argentine Congress to restrict the activities of neutral and military representatives of foreign countries, has been the subject of much discussion in Buenos Aires, Argentina. The move is expected to have a significant impact on the industry and will affect the screening of films in the country. The legislation aims to prevent the screening of films that are sympathetic to the Allied cause and to ensure that films that are screened are not contrary to the interests of the Argentine nation.

Restriction Protesting

In general the measures which have been taken by the Government have not been well received by the Argentine press or by the public. The new regulations, which are designed to maintain strict neutrality in the European conflict, have caused repercussions in the cinema industry here because of the restrictions imposed. It is interpreted as meaning that no film which places either the Allies or Germany in an unfavorable light may be shown.

Passed by Censor Committee

The Censorship Committee, which is supposed to deal with affairs of this sort, and to whom exhibitors must apply for permission, is in charge of planning the new system of censorship and the screening of films. The committee is expected to issue regulations that will ensure the screening of films that are not contrary to the interests of the Argentine nation.

Banning of New Films Seen

From the commencement of the war, newsreels have inserted a notice requesting the audience not to leave the theatre during or after screenings. The film exhibition is an integral part of the daily life of the people, and the ban on screening films that are contrary to the interests of the country is expected to affect the exhibition of films in the country.

The ban on screening films that are contrary to the interests of the country is expected to affect the exhibition of films in the country. The ban on screening films that are contrary to the interests of the country is expected to affect the exhibition of films in the country.

the entrance. It has been announced that shortly another theatre for the showing of German films is to be opened in the downtown district.

Attacked by Newspaper

The anti-Nazi German newspaper Argentinisches Tageblatt, published daily in Buenos Aires, which is one of the most vigorous campaigns against the present Nazi regime, has charged that the film industry has been involved in activities that are not in line with the interests of the country. The newspaper has also charged that the industry has been involved in activities that are not in line with the interests of the country.

Daily the post office authorities seek out and destroy secret radio transmitting sets used by the Nazis. The thousand sailors from the scuttled "Admiral Graf Spee" have been divided into groups and sent into the interior of the country where they have obtained jobs secured for them by their fellow countrymen in Argentina.

A few weeks after the outbreak of hostilities in Europe, a finely turned out evening newspaper, El Pampero, made its appearance in the streets of Buenos Aires and it has had an enormous sale. Financed by the Nazi party it is said to be run at a loss of 100,000 Argentine pesos a month, as it carries very little advertising. The paper is censored by the Nazis and distributed by them.

Warner's, MGM Records Made

The outstanding picture in May in Buenos Aires was Warner's "Lives of Elizabeth and Essex" with Errol Flynn and Bette Davis. It proved again the drawing power of Miss Davis. It gave Warner's another sensation, "The Old Maid," another Warner production. Another successful hit was Metro-Goldwyn-Mayer's "Broadway Melody of 1940."

Film Course Postponed

The four-year motion picture course planned by New York University will not be started this fall, according to Dean Maxwell McConn, who said the course, which would cover all phases of motion picture activity and lead to a degree, may be started in 1941. At present NYU gives several courses in films but the proposed addition to the curriculum would mean a complete picture department.

Censors Must Pay Own Way

The Maryland Censor Board may not use excess fees to pay for more expensive quarters, the state law department has ruled, after the Baltimore Association of Fire Underwriters ruled that the headquarters of the board, in that city, be moved because of fire hazards created by storage and showing of films.

Lapidus To Be Honored

Jules Lapidus, promoted by Universal from branch managership in Pittsburgh to a general managership, will be feted on Monday in the William Penn Hotel by the Pittsburgh Variety Club. Harry Kalmine and John Harris head the banquet committee.

The percentage of quota films released in England during the quota year ended March 31, 1940, totalled 25.78 per cent, according to figures released by the Board of Trade in London.

During the year there were registered 108 British features with a total footage of 715,984. Of these 20 productions counted for double quota and six for triple quota. Foreign features were registered with an aggregate footage of 2,615,803.

108 BRITISH FILMS FOR 1939-40 QUOTA

ARGENTINA BANS PARTISAN FILMS AS NAZIS SEEK PROPAGANDA OUTLET

The police have found explosives in the house of a Nationalist and have arrested five young reserve officers of the Argentine Army because of their alleged connections with fifth column activities..."
Screen Theatre's 35th Birthday is Celebrated

Harris and Davis Opened Pittsburgh House in 1905

The 35th anniversary of what is claimed to be the oldest theatre in the United States devoted exclusively to the motion picture was observed this week in all the houses of Harris Amusement Companies of Pittsburgh. The theatre at 433-435 Smithfield Street, which opened on June 19, 1905, under the sponsorship of the late State Senator John P. Harris and his brother-in-law, Harry Davis.

Eight years before that date Mr. Harris and Mr. Davis showed "Lumière's Cine-matograph" at the Avenue theatre in connection with vaudeville. In 1897 and until 1905 films were used only as an extra added attraction, a novelty.

In his biography, "Harry Connelly in a brochure written for the Harris Company on the occasion of the anniversary, explained how the name was made up for the all-motion picture theatre.

"To me fell the task of coining a new name," he said. "My suggestion was that the price of admission and the ancient Greek word for theatre—odéon—be combined to form a name, using the slang term nickel for five cents. The combination Nickelodeon was so euphonious that in some quarters it has stuck to every kind of moving picture show ever since this day.

Used Remodeled Store

The original theatre of 35 years ago is described by Mr. Connelly in his article "The First Motion Picture Theatre":

"The Nickelodeon was a remodeled store-room, the remodeling consisting largely of the installation of a white linen sheet, some opera chairs, a crude phonograph, a lot of stuffed, burlap and paint, and a myriad of incandescent lights. This re-converted store-room under its slang appellation—Nickel-odeon—was a tremendous success from the very beginning. Its total capacity was 96 seats. Nevertheless it entertained the amazing average daily number of 7,000 patrons. Eight o'clock in the morning was the opening hour and it never ceased to grind out its films until midnight. In this run of sixteen hours there were seats for 6,144 people. The entire program consisted of one or two reels of film running for a period of 12 to 20 minutes, and the audience, therefore changed practically every quarter hour. There were no reserved seats and a nickel was the uniform price. In a day's run 1,000 people would stand.

The success of the Nickelodeon was so great that others immediately were opened. In Pittsburgh some 15 were opened within a short time.

Mr. Connelly explained that the original owners realized the value of the new theatre and immediately started other theatres in other cities. One of these was opened at Eighth Streets, Philadelphia; another at Main and Water Streets, Rochester, New York; one at 1223 Chestnut Street, Philadelphia; another at Main and Division Streets, Buffalo; still another at 1205 Market Street, Philadelphia, and another at Ninth and Market in the same city and one on Euclid Avenue in Cleveland.

Even though the whole show ran only 15 minutes there seems to have been a double bill on the first opening day. One sheet cards outside announced "Poor but Honest," which was probably a comical-variant, and "The Baffled Burglar," a comedy. In front of the box office were signs "showing continuously." Next door to the theatre was a penny arcade which advertised automatic vaudeville and admission free.

The projection machine did not arrive in time for the opening of the first Nickelodeon on June 19, 1905, and a machine was borrowed for a week from George W. Dawson who had shown films in various parts of the country.

There were no rewinds. The film was run into a bag hung in front of the machine. There were no fire shutters or protection of any kind on the machine.

The Harris Amusement Company, headed by Frank J. Harris, now operates 20 theatres, 17 in Pennsylvania; two in Ohio and one in Michigan.

[The assumption that the Pittsburgh Nickelodeon was the first screen theatre is practically correct, in that this house and its spectacular success set in motion the "nickelodeon wave" which gave the motion picture a strong hold on the public, and the opportunity to become an institution instead of a vaudeville "turn." This was put into the records and tradition in the writings of the editor years ago. Meanwhile the fact also remains that Thomas L. Tally, opened the Electric Theatre, devoted entirely to the motion picture, at 262 South MAIN street, Lima, Ohio, April 16, 1897, and advertised that opening in the Lima News.

This was the first screen theatre and the opening of the film a name, using the slang term nickel for five cents. The combination Nickelodeon was so euphonious that in some quarters it has stuck to every kind of moving picture show even to this day.

— TERRY RAMSAYE]

A. J. Balaban Builds Theatre; Has Stage Presentation Plan

A. J. Balaban, brother of Barney and John Balaban, who has been retired for some time is active again in the industry. He was in Chicago this week in connection with the building of a new theatre.

Mr. Balaban has discussed with W. G. Van Schmus, managing director of the Music Hall and Center theatres, an idea for a new type of theatre stage presentations. The plan is one of several being considered for the Center theatre. It was reported that Mr. Balaban's type of stage show would use live talent but all other details have been withheld.

Hefferan with RCA

Joseph V. Hefferan, formerly with the law firm of Wright, Gordon, Zachry & Parlin, has joined the law department of RCA as assistant general counsel.

FILM HISTORY QUIZ

HELD BY HARRIS

The Harris circuit on Monday night held a quiz program in its theatres as part of the 35th anniversary week activities. Patrons in the company's houses were asked questions concerning the history of the motion picture. Winners received cash awards. Other special programs were also held in the celebration of the establishment of the first regular motion picture theatre. Each theatre of the circuit used a special campaign to tell its patrons about the anniversary.

Reade Building

Four Theatres

Walter Reade, head of Walter Reade Theatres, is constructing four theatres in New York and New Jersey at an approximate total cost of $1,000,000.

Three of the four houses will be patterned after colonial type structures of the Reade operated Community theatres in Toms River and Morristown, N. J., and Hudson and Saratoga Springs, N.Y.

The three units of early American design scheduled to get under way following approval of plans and specifications are: a two floor 1,800 seat house which will be located on Franklin Avenue, Hempstead, L. I.; a playhouse consisting of auditorium and balcony with a seating capacity of 1,200 on Franklin Street, Garden City, L. I., and a 1,000 seat single floor house on Brunswick Avenue, Trenton, N. J., for the RKO Theatres Corporation. Each of the houses will be known as Community Theatres.

The fourth in the group of new houses will be a one floor theatre of modern design with 1,000 seats and will occupy the present site and replace the Trent theatre on Warren Street in Trenton. It will be built in association with the RKO Theatres Corporation.

Warner Cleveland Shifts

Following are shifts in personnel in the Warner Cleveland zone: Don Reilly, formerly assistant manager at the Hippodrome in that city has been made manager of the State Theatre, Lima, Ohio; Clarence Sletz, formerly manager of the State, is now manager of the Ohio Theatre, Sidney; Bunny Somers, former manager of the Ohio, re-signed. Also, G. W. Ellis is the new assistant manager at the Hippodrome, Cleveland; and Tony Laurie has become assistant manager at the Variety, same city.

Acquire 14 Houses

Floyd, Inc., formerly known as Floyd Theatres, who recently formed a partnership, Floyd Theatres, Inc., have taken over the operation of 14 theatres in southern Georgia and Florida. The new company unites the houses of the Stein and Mullin circuits.

Tracy Receives Degree

Spencer Tracy has received a Doctor of Dramatic Arts degree from Ripon College in Wisconsin, his alma mater.
Reorganization of Mastjeic Near

The Majestic Radio and Television Corporation's reorganization plan as presented to Federal Court Judge John P. Barnes, in Chicago, seems assured of approval, according to Leo T. Norville, attorney for the Majestic. The plan was presented to Judge Barnes on June 10th by Mr. Norville, who said the necessary majority of creditors and stockholders had approved and accepted the plan. Judge Barnes set a hearing for Saturday, June 22nd.

New Company To Be Formed

Under the plan a new company would be formed bearing the same name. It would have 80,000 shares of authorized preferred stock and 1,500,000 shares of new one cent (correct) par value common stock. It would also have a funded debt of $165,000 consisting of new five per cent ten year debentures, which for the first four years would pay interest only if the earnings covered such interest.

The three companies would underwrite the debentures are Allied International Investing Corp., Allen B. Dumont Laboratories, Inc., and the Automatic Products Corp., of New York. The combines fees would be $25,000 shared common stock. In addition Allied International and Automatic Products claims against Majestic would be given special consideration by receiving an additional 120,000 shares of common for their claims.

At previous hearings Judge Barnes was informed that the underwriters would take up any of $165,000 debentures not disposed of in the regular manner.

All creditors with the exception of the two receiving special treatment would then obtain one share of preferred stock for each $10.00 of claims. Old company stockholders would be entitled to subscribe at 30 cents a unit to 30 cents worth of debentures and one share of the new common stock.

At the April 27th hearing before Judge Barnes the SEC objected to the proposed plan on the grounds that it was not feasible and failed to meet the standards of fairness required by the law.

The Davega Stores, holders of approximately 30 per cent of stock has not agreed to the plan.

Minority creditors and stockholders at previous hearings admitted that liquidation probably would not yield more than five or ten cents on the dollar.

Zenith Enters FM Field

Commander Eugene F. McDonald, Jr., president of Zenith Radio Corporation, in Chicago, this week reported to stockholders, in the annual report, that production of frequency modulation receivers will soon start by the company.

Application has also been made for a commercial frequency modulation broadcasting license. Experimental broadcasts have been conducted from the frequency modulation station which the company operates atop the Chicago Towers club in that city.

In his report Commander McDonald also pointed out that for the seventh consecutive fiscal year the company has operated at a profit.

Rochester Summer Theatre

The Rochester Citizens Council has endorsed stage plays in that city's parks, adding summer opposition to the local theatres. There will be a private stock company, the city to receive from it five per cent of the proceeds. The company's season begins July 8th.

Davidson, as Educational Trustee, Approved by Court

James A. Davidson's appointment, as trustee for Educational Pictures, Inc., was confirmed recently, in New York, by Federal Judge Edward A. Conger.

The Judge overruled objections to Mr. Davidson, by some creditors. He called Mr. Davidson "impartial."

The creditors' application to oust Mr. Davidson was based on his former employment by Grand National Pictures, a subsidiary of Educational.

Expanding Agency Staff

Lou Irwin is expanding his talent agency staff to concentrate on development of new talent. Recent additions to his staff include Mrs. Else Von Koezian, former story editor and literary scout for Universal in Europe, who assumes charge of the story department; Ted Wilk, formerly of Filma Daily, who joins the talent department, and Phil Gersdort, who left the Twentieth Century-Fox publicity department, to take charge of publicity and advertising for the agency.

Music for Kansas City

The city council of Kansas City, Mo., has appropriated $18,350 to furnish free music during the summer by a 33-piece Municipal band, a 73-piece concert orchestra and a smaller band of 30 pieces. The two larger groups will each play once a week until July and August when they will play four times a week; the smaller band will play once a week throughout the summer.
OBITUARIES

Maurice Moscovitch, of Yiddish Theatre, Dead

The Yiddish stage star, Maurice Moscovitch, who at 47 years of age learned Eng-lish and then used that language on the stage and on the screen, died in a Hollywood hospital on Tuesday after an operation. He was 68 years old.

Mr. Moscovitch had appeared in character roles in the films, “Wintercest,” “Lancer Spy,” “Suze,” “Love Affair” and “Sussannah of the Mountains.” His latest role, an elderly music teacher in RKO’s “Dance, Girl, Dance,” was left uncompleted by his death.

Before his first film appearances, in 1936, Mr. Moscovitch had been a star of the Yiddish theatre. His last stage appearances were in New York, in 1938, in which appearances he spoke English.

He was born in Odessa, Russia, in 1871. His real name was Masskoff.

Antonio Romano, of Associated Theatres

Antonio Romano, district manager of Associated Theatres, Providence, R.I., died there June 14th following a long illness. Mr. Ro-
mano, prominent in Republican circles and a member of the Rhode Island bar, entered show business 12 years ago and in recent years has managed the affairs of Associated’s five houses in Rhode Island.

Funeral services were held June 17th at the Romano home. Among attendees attending were Mr. Romano’s associates in the circuit: Abe Spitz, Judge James E. Dooley, Ralph Sanders, George Conlin, James Tartaglione, Everett Slater, Lawrence Herman, Charles Nelson, Matthew Reilly and Charles Cologiovanni.

Catherine Blatt, Circuit Founder

Mrs. Catherine Blatt, 76, founder of the Blatt Theatre Circuit, East Brady, Pa., died June 12th from a heart ailment at St. Francis Hos-
pital, Lincoln, Neb., while returning to East Brady from an automobile trip to Wyoming with her daughter, Peggy Blatt.

Besides her daughter, Peggy, Mrs. Blatt is survived by a married daughter living in New York, three sisters, Mrs. J. A., and Will-
liam, all of whom are associated in the opera-
tion of the 18 theatres in the Blatt Circuit.

J. G. Fair

J. G. Fair, owner of the Elite theatre, Lau-
rens, S.C., died June 11th at Mercy Hospital, Fort Dodge, following an operation.

George Moyer, Circuit Manager

George Moyer, Essaness circuit manager, died June 12th in Chicago.

Calvin Price Anderson


William Irvine

William I. Irvine, sales manager for W nding Pictures, prominent theatrical film producers, died in Detroit June 11th.

Louis Brecka

Louis Brecka, operator of four theatres in Chicago, died Tuesday in that city. He had been an exhibitor for 30 years.

George Fitzmaurice Dies in Hollywood

George Fitzmaurice, noted screen director, died June 13th at the Good Samaritan Hos-
pital in Hollywood after an illness of several months. He was 55.

Mr. Fitzmaurice entered the motion picture in 1914 with Pathé, where he became a scenario writer, editor, cutter and produc-
tion manager at $35 a week.

Wrote “Perils of Pauline”

That year he gave Pearl White a job with Pathé and began writing and supervising the production of “The Perils of Pauline.”

Born February 13, 1885 in Paris of Irish parents Mr. Fitzmaurice studied art and litera-
ture there before coming to New York and Pathé. Soon he became a director.

He directed such players as Barbara La Marr, Nita Naldi, Sybil Carmen, Elsie Fergus-
on, Rudolph Valentino, Richard Bennett, Mon-
tague Love, Joe Prouty, Lionel Barrymore, Bert Lytell, Dorothy Mackaill and Milton Sills.

One of his best known pictures was “Mata Hari,” with Greta Garbo. He also directed “On with the Dance,” “The Dark Angel,” “Peter Ibbetson,” “The Barker,” “Lilac Time,” “Love Mart,” “Tiger Rose,” “Sailor Beware,” “The Locked Door,” “Raffles,” “Lady Virtue,” “The Unholy Garden,” “Strangers May Kiss,” “As You Desire Me,” and “Suzy,” in 1936, his 75th production, with the late Jean Harlow, Franchot Tone and Cary Grant.

Mr. Fitzmaurice long collaborated with his first wife, the Quida Bergere, actress and scenario writer, in many productions. She wrote the scenarios and he directed. Together they were responsible for some of Elsie Fergus-
on’s best known pictures and for films in which Fannie Ward, Florence Reed and other stars appeared.

They were divorced in 1924. Miss Bergere was married to Basil Rathbone, actor, in 1926. Mr. Fitzmaurice married the former Diana Kane, sister of Lois Wilson, actress of the silent screen, in 1927. Her widow and two children, Sheila and Patsy Fitzmaurice, survive.

Funeral services were held last Saturday in the Little Church of the Flowers at Forest Lawn, Hollywood, with interment at Forest Lawn. Active pallbearers were Watterson Rothacker, George Archambald, Robert Z. Leonard, Louis D. Lighton, Edwin Knopf, Robert Schable, C. Gardiner Sullivan and John W. Comdin.

IN COURTS

RCA Monopoly Charged
In Broadcasting Case

RCA Manufacturing Company and other re-
corder companies were charged, with seeking to obtain a monopoly on the broadcasting of records by Joseph Hartfield, attorney for sta-
tion WNEW, New York, during the argument Monday of an appeal before the circuit court of appeals from a federal court decision which sustained WNEW’s claim to broadcasting RCA records without a license.

Mr. Hartfield claimed that many small broad-
casting stations would be forced to close down if they were compelled to pay record charges. The lower court had ruled that Paul White-
man, RCA artist, could restrict the use of his recordings and the RCA had a similar right if its contract with Whitman so stipulated.

Joseph Mackay, attorney for RCA, asked the court to rule that a recording company may specify-ify limit the use of recordings on sale to non-commercial purposes regardless of the po-
tion taken by the recording artists.

Dismiss Voice Suit

The $200,0000 damage suit brought by Adriana Caselotti against Walt Disney, Walt Disney Productions, Ltd., and RCA Manufacturing Company, Inc., was dismissed this week by Peter Schmuck, New York supreme court judge. He ruled that the plaintiff had no cause of action. The defendant claimed the sale of records and the sale of the records of the plaintiff’s voice, used as “Snow White” in “Snow White and the Seven Dwarfs,” without her permission.

Sues for NRA Tax

Paramount Pictures, Inc., this week filed suit in federal court in New York against the United States. Paramount sued for the refund of $36,500 in capital stock taxes paid under the National Industrial Recovery Act. The suit attacks the constitutionality of the Act and claims that the taxes paid for the year ending June 30, 1933, were illegally assessed. Para-
mount asks for the return of $10,000 paid by itself, $18,000 paid by Paramount Pictures Dis-
tributing Corporation and $2,500 by Paragon Corporation.

Rules Against Loew

The U. S. Board of Tax Appeals has ruled that the Commissioner of Internal Revenue was not correct in finding a deficiency of $7,200 for 1936 income of David L. Loew. Mr. Loew contended the Internal Revenue Bureau was in error in not allowing six exclusions of $5,000 each in ad-
dition to the three exclusions of $5,000 each which were allowed. The dispute over Mr. Loew’s transfer of property in 1936 to nine separate trusts which were ruled to be subject to gift taxes.

Letter Suit Rehearing Denied

A petition of Adler Sign Letter Company for a rehearing of a decision of the United States court of appeals upholding the Adler notch-flange changeable letter in infringement of this type of letter manufactured by the Wagner Sign Service, Inc., was denied June 22 by the Circuit Court. Ihe higher court upheld the U. S. district court’s decision regarding this type of letter a few weeks ago. At the suit that the higher court upheld the changeable letter decision with the Adler rights to the lug-type changeable letter.

The denial of the rehearing petition, unless the U. S. supreme court accepts the case for review, closes litigation over changeable advertising equipment begun early in 1938.
SEARS ROEBUCK COUPON

PLAN TO BE EXTENDED

by M. H. ORODENKER

in Philadelphia

The Sears Roebuck merchandise coupon film theatre giveaways, coupons of one, two and five-cent denominations accepted as cash for anything sold by the mail order and chain stores, will be extended to theatres in eastern Pennsylvania within the month.

The profit-sharing coupon plan is being tested in Philadelphia, where the experiment started June 3rd at six independent neighborhood houses. Robert F. Bogatin, Philadelphia attorney and former exhibitor, who heads the plan's sales corporation, claimed that while the giveaway is not creating any furor among moviegoers, there is a definite enthusiasm which is building increases in patronage at the participating theatres and a corresponding increase in local sales.

Interest Seen Growing

"The experiment is proceeding," said Mr. Bogatin, "and there's really an introduction to patrons, but the houses are showing a steady improvement. All parties concerned are satisfied with the first results and we are convinced that this is a practice that will prove successful. As patrons accumulate coupons, their interest in the plan heightens.

Theatres in Philadelphia offering the coupons include the President, Hollywood and Alden, with Mondays the coupon day; the Southern, with Monday and Tuesday the coupon days; the Lawndale, giving coupons with each admission on Wednesday and Thursday; and every Monday and Friday at the Castle.

Mr. Bogatin said that since the plan started here, he had been in receipt of inquiries from exhibitors in other cities, and while his organization is ready as yet to institute the plan on a nationwide scale, it is expected that within a month, the profit-sharing coupons will be inaugurated in at least ten houses in eastern Pennsylvania, including houses in Reading, Bethlehem and Scranton. The first out-town house to use the plan is the Park in Highland Park, Pa.

Skepticism at First

The biggest problem in getting the plan across to patrons is in making them realize that there is no "catch" attached to it, he said. Patrons at the participating houses at first were skeptical, but once they realized they could get what they wanted with the coupons, and nothing was to be forced on them, they began to show interest in the giveaway.

At the Sears offices here, officials said it was too early to gauge the success of the plan in terms of increased sales and mail orders. All the coupons are keyed and identify the theatre. However, the store officials are optimistic. In several instances, budget accounts have been started at Sears stores with the coupons, but for the most part it is believed that patrons are accumulating their coupons in much the same manner as done with cigarette and soap profit-sharing coupons.

The coupons, redeemable at any Sears outlet throughout the country, can be used as payment or part-payment on a charge account or for a COD order upon the delivery of merchandise, in no-color store purchases or in ordering by mail. The regular advertised Sears prices are charged on all merchandise bought with the profit-sharing coupons.

The participating exhibitor buys the coupons at face value, distributing them as he sees fit, while Sears provides for all the advertising and promotional accessories, which include trailers, heralds, valances, 30 x 40 and 40 x 50 sheets, the regular Sears catalog, and newspaper advertisements.

Philadelphia Test Reported To Have Aroused Interest; Eastern Pennsylvania Next

National Decency Legion Classifies Nine Pictures

Of nine pictures classified by the National Legion of Decency in its listing for the current week four were approved for general patronage, three were listed as unobjectionable for adults and two were cited as objectionable in part. The films and their classification follow.


Three Yiddish Films

Cinema Service Corporation will release three Yiddish-language pictures in the Fall, work having begun at the corporation's Palisades, New Jersey, studio, on the first, "Elia, Elia." The others are: "Who Am I?" and "A Day Before the Wedding."
Columbia

BEWARE, SPOOKS: Joa F. Brown, Mary Carlyle—happening to get a chance for some picture work. However, the audience seemed to get some fun out of it, especially the lower part. At the theater, "Deo Cyprius." Running time: 60 minutes. Played June 4—W. V. Bickford, Algona, Iowa; American Theatre, Drake, Des Moines. and Small town and rural patronage.


First National


ESPIONAGE AGENT: Joel McCrea, Brenda Marshall, then and lillian Gish. jumping to the pool. That's about all you can say after running this thing. The plot is since and when a studio takes a big star like Joel McCrea and teams him with an unknown girl. The story is good but has nothing to work with. Jeff Lynn is absolutely wasted. Scotty Bevan isn't even pretty and if I'm any judge she'll never be box office. Whole picture is a let down. Running time: 85 minutes. Played May 30—T. C. Brown, 2nd Theatre, Hawthorne, Nev. Mining, CCC, marine patronage.


FOUR WIVES: Jane Smiter, Gale Page, Eddie Albert, Claude Rains, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson. I played this with "They Came By Night" and there is no doubt about the humor was excellent and the acting was good. This is a very good picture. Running time: 85 minutes. Played May 24—W. V. Bickford, Nevis, Minn. Alfred Co-Op Theatre, Alfred, N. V. Small college town.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Wyman. This was definitely box office here. Bette Davis is splendid, especially as she grows older. More than one could be heard scolding after the show was over. Any picture that can do this to an audience must be a good one. I haven't seen "Gone with the Wind" but I think it must be good. I will go see the Academy Award after "Bette Davis' Dark Victory."


TIL WE MEET AGAIN: Merle Oberon, George Brent, then and this is a swell picture. Heavy, yes, but a delight to any audience. This company's product has not been so good with us this season, but we can hardly recommend this offering. The musical score is exceptionally well done. Running time: 95 minutes. A. J. Irwin, Crystal Theatre, Ligonier, Ind. Small town patronage.


BABES IN ARMS: Mickey Rooney, Judy Garland, then and this is a very good picture. Wonderful acting and production. A tie down and this is a swell picture. Heavy, yes, but a delight to any audience. This company's product has not been so good with us this season, but we can hardly recommend this offering. The musical score is exceptionally well done. Running time: 95 minutes. A. J. Irwin, Crystal Theatre, Ligonier, Ind. Small town patronage.

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DR. KILDARE'S STRANGE CASE: Lew Ayres, Lionel Barrymore, Locke, Good. Also, however, the story offers little new by the way of ideas. Unless they get a real good story man on this job, they are in for a lot of trouble. The story is all right. Played June 5—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

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GONE WITH THE WIND: Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland, Hattie McDaniel. This is a swell picture. Played May 20—L. A. Irwin, Desert Theatre, Hawthorne, Nev. Mining, CCC, marine patronage.


BUCK BENNY RIDES AGAIN: Jack Benny, Eddie "Rochester" Anderson, Andy Devine, Ellen Drew—Good picture! good business! "Rochester" was very good and my customers said they had never laughed so hard before in years. Running time, 65 minutes. Played June 5—E. M. Freiburger, Paramount Theatre, Clatskanie, Ore. Small town and rural patro...
NEW AND PRODIGAL CONTRIBUTORS

One new contributor and three who have not sent in reports for some months appear in this week's What the Picture Did for Me department. The new contributor is:

DEAN DEVER, East and Drain Theatre, Passaic, N.J.
The three prodigal contributors who have resumed their reporting are:

LESTER BOSTH, Star Theatre, Bailey Enterprises, Toulon, Ill.
B. C. BROWN, Temple and Vernon Theatres, Viroqua, Wis.
Leslie F. SMITH, Mayer Theatre, Westmoreland, Kan.

Read the reports of these and other contributors in this week's department.

Twentieth Century-Fox

BLUE BIRD, THE: Shirley Temple, Spring Brington, Eddie Collins—Box office appeal was lacking. This time Shirley Temple can’t say much for the story. This picture must have been cut to keep production costs down because its running time is 83 minutes. Played May 28—29—30—31.

BLUE BIRD, THE: Shirley Temple, Spring Brington—Very beautiful picture, thoroughly enjoyed on its two downtown engagements. The kids come but try to make film rental on small town bookings. Heo’s picture and your’s have better luck. Running time, 83 minutes. Played May 7—8—9—10—11.


GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, Charley Grapewin—No business for us on this. Though beautifully produced picture, it is all seriousness and the patrons returned home unduly depressed and aside from the church crowd there was no business at all.—L. A. Irwin, Palace Theatre, Peconsko, N. H. General patronage.


Universal

DESTRY RIDES AGAIN: Marlene Dietrich, James Cagney, Robert Mitchum, George Raft, Andrew Duggan, Nancy Gates, Marjorie Lord, Charles Winninger, John Qualen. Playing on loan-out from the Fox. The picture has done a very good business and will be back on top. For a week after the picture the whole town was humming the tunes from it. One criticism I have is that there is quite a noticeable difference between Miss Dietrich’s English and American accents. What’s worse, the music wouldn’t play. I also feel that there was a torrid love drama. A few of the schoolboard didn’t approve of the film and did not want it at their school, and have no kickings. James Stewart as "Tom Donnelly" and Howard Duff as "Sam" are very good. Played May 2—5—6—7—8—9—10—12—13—14.

A little action wouldn’t have hurt this. Not very pleasant. “It’s a Wonderful Life” would be better. Running time, 84 minutes. Released Febry 24—Deann Denver, Elkon and Drain Theatres, Elkon and Drain, Ore. Small town and rural patronage.

HAWAIIAN NIGHTS: Johnny Downs, Constance Moore, Mary Carlyle—A nice musical picture. The picture was good. Played on Bank Night to good business. Shown at the Hoyts H. Tidale, Rite Theatre, Brantley, Ala. Small town patronage.

IT’S A DATE: Deanna Durbin, Kay Francis, Walter Pidgeon, Jack Oakie, Winnie Lightner—A lively, charac- terful double feature for the weekend. We can call it single bed. It cost as much her dit dit has two belts and was usual as well double bill gross. Deanna splendid. Released May 7—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE ACCIDENT: Baby Sandy, Hugh Herbert; Richard Carlson, Florence Ketch—When will producers get over the idea that the public does not want to see pin-up, babys dancers stars. No draw. Running time, 63 minutes. Released May 7—Deann Denver, Elkon and Drain Theatres, Elkon and Drain, Ore. Small town and rural patronage.

MY LITTLE CHICKADEE: Mae West, W. C. Fields, Joseph Calleia, Margaret Hamilton, Dick Foran—This one is really hot! Again Universal takes two players given up by Paramount and stars them in an unusually successful picture. Who said Dictor and West were box office poison? Just play “Desire” and “Chickadee” and find out for yourself whether they’re poison. They may have been under Para- mount’s roof, but it was Universal that had a very funny little and so was the girl in the sabo who told Fields her troubles. It went over big to a big house. Released May 26—Deann Denver, Elkon and Drain Theatres, Elkon and Drain, Ore. Small town and rural patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX: Thea: Bette Davis, Errol Flynn, Olivia de Havilland—The color was beautiful but seemed overdone. Bette was in fine form and Errol Flynn doesn’t seem to be very popular hero. Olivia de Havillard wasted. Anybody and everybody was a good pleasure but we seem to get too many gag pictures from the same actors. Running time, 87 minutes. Released May 22—A. C. Stock, Iroquois Theatre, Jerico, Ore. Small town and rural patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—A very fine picture. Studded with stars, astute, interesting. Everything that makes a help build up any program. Running time, 93 minutes.

TEAR GAS SQUAD: John Payne, Dennis Morgan, Gail Newel—A good box office picture which used average business. The singing cove in the glee club plugging “Tears Of The World” is the best thing around with this one. That took a bit out of the picture since Miss Lane sings several old favorites. A small audience seemed to enjoy it. Released January 11. Running time, 69 minutes. Released January 27—Deann Denver, Elkon and Drain Theatres, Elkon and Drain, Ore. Small town and rural patronage.

VIRGINIA CITY: Errol Flynn, Michian Hopkins, Randolph Scott, Humphrey Bogart, Alan Hale—Here was a real diamond. The top start but the whole cast did a fine job. This type of picture is completely used up. This company is tied to the idea that the general public was that it was a better picture than Dodge City Running time, 115 minutes. Released May 10—Deann Denver, Elkon and Drain Theatres, Stark Theatre, Toulon, Ill. General patronage.


ONLY TO BED, ONLY TO RISE: Three Stooges—This one is a sure winner. The Stooges really are funny in this one. Running time, 85 minutes.—J. A. Rey- nolds, Director of Education and Recreation, Prison Theatre, Jersey State Prison, Trenton, N. J. Prison patronage.

SCREEN SNAPSHTS, No. 7: Wardrobe De- tails—A four-page, black and white, page, so be careful where you set it. Running time, 8 minutes.—E. J. links, Crystal Theatre, Lisbon, Ind. Small town patronage.


BOOTS WILL OPEN, A: MGM Minature—This is a Carry Williams “Will You Do It?” Does it work? It is con- cerned with a pianist and an how an open door helped him swing. It is definitely different and has some fine classical piano music in it. It is a very good, simple, short film. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Al- fred, N. Y. Small college town and rural patronage.

FORGOTTEN VICTORY: Passing Parade, No. 11—Splendid piece of screen variety. MGM short subjects are always good.—M. R. Harrington, Avalon Theatre, Chatskin, Ore. Small town patronage.

HOME ON THE RANGE: MGM Cartoons—A very clever little cartoon that will help any program. Excellent running time, seven minutes.—A. J. links, Crystal Theatre, Lisbon, Ind. Small town patronage.

HOME ON THE RANGE: MGM Cartoons—A very, very cute color cartoon that won instant audience applause. I think the cat and rabbit in this cartoon will be used again. Scene effects are excellent. Running time, eight minutes. Released June 1—Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MENDELSOHN’S WEDDING MARCH: MGM Minature—Very good for your class nights or any time when you want to please the music lovers. New color.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PEACE ON EARTH: MGM Cartoons—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SOLDIER OF MANKIND: MGM Minatures—Very good. Running time, one reel.—S. E. Bowler, Desert Theatre, Hawthorne, Nev. Mining, CCC, Ma- rine patronage.


WALTER DICKSON’S OUT: Walt Disney Cartoons—Pluto and Donald Duck in typical rilly tackling antics that bring out the laughs in a big way. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Chatskin, Ore. Small town and rural patronage.

HUNTING HOUNDS: RKO Pathé Sportopics—Bugs closely similarity to a Paramount reel, however.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.


LAUNDRY: Walt Disney Cartoons—Pluto and Donald Duck in typical rilly tackling antics that bring out the laughs in a big way. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Chatskin, Ore. Small town and rural patronage.

INFORMATION, PLEASE: No. 3.—We find these shorts to be very interesting, but the boys seem to feel that the recording is poor. All were glad to see Mr. “Shakespeare” Tunney. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, Jersey State Prison, Trenton, N. J. Prison patronage.

MARCH OF TIME: No. 11: U. S. Navy—1940: We certainly played this one new. I didn’t even know what it was about until it hit the screen. It is con- cerned with U. S. defense and is very timely. Some of the scenes in it we only had in our newspapers a few days before. There is so much talk about de- fense lately that you would do well to advertise this picture by all means. Running time, 20 minutes. Running time, 10 minutes.—W. Varick Ne- vins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.


M. D. DUCK STOPS OUT: Walt Disney Cartoons—This Disney cartoon is not quite up to our own any one else, it would be good, but from Disney it is below par. The animation is expertly done, but humor is too absent. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.


(Reports continued on following page)
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QUIGLEY BOOKSHOP ROCKEFELLER CENTER, NEW YORK

(Continued from preceding page)

RIVETER, THE: Walt Disney Cartoons—Another laugh provoking cartoons from the master maker. Running time, eight minutes.—A. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RIVETER, THE: Walt Disney Cartoons—A happy visit with the infallible Donald Duck. —A. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.


VACATION DIARY: Reelums—A different sort of travel, reel presentations and gook. —A. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

20th Century-Fox


WOT'S ALL THE SHOOTIN' FOR?: Terry-Toons—an excellent black and white cartoon. The McCoy hill-Billy leads is the theme of this one. Running time, seven minutes.—J. F. Semyn, Liberty Theatre, Lilly, Pa. Small town patronage.

United Artists


Universal


BULLETS AND BALLADS: Armada—An average comedy. This one is a cowboy musical with singing and dancing specialties. Running time, 25 minutes.—J. F. Semyn, Liberty Theatre, Lilly, Pa. Small town patronage.

GOING PLACES: No. 68—Okay. The birds are interesting.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KITTENS MITTENS: Lantz Cartoons—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MARCH OF FREEDOM: Special—A good patriotic subject. Quite appropriate at present.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.


SWING HOTEL: Two-Real Musical.—Excellent singing and dancing. Ends up with a pretty good act together. It runs more smoothly this way and isn’t straining for laughs all the time.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

ARTIE SHAW AND HIS ORCHESTRA: Melody orchestras have been popular and liked this reel. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

BEAR'S TALE: Merrie Melodies.—My candidate for the best cartoon of the year.—E. C. Arkart, Strand Theatre, Milford, Iowa. Lake and tourist patronage.

BUSY BAKERS: Merrie Melodies.—The children enjoyed it and a few of the grown-ups laughed. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

ELMER'S CANDID CAMERA: Merrie Melodies.—The audience laughed a few times. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

FRANCIS CARROLL AND THE COQUETTES: Melody Makers—H. L. Saas Carroll would stand still and lend a little dignity to his leadership, she would make a noon better show, according to our critics. One thing is certain: no person can do two things at any one time and do both well, no, perhaps that is the line of reasoning used by the boys here. Running time, 20 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.


PILGRIM PORKY: Looney Tunes—A good black and white cartoon. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Liponiter, Ind. Small town patronage.

TEDDY, THE ROUGH RIDER: Syndey Blackmun—This is a good color historical about Theodore Roose-velt that is better than many features. However, the audience here would like to see the patriotic attitude in them toned down a little. This one is very appro-priate to today's defense efforts, or so it seems. Running time, 20 minutes.—W. Verick Neeves, H. L. Saas Carroll, Prince Edward, X. V. Small col-lege town and rural patronage.

VOTE TROUBLE: Vitaphone Varieties—These Greenwich Village shockers are over. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

Eddie McEvoy Heads Sales at Select

E. L. (Eddie) McEvoy on Tuesday became general sales manager and vice president of Select Attractions, Inc., independent producer-distributor, with headquarters in the Paramount Building, New York.

Mr. McEvoy has been in the industry for 33 years, first in exhibition, then in distribution, with Robertson-Cole, Pathé and RKO, where he was eastern sales manager, until a few months ago when he took on sales direction in the mid-west.

Mr. McEvoy will be associated in Select with Joseph Plunkett, who is in charge of production; Charles Kranz, also in sales; George S. Jeffrey, as sales representative and assistant to Mr. McEvoy; and Mortie D. Bondy, special representative in the west.

Select is about to release "Leopard Men of Africa," made by Dr. Paul L. Hoeftler, and for 1940-41 promises two musicals with Andy Hardy and Fred Astaire, and two films with Harry Custer and Patric Knowles; two to be made by Zeidman International, and "Cavalcade of Youth."

AMPA Considers Union Approval

Whether to “recognize and encourage” the Screen Publicists and Advertisers Guild was a main topic at the last meeting of the season of the Associated Motion Picture Advertisers, at Jack Dempsey’s Restaurant, New York, on Thursday. Members had been asked to ballot on a resolution by the directors, favoring the organization, “welcoming it,” and declaring that “good relations between the two organizations would be of much mutual advantage.”

The Guild was organized several months ago to unionize advertising and publicity workers in the New York-based houses of the motion picture companies. Several weeks ago it voted to affiliate with the Screen Publicists Guild of Hollywood, the constitution of which is being changed to make it a national organization. It is also preparing a closed shop contract, which it will present to the film companies.

Greenthal Adds UA Exploters

Eleven men were added last week to United Artists’ field exploitation staff, which is headed by Monroe Greenthal.

The men, and their territories, are: Lou Guilmond, Canada; George Scher, Boston, and New Bedford; Charles Perry, Philadel-phia, and Washington; Ed Fisher, Cleveland, Cincinnati, and Indianapolis; Irwin Zeltner, Buffalo, and Pittsburgh; James Gillespie, Atlanta, Charlotte, and New Or-leans; Frank Bruner, Dallas; Art Catlin, Chicago, and Milwaukee; Bernard Evans, St. Louis, Kansas City, and Omaha; Lew Maren, Los Angeles, and San Francisco; and Sam Siegel, Seattle.
Looking At It From This Corner

What with the members getting all hairied up about it on a following page, seems there is enough of a cross-section of opinion to indicate that emphasis on war news is chasing more customers away from the ticket-window than bringing 'em in. There may be something to what Vic Gauntlett adds, in offering that perhaps folks might not mind the news so much if the Allies scored a few runs themselves.

* * *

At that, admen are trying to offset the war jitters with "soothe" copy. For instance, in one of his ads on "Our Town", for use by Loew's Theatres, Oscar Doob invites the public to "take a two-hour vacation from this frenzied world", the copy also pointing out the absence of "bombs or bombast" in the picture. For "Doctor Takes A Wife" at the New York Roxy, "come in and laugh" copy was also prominent.

Wouldn't be at all surprising to see the present trend lead to a general lightening of all theatre copy. That should please the customers. Certainly couldn't hurt the boxoffice.

* * *

It's all right to pat the opposition on the back publicly, providing the "big hand" reacts favorably for the lad who does the petting. That would be illustrated by Howard Waugh's four-column advertisement in Memphis, congratulating the visiting Ernie Emerling and the local Loew-men, Bob Kilgore and Cecil Vogel, for their campaign on the reopening of Loew's Palace. The ad, incidentally, was also directed to "Brother Orchid", currently playing at Warners. Theatremen who like to learn more about how these things should be done are requested to take a look at the reproduction in this week's layout.

The local Press-Scimitar thought enough of the gesture to feature it editorially. Prominently mentioned were Waugh, his theatre, his attraction.

* * *

The continuing job he has been doing in Hot Springs as general publicity chairman of the Chamber of Commerce membership drive is indicated by the impressive newspaper mention given W. Clyde Smith, Malco city manager in the resort center. Smith's devotion to community causes has been told here before as an instance of how the theatreman can cooperate civicly for the benefit of his own situation.

The Round Tabler's current efforts are set forth here as further proof.

The numerous comments from members on our recent "pass" editorial were hardly as gratifying as the manner in which readers accepted the gentle reproof. On most every hand, there was evidence of an immediate tightening up, especially where theatreman confessed to a laxity in this direction.

No further argument is necessary to impress the fact that motion picture entertainment is the best buy in today's market. "Where else can the public get so much for so little?" is the question that every manager should ask himself when reaching for the pass pad.

Another Malco-man to earn a salute is Hiram Meeks, for the snappy four-page weekly tabloid news he has been getting out to publicize his attractions. Much of the cost is underwritten by outside advertising. Distribution is handled by Boy Scouts throughout the trade territory.

"The folks eat it up around here," the manager writes.

* * *

Round Tablers who speak easily before audiences might give some consideration to the increasing list of theatreman now serving local radio stations as motion picture commentators. Currently, Stanley Lambert, at the Rialto in Racine, Wis., is doing so well at it that the station has the Warnerman tied up for the same when the program is sponsored commercially.

It's a 15-minute daily broadcast, the Round Tabler writing his own copy and continuity. Plugs for all the local Warner houses are included.

* * *

Man-Bites-Dog Department: A Chicago newspaper endorsement campaign for a popular 5-cent cigar pictures Marlowe Conner at work on one of the cheroots and saying nice things about it. "The first time I was so prominently on the receiving end for something we usually try to promote for theatre fleins," writes Conner.
To stress the "gossip" angle in "Our Town", Manager Ev Steinbuch and Publicist Joe Longo arranged the unique lobby display shown above for that date at Loew's State in Cleveland Ohio. Miniature homes and offices were featured, from which conversation balloons protruded, each tied directly to action in the picture.

As a means of building up interest in advance of opening of "Dr. Cyclops" at the Warner Theatre, in Erie, Pa., Manager Ken Grimes planted a chair approximately 15 feet high in his lobby before and during run. Appropriate tie-in copy read: "Here's how an ordinary chair would look to you if you were one of the thousand astonished victims of 'Dr. Cyclops'."

Gigantic lobby setpiece, designed by Round Tabler Francis Deering for his date on "Waterloo Bridge" at Loew's Theatre, in Houston, Tex. featured risers on steps leading up to balcony on which were caricature cutouts of Vivien Leigh and Robert Taylor. Risers carried excerpts of picture comments from leading New York papers.

Street bally arranged for "Lillian Russell" by Bob Ungerfeld at RKO Proctor's, in Newark, N. J., consisted of full-size figure of the actress with cutout face, mounted on a platform in front of theatre. Through tieup with cooperating photographer, women were invited to pose behind figure with their own faces showing through cutout. Similar figure of Diamond Jim was available for the men. Patrons were given receipts and asked to come back a week later for finished photo.
Majority of Replies to Round Table Inquiry Reveals Less Demand in Larger Cities; Patrons Favor Newsreels by A-MIKE VOGEL

The paying public goes to theatre to get away from war. Patrons resent any intrusion in the program of featured "hot" news via radio tie-ins or aggressive theatre exploitation. They prefer, if at all, the pictorial shots of the newsreels to illustrate war happenings already reported in the newspapers and on the air.

This is the majority opinion of theatremen queried by this department on their handling of war news.

Equally articulate, and no less emphatic, is the lesser group that finds war news as important as any other unit of the program, and to be featured as such, the "hotter," the better. These theatremen claim that any playing down of war events would result in boxoffice losses.

Situations of theatres had somewhat to do with the replies, with less interest in the war news noted by theatremen in the larger cities where patrons had opportunity to keep better informed through frequency of newspaper editions and radio broadcasts.

Should War Be Soft Padded?

The Round Table's inquiry asked whether or not patrons held that "spot" war news was of sufficient boxoffice importance to be built up with radio promotions, lobby war bulletins, etc. The theatremen were asked if they regarded war news as competition to be more or less accepted by patrons who otherwise might remain at home to listen to the radio, to read the latest newspapers. The inquiry also set forth that in view of the wide newspaper and radio war coverage, was it or was it not the theatre's part to "soft-pedal" on behalf of patrons who sought relief in motion picture entertainment.

Bell Finds Public Disinterested

The largest number of answers subscribed to a "soft-pedal" view. Ray Bell, for instance, championed the theatre as a distinct escape from the echoes of war. The Washington Loew's Theatres ad head finds the public now seeking relief, has made a complete turnaround from previous demands for "war news and more of it and the bloodier the better."

"The radio," says Bell, "has more than doubled its airing of war news. What the human mind cannot conceive from these other communications, it can visualize from the mass of coverage in the press. By the time the public sees it on the screen, it's 'old stuff.' There’s too much grief in the air and it is natural for all to want to escape it. The nearest and most important form of escape is the movies, of course, as they always have been."

"We have removed from our lobbies and our ads all emphasis on war news. We are stressing the fact that in our houses, Washingtonians can find real entertainment."

As emphatic as Bell, in agreement, Marlowe Conner recommends that theatres be of real service today in stressing the importance of entertainment rather than war news, which the manager of Warner’s Avalon, Chicago, claims is of little interest to patrons who look for their late information from the radio and newspapers.

"This war is a war of anticipation. Public interest is more on what is going to happen next than upon what has already happened. By the time we get the news on the screen, something else has happened to capture the public interest."

Other Comments Similar

Playing down happenings of war with reservations in favor of "spot" news, is supported in Washington, Indiana, where Kal Kalberer finds little interest in the run-of-the-mill war shots, notably among war patrons. He does see an interest in major events, such as the surrender of the Belgians or the entrance of Italy into the fray, which were announced from the stage. Kalberer throws in with Bell and Conner on "escapism" in saying:

"Personally we feel that people who patronize the Indiana want to get away and forget the fact that they are on the war front. It has done enough to keep people away from the theatre, so why feed them more of it when they pay their money to be entertained instead of worried."

While advocating "soft-pedaling," Ed Fitzpatrick at Loew's Poli, Waterbury, Conn., is of the opinion that while people come to theatre to get away from the war, there is sufficient interest in the European conflict to make it worth while for him to point up his entire program in conjunction with the hot "spot" news. This the Loew's Poli manager in Waterbury does by following the radio broadcasts immediately with an announcement of the theatre's newsreel highlights plus a plug for the rest of the show. Fitz concedes that some extra business comes from those who relish the "horror" shots but hardly enough to change his advertising approach directed to the pleasanter aspects of his program.

In casting a fairly decided vote for "soft-pedaling," from Sharon, Pa., Warnerman Pat Notaro recognizes the not inconsiderable segment of his public which goes for war shots.

"There are patrons who come especially to see these pictures and I hear them remark that it is much more impressive to actually see these happenings taking place than to just read or hear about them. I don't believe we should give the war shots the same treatment as March of Time or other outstanding short subjects, but the public should be told we are showing them. I like to think of my theatre as a place where people can relax and be entertained and still keep abreast of the war news."

Says War News Non-Competitive

Lou Hart takes a similar "middle of the road" view in venturing that patrons look to the newsreel for a pictorial view of the "spot" news brought to them by the radio and newspapers. Thus, the Gloversville Scherer feels war news is not to be regarded as competition, especially in his situation where the radio broadcasts war happenings outside of theatre hours. In not overselling the war news, Hart "offers the patrons who are tired of it, a chance to forget, thus covering it as fully as we should without alienating either side of our patronage."

Familiarity of community likes and dislikes only can inform a manager of what to publicize in war news, is the opinion of Gus Lampe, RKO-Schene Syracuse city manager, in finding that intelligent promotion of the big "spot" news movie for boxoffice, while conventional advertising of the usual does not.

From Utica, Warnerman Arnold Stoltz inclines to the same view in noting that "a theatre's duty is to give each town what it wants when it wants it." And in Houston, Texas, Loewman Francis Deering also bases his stand on local demands, "handling and advertising the news as we always have, as an important part of our program with no particular emphasis on war."

Pincus Abandons Stage Broadcast

The success of Gil Brown's war news broadcasts from the stage of the Irvin, Bloomington, Ill., detailed in last week's issue, is paralleled by the adverse reaction accorded the same promotion by Charlie Pincus at the Centre, Salt Lake City. Pincus tied in with KYDL for a nightly five-minute program, staged elaborately with a special setpiece and lighting. Publicity over the station was vast, but, according to Charlie, patrons did not acclaim the service, coming to the theatre to get away from the war news on the radio and in the newspapers they told the Round Table. The tie-in lasted two weeks.

As concerns the newsreel shots, the theatreman found that exclusive shots or events of high interest were conclusively a ready audience and were distinctly worth
Soriero Ties Evening Classes to Crafts Exhibit in Lobby

To reach the students of the Los Angeles Adult Evening Schools during his date on "Lillian Russell", plus an advance buildup on the coming "Edison, the Man", at the United Artists, Tom Soriero reports a first-time tiein with the school organization for a week's lobby exhibit of arts and crafts turned out by the various classes of the project. Arrangements were made to announce the display in all of the evening classes, with mention of the feature attraction, which, according to Soriero, brought in appreciable extra business on "Russell". Midweek of the display, "Edison" was plugged with signs placed around the lobby stressing that many of the articles shown were made possible only by the Edison inventions.

Some seven schools took part in the proceedings, contributing examples of weaving, colored photography, water colors, fashion drawings, metal craft, leather, bookbinding, pottery, molding, and ceramic sculpture. Many of these items were purchased by patrons to be delivered after the exhibition, which was limited only by the amount of space available in the theater.

Conner Ties Schools To "Virginia City"

The proclamation stunt usually tied into City Hall, was directed toward a school hookup by Marlowe Conner on "Virginia City" at the Avalon, in Chicago. Mickey-
graphed proclamations were made up and distributed to classrooms in all neighborhood schools.

Teachers cooperated in choosing one boy from each class to be marshal of Virginia City in recognition of good work or class deportment. In addition to the honors, the students were guests of the theatre on opening day of the picture, teachers building up the hookup by making personal announcements at the time of presentation. Proclama-

tions were good at the theatre for admissions.

For general attention, Conner used a "gold brick" hunt, wherein 100 "bricks" made up two by four, cut to size and painted gold were first displayed a week in advance in the theatre lobby with copy asking patrons to be on the watch for them all over town on opening day of picture. Bricks were then distributed everywhere on the night previous, window displays were arranged with his local papers in publicizing the tiein.

"LET'S HEAR FROM YOU"

Murphy Concentrates on Love For "Million B.C." Date

Stressing the love angle in "One Million B.C.", Frank Murphy at Loew's State, in Syracuse, built special ads around this theme, using such lines as "What was love like one million years ago?", "How did your ancestors make love?", "Was there coot?", etc., etc. Rotogravure break was landed in advance with Carole Landis in bathing suit pose, dramatic sketch on WFBL with full picture and theatre plug and special display was used in the library of the University of Syracuse.

On "Forty Little Mothers," novelty im-
printed paper diapers were distributed to newspaper and radio personnel, in addition to department stores and office buildings for bulletin boards and streamers were pasted to soda fountains throughout the city in ad-

vantageous spots. Special lobby display con-
sisted of a 40 by 60 with real diaper and large in figure of baby with comment by Cantor: "As long as this baby is around, no actor is safe, see," etc.

Baseball Trophies Awarded By O'Donnell to School Team

Cashing in on the publicity given to the local Colby college baseball team, Manager Jim O'Donnell at the Hubert Theatre in Waterville, Maine, arranged for a "Base-
ball Night" at his house at which special gold baseballs were awarded to the players. Trophies were on display in leading store during week ahead with appropriate team copy, stunt was plugged in school paper and news-
papers and Jim also circulated special flyers at the college campus and around town. School band and cheer leaders were on hand to lend color to the affair and the presenta-
tion of the baseballs was made by Mayor Dundas, also good for art and stories.

"LET'S HEAR FROM YOU"

Lands Much Publicity On Whiteman's Personal

For the personal appearance of Paul Whiteman and his band at the Columbia, in Sh INCLUDED Round Table Pat Notaro pro-
moted station WPCI for plugs daily a week ahead on their "Name the Melody" pro-
gram, also devoting a full half hour of White-
man recordings on their "50 Club" program.

The stunt was arranged by Notaro was a back-
stage interview over the air carrying plug in radio column for the bandmaster.

Through tieup with local five and ten chain, Whiteman was on hand to autograph records in return for which they ran large ad and gave a full record counter display to the date. Contest angle was brought in by cooperating jeweler whose ad carried cut of the King of Jazz and a list of scrambled song titles, on which guest tickets were awarded.

"LET'S HEAR FROM YOU"

Friary Records Voices

In conjunction with his theater's 10th anniversary, W. Harold Friary at the M&P Fields Corner, in Dorchester, Mass., pro-
moted a Recordio from a local hardware company and planted it in his lobby, where patrons were invited to hear how their voices sound to their friends. Hal reports the stunt as being very popular with the customers.

Warnerites Stage "Russell" Dinner

The Philadelphia Warnerites turned back the calendar some 35 years for "Lillian Rus-
sell" at the Stanley, on a promotion that du-
plicated a special dinner served locally in 1905 to Diamond Jim Brady and the fair Lillian, herself. The Warnerites that had prepared the fabulous feast for the famed guests at the turn of the century, was enlisted to make up the same menu, par-
take of which some 250 locals were hidden on their arrival and crowned by the Manager Al Reh for the night before opening. What made the hookup more newsworthy was the presence of the chef who had created the original dinner, in addition to the press, local celebrities acquainted with Miss Russell, civic heads and 50 others in-
vited on a contest over WCAU. These were winners on a tieup that sought letters from locals relating to incidents in their lives pertaining to Miss Russell, one of the legendary stars. Contest was run nightly on a wine program.

Principals Dress in Character

As accompanying street ballyhoo, the pro-
gram's announcement was augmented by Mayor McKibbon, with a young woman, costumed as Miss Rus-
sell, were picked up at a downtown hotel in an old-fashioned Alexandra coach drawn by two white horses and driven by livery coachman. After the dinner, the principals were transported back to WCAU for a broadcast before returning to the hotel. The program had to do with "Russell" incidents concerning the star and some of the guests. Throughout, and at the finale, next day's opening of the picture was adequately plugged.

The event was made much of in the papers by the restaurant which put on the party at no expense to Warner. As expected, the unique gathering was vigorously publicized in all of the dailies with feature stories and coment by the leading columnists.

A.D.; Readers interested in the fabled menu duplicated at the above dinner, will find it listed, on another page, in Jim Cunningham's "Asides & Interludes column, printed in the original French and as mouth-watering as it sounds.

"LET'S HEAR FROM YOU"

McKibbon Distributes Photos For "If I Had My Way" Date

Discovering that he had about 100 photos of Gloria Jean left from a previous engagement, Russ McKibbon used these advan-
tageously for "If I Had My Way" at the Royal, Guelph, Ontario, by tying in with a leading restaurant for their distribution. Restaurant invited patrons to order a special Gloria Jean sundae, star photo given with each order. To plug the tiein, Russ ar-
 ranged for a banner display running across the entire restaurant, lead copy reading "If I had my way I'd have a " etc., etc., etc.

"Rebeccas" date brought the distribution of imprinted napkins and grocery bags, transportation company permitted sniping on all buses and through tieup effected with circulating libraries, tinted bookmarks with art work were made available.
ENDING OF THE SECOND QUARTER

With the results set down here, listings of the current Fortnight also mark the ending of the Second Quarter of the 1940 Awards, the half-way point of the year.

Continuing the spirited competition voted all through the six previous periods of the Quarter, results in this last Preliminary show 47 Fortnighters to 48 cutouts.

Teaser Campaign Aids Swett on "Husbands"

Teaser heralds were distributed in advance of "Too Many Husbands" at the Comique, in Camden, Maine, with Manager Al Swett carrying gag "reward" copy on back page. One hundred dollars was offered to every woman with two legal husbands at the same time and a lesser reward of ten dollars to anyone who could sit through the picture without laughing; another teaser consisted of snipes which were spotted around town, copy reading: "Have you heard about the girl with Too Many Husbands?"

Also to be noted is the weekly movie column conducted and by-lined by Swett. Called "Hollywood Happenings," theatreman manages to incorporate plugs for current and forthcoming attractions.

"LET'S HEAR FROM YOU"

Sloan's Biscuit Giveaway On "Biscuit Eater"

Tying in with chain baker in Columbus, Ohio, Round Tabler Joe Sloan for his data on "The Biscuit Eater" at Loew's Broad distributed cookies wrapped in cellophone attached to which was appropriate tein copy. If the localities enjoyed the refreshment as much as Round Table headquarters did, Joe having kindly forwarded samples, the stunt must have proved highly successful.

Joad Newspaper Contest Set by Corker on "Grapes"

Reporting on a tip with his local daily, L. & J., city manager Moon Corker details a "Do You Know the Joads?" contest which broke several days ahead of his opening on "Grapes of Wrath" at the Palace, in Athens, Ga. Each day a photo of some member of the characters in the picture, accompanied by a story giving details, playdates, etc., was run, contestants being required to clip the photos from the paper each day, attach them all on a slip of paper and then write 150 words on "The Joads Trek Across the Country." Cash and theatre tickets were given as prizes to winners.

Since the picture opened on the morning the newspaper was to announce the book had been awarded the Pulitzer prize, Corker contacted the editor, who ran a page-one story, inserting a one-column by three-inch announcement, that the picture opened that day. Taking advantage of all possible publicity given to the Pulitzer prize announcement, Moon also contacted station WGAU for theatre and playdate mention. Tickets were made with all book stores and libraries which gave window space and counter cards. A theatre ads in bold type announced: "Yesterday it was a book, voted the Pulitzer prize, etc., and today a great motion picture."

Still another feature to attract pedestrians was a junk truck loaded with junk house-old waves which was appropriately banded and driven by the city streets.

Patriotic Shorts Booked On "Americanization Day"

Tying in with the recent observance of "Americanization Day" in Decatur, Ill., the Lincoln Theatre booked a special show consisting of Warner patriotic short subjects, according them a feature film buildup, AP wires and newsreel cameras covered the day's events, which included an outdoor ceremony of the Oath of Allegiance to the flag, followed by the playing of the "Star Spangled Banner." Former heads of the American Legion, Boy Scouts and the two remaining members of the Grand Army of the Republic, which found its start there, participated in the ceremonies.

Following the open-air activities, the program at the theatre started, consisting of "Declaration of Independence," "The Monroe Doctrine," "Porky and Old Glory," etc.

"LET'S HEAR FROM YOU"

Benefit Show Held by Irwin For "Edison the Man"

On "Edison, the Man" at the Lyceum Theatre, in Duluth, Minn., Round Tabler George D. Irwin put over a benefit ticket sale arrangement with local church club. Large quantities of tickets were sold through word-of-mouth advertising and extra newspaper publicity obtained by the club was garnered in spots otherwise not available to the theatreman.

Results of the judging for the Second Quarter-Master Plaques, Medals and Citations, now taking place, will be announced in next week's issue.

The Third Quarter, now current, will comprise seven Fortnight two-week periods. As usual, entrants best represented in these periods will be given first consideration in the finals.
Further Opinions Favor War News

(Continued from page 73)

advertising widely including the use of radio
spot announcements.

“We are convinced that people want to
see war scenes on the screen as they did in
the last war and we are cashing in on it at
the boxoffice. Managers who are of the
opinion they are rendering a service to their
patrons by offering red hot war news should
be advised that patrons do not want it.”

Pincus’ findings are seconded by J. R.
MacEachron, of Malco’s Paramount, in
Tiem, who, at the beginning, also
tied in his radio station for announcements
that the theatre news contained scenes of
the latest war happenings. Upon investigating,
MacEachron discovered that women patrons
“were horror-stricken,” informing the man-
ger they “did not care for any more pictures.”
Since then, the theatreman lists “war news” in small letters along with his
other shorts.

Radio Tiein Found Lacking

Arriving at a similar conclusion after
early experiment, Vic Gauntlett voices the
experiences of various Evergreen circuit
managers. Assuming that people were
remining at home listening to radio reports,
Gauntlett tells of an attempt to buck this
“competition” by direct tieins in various
northwest situations, including the screen
for announcements of important war events.

“The result was that it did not increase
patronage at all,” the circuit ad head notes,
“and in many instances patrons got up and
left the theatre.”

The circuit is not now advertising war
shots on the assumption that those who fol-
low the war in “all its grim and horrible
details” prefer the radio for the latest happen-
ings.

“Duty to Keep Patrons Educated”

Round Tablers who take the other side,
are equally emphatic with Moon Corker,
L & J, Athens, Ga., city manager, disagree-
ing with Hart by calling radio “our chief
competitor and we should not give them the
satisfaction of giving out this news ex-
cursively.”

“It is our duty to keep patrons educated
to the happenings in Europe. Students here
at the University are keenly interested in
every move that is made abroad and I sin-
ercely believe that a good bit of our busi-
ness comes from people who want to see the
news.”

War shots should be “played up to the
skies,” stresses George Laby, of the Vic-
tory, Holyoke, Mass., in pointing out that
since the newsreel ranks with the best of
short subjects, the former is to be given the
same advertising attention.

“We get numerous phone calls daily ask-
ing if we are showing certain war scenes.
The fact that we get calls is sure sign that
these timely shots should be advertised so
that this information will be available.”

Morris Rosenthal is another advocate of
vigorous advertising treatment for the more
sensational war shots which the Bridgeport
Loewman sells strongly in newspapers and
lobby display. Through a check of passersby,
Rosey found that announcements out front of
some special war event brought more comment than ordinarily.

LOEW’S

(Above) Blown up to fit columnar requirements, the 86 lines on 1 col., here reproduced, shows a
new type of after-opening ad employed for
Loew’s Theatres. Copy, aimed to be informal and
friendly, is supposedly written by "Frank Fan," a
pen name for Oscar Doob, circuit ad head. Run
day after opening or on the Monday following, the
ads in different situations have obtained favorable
public reaction, with newspapers co-operating by
giving layouts top column position.

The Loewdown
On The
Movies

By FRANK FAN

TUOBANRUT!

Pardon me! I’m still on
my ear—after seeing “Turn-
about” at good old, happy
Loew’s! * * *

What a joy to hear people
laugh! What a blessing to be
able to find something to laugh
at! * * *

I notice that the loudest haw!
haow are coming from the
married couples.

* * *

“Turnabout” is a stork-
comedy that pokes fun at
quarreling husbands and
wives;—even as you and I!

* * *

Thorne Smith, who wrote
“Topper,” whipped up this
new batch of rib-tickling.

* * *

Don’t let the war get you
down—see “Turnabout” for
that let-down feeling.

LOEW’S
[Above] Poster layout for small size copy was selected in this 30 line V.1 col. for the combination " Rift " holder for " Doctor Takes A Wife," at the RKO Capitol, Cincinnati. Treated in panel form, the layout was divided by type box in center to tie star heads to credits on other side.

[Below] Type face of greater formality than usual was chosen by Dinny Dinerman as a further buildup for Vivien Leigh in "Waterloo Bridge" as her first after "Gone With the Wind." Copy was sparse, with space given over to the leads. Size: 90 lines on 3 col.

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MORTON HENDERSON has been shifted from manager of the Harris William Penn, in Pittsburgh, to the Perry; HARRY SEGAL of the Family replaces him. HENRY MILLER of the Beechview goes to the Family, and JOHN P. HARRIS from the Palace to the Beechview.

DON LOGAN assistant manager of the Tiffany Theatre, in Oakland, Cal., has resigned to join the writing staff of Station KROW.

SHELDON SHUMOW formerly at Des Moines as booker for MGM has been transferred to Kansas City in the same post. W. W. SHERRILL, K. C. booker, goes to Des Moines as head booker.

M. E. SYFY has purchased the T&D theatre, Oakland, Cal.

LOUIS DEPILLO has reopened the Park Theatre, Geneva, N. Y.

W. H. YOUNGCLAUS of Grand Island, Neb., has purchased the Empress, in Lincoln, Neb.

JERRY CUSHMAN has replaced ISADORE DANOWSKI as manager of the Rivoli, in St. Joseph, Mo.

PAUL AMICK has been named manager of the Ritz at McPherson, Kansas.

HAROLD BERNESTIN manager of the Plaza, Cincinnati, is on a month's vacation in California.

FRANK DUDLEY formerly manager of the Strand theatre in Birmingham, Ala., has been appointed manager of the Strand, in Miami, Fla.

EDGAR B. PEARCE manager of the Plaza Theatre, Miami Beach, Fla., has been elected president of the local Lions Club.

JACK JEFFRIES formerly assistant manager for the Griffith Theatres at Auburn, Neb., has been transferred to the Osage, at Osage City, Kan., as manager. TURNER MORRISSETT has gone to the Dickinson at Paola, Kansas, replacing W. J. GABEL, resigned.

JOHN A. SCHWALM manager of the Rialto, in Hamilton, Ohio, has been elected chairman of the Democratic Executive Committee; he is a City Councilman.

JACK MINSKY who has been managing the Frankford for Warners in Philadelphia, returns to the Astor as manager. HAROLD BRASON, assistant at the Earle, goes to the Lindley as manager, while ROBERT DE FINO, chief of service at the Boyd takes over Brason's former duties.

JAMES BERNARD, born Saturday, May 4, to Mr. and Mrs. Leo Trainer, Proud Daddy manages the Rialto Theatre, in Allentown, Penn.

RAUL BARRERA assistant manager of the Metro Theatre, in Santurce, Puerto Rico, has been promoted to manager, succeeding HAL WINSTON, resigned, who has returned to the States.

BILL TOOMBS formerly of Gurdon, Ark., has been named manager of the theatre at Wilburton, Okla., owned by the K. Lee Williams Theatre Corp.

Birthday Greetings

Harry E. Alberth
N. J. Banks
Carl Beals
O. Beer
Mark E. Bertheimer
Elwood E. Blanc
Murray Bracker
Harry T. Briggs
Morris Brown
Samuel F. Cunningham
R. V. DeGray
James F. Delaney
Dick H. Delwiler
Joseph C. Dougherty
George E. Dowbiggin
Marshall A. Edwards
Ira Eskinay
Jack A. Farr
George H. Fennelly
Paul L. Field
E. V. Gastaway
Roy Giese
Will J. Glaser
Ben Griefen
Bob Harris
Ray S. Nelson
Joe Hewitt
A. R. Hiland
Marvin F. Huban
Borge Iversen
Seymour L. Katz
Lue Kaufman
Joe Klein
Paul A. Kleinerman
Rupen N. Kobelgard, Jr.
Irv Lambert
Samuel Leffler
Charles T. Lehning
W. Dean Lewis
Mitchell K. Liner
William McCannell
John C. Makemson
Gene Michael
George E. Mooney
Thomas E. Muchmore
Jack Nelson
Don F. Nichols
Floyd G. Nolting
James O'Kelly
Don T. Palmer
Christopher Parillo
Harold B. Pearl
Oscar Phillips
Albert Pollak
Dick Prischard
Elmore H. Rhines
A. Nino Riccardi
Harry Rinder
O. H. Roberson
William Sherman
Sarat Silvert
W. L. Snapp
Edward W. Sokolowsky
C. T. Spencer
George Stovall
Albert T. Stretcher, Jr.
Harold L. Teel
Elbert S. Thompson
B. J. Vanderby
John F. Vogt
Martin Weinstein
Carl L. Whaley
Guy R. Williams, Jr.
O. Wise

MORTON KRESNER manager of the RKO Parkhill Theatre, in Yonkers, has taken over the management of the Plaza in Stamford. JACK BERGER of the RKO Parkway, Mt. Vernon, shifts to Parkhill.

JAMES BURGE manager of the Criterion, in Oklahoma City, has been shifted to the Plaza. Other Standard Theatres changes include FORREST SWIGER, manager of the Midwest, to the Criterion; JACk TUNSTILL, assistant at the Criterion, has resigned and ROBERT BUSCH has replaced Swiger.

DANIEL J. GILHULA manager of Schine's Ohio and State, at Cambridge, Ohio, has been named city manager at Ashtabula, Ohio.

HYMAN BLOOM is now at the Madison Theatre, in Detroit, Mich.

ROBERT E. PASHO son of Eugene Pasho, of the Gem, Naugatuck, Conn., has been appointed to West Point.

TONY LAURIE has been taken out of Warner's exchange contact office and is now assistant manager of the Variety, Cleveland, DON REILLY, assistant at the Hipp, has been transferred to Lima, Ohio, to manage the State, while GUY ELLIS, from the Variety, goes to his former post.

JOHN ELLIOTT for years managing various houses in Youngstown, Ohio, has been appointed superintendent of the city's new municipal airport now under construction.

TED GAMBLE manager of the Parker Theatres in Portland, Oregon, has been elected president of the Rose Festival Association.

MEL CONHEIM manager of the Regent, Elmira, succeeds BOB ROSENTHAL at Warners' Ritz, Albany. The latter has resigned to take a position with the International Latel Corp.

MORTY HENDERSON former manager of the William Penn, Pittsburgh, has been appointed manager of the new Perry, replacing J. A. HOOLEY, who will relieve the various Harris theatres managers during the vacation period. HARRY SEGAL of the Family, replaces Henderson at the William Penn; HENRY MILLER of the Beachview replaces Segal; JOHN P. HARRIS has been transferred from the Palace Newsreel to the Beachview and ROBERT KELLER, formerly of the Alvin has been made manager of the Palace.

ROY TAYLOR has been appointed manager of the Mac, McPherson, Kansas, while RAY ROBERSON, who formerly managed the Rex, at Newton, has been shifted to the Ritz, Winfield, Kan, succeeding Taylor.
<table>
<thead>
<tr>
<th>INDEX</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
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</table>

**On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with applicable production information following.**

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel. A biography by Com.-Mel. A musical by MUS.-Com.. A musical comedy by MUS.-Com. A film made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

---

**Simple Example:**

**City of Conquest, Mel.**

**Com.-Mel.**

**Everything Happens at Night, Mel.**

**Com.-Mel.**

**Hollywood Divorce, Mel.**

**Com.-Mel.**

**In Old Missouri, Mel.**

**Com.-Mel.**

**Kansan Terrers, The, Mel.**

**Com.-Mel.**

**La Cucpa Nights, Mel.**

**Com.-Mel.**

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**June 22, 1940**

**MOTION PICTURE HERALD**

**THE RELEASE CHART**

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(C) 1940, THE HERALD PUBLISHING CO. 79 W. 40TH ST., NEW YORK CITY
**THE RELEASE CHART--INDEX CONT'D**

(Continued from preceding page)

<table>
<thead>
<tr>
<th>M</th>
<th>N</th>
<th>O</th>
<th>P</th>
<th>Q</th>
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<td>Mad Max of the Midwest, 36, Mel., Col</td>
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<td>Main Street Lawyer, 956, Mel.</td>
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<td>New Yorkers, The, 401, Mel.</td>
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<td>They Drive by Night.</td>
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<td>Rep</td>
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<td>Nick Carter, Master Detective, 15, Mel.</td>
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<td>MGM Night at Earl Carrol's, 412, Mel.</td>
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<td>MGM</td>
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<td>Man in the Arena, 918, Mel.</td>
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<td>Torpedo Raider, 402, Mel.</td>
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<td>Man Who Wouldn't Talk, 918, Mel.</td>
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<td>Man's Smith Goes to Washington, Mel.</td>
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<td>Movie Whitey, 917, Com.</td>
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<td>Monkey King Ship, 425, Mel.</td>
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</table>
Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

**NOTE:** The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure made and the asterisk is removed.

Running times are subject to change according to local conditions. It is an established practice of daily newspapers to abbreviate running time of popular features from the announced and published figures; repairs to the film may be another reason.

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**COLUMBIA**

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td>Amazing Mr. Williams</td>
<td>The</td>
<td>25,597</td>
<td>1940 5/12</td>
<td>54</td>
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<td>Sergeant Spooks</td>
<td>Joe</td>
<td>39,123</td>
<td>1940 1/12</td>
<td>58</td>
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<tr>
<td>Babes for Sale</td>
<td>Glen</td>
<td>26,504</td>
<td>1940 5/13</td>
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**FIRST NATIONAL (See Warner-Brothers)**

**METRO-GOLDWYN-MAYER**

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<td>And One Was Beautiful</td>
<td>Gail</td>
<td>25,400</td>
<td>1940 5/1</td>
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<td>Another Thin Man</td>
<td>Olga</td>
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<td>1940 5/1</td>
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<td>Captain is a Lady</td>
<td>Art</td>
<td>25,400</td>
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<td>Captain Dollar</td>
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<td>1940 5/1</td>
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<td>Captain's Courage</td>
<td>Louise</td>
<td>25,400</td>
<td>1940 5/1</td>
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<tr>
<td>Ghost Comin' Home</td>
<td>(G)</td>
<td>25,400</td>
<td>1940 5/1</td>
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**THE CHART--CONT'D**

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<td>Too Many Husbands</td>
<td>Jean</td>
<td>25,597</td>
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**COMING CHARTS**

**Arkansas**

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<tr>
<td>Arizona</td>
<td>Jean</td>
<td>25,504</td>
<td>1940 5/13</td>
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**ADVERTISERS:**

- The Hollywood Reporter
- Motion Picture Herald
- Exhibitor's Herald
- Exhibitor's Trade Review
- Exhibitors Trade Journal
- Exhibitor's Trade Journal Weekly
- Exhibitor's Herald Weekly
- Exhibitor's Herald Bulletin
- Exhibitor's Herald Circular
- Exhibitor's Herald Monthly
- Exhibitor's Herald Quarterly
- Exhibitor's Herald Yearbook

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**ADVERTISING:**

- The Merchants' Association
- The Manufacturers' Association
- The Importers' Association
- The Exporters' Association
- The Producers' Association
- The Distributors' Association
- The Exhibitors' Association
- The Athletes' Association
- The Teachers' Association
- The Students' Association
- The Advisors' Association
- The Counselors' Association
- The Lawyers' Association
- The Physicians' Association
- The Engineers' Association
- The Architects' Association
- The Designers' Association
- The Artists' Association
- The Writers' Association
- The Photographers' Association
- The Editors' Association
- The Publishers' Association
- The Printers' Association
- The Producers' Guild
- The Distributors' Guild
- The Exhibitors' Guild
- The Artists' Guild
- The Writers' Guild
- The Photographers' Guild
- The Editors' Guild
- The Publishers' Guild
- The Printers' Guild
MOTION PICTURE HERALD

June 22, 1940

RELEASE CHART (G)
**TENESTHENT-CENTURY-FOX**

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<td>Heaven with a Barbed Wire</td>
<td>2:10</td>
<td>Feb. 30, 1940</td>
<td>102</td>
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<td>Ten Men Married</td>
<td>1:24</td>
<td>Feb. 27, 1940</td>
<td>70</td>
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<tr>
<td>The Gangster's Baby</td>
<td>1:24</td>
<td>Feb. 27, 1940</td>
<td>70</td>
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<tr>
<td>The Three Stooges</td>
<td>0:11</td>
<td>Feb. 26, 1940</td>
<td>65</td>
</tr>
<tr>
<td>The Adventures of Don Juan</td>
<td>1:48</td>
<td>Feb. 23, 1940</td>
<td>87</td>
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<tr>
<td>The First 100 Years</td>
<td>1:16</td>
<td>Feb. 22, 1940</td>
<td>65</td>
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<tr>
<td>The Adventures of Don Juan</td>
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<td>The Adventures of Don Juan</td>
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<td>Feb. 23, 1940</td>
<td>87</td>
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**UNITED ARTISTS**

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<tr>
<td>Gaucho at Oxford</td>
<td>1:35</td>
<td>Feb. 19, 1940</td>
<td>93</td>
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<tr>
<td>The Mix-Up</td>
<td>1:24</td>
<td>Feb. 16, 1940</td>
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<tr>
<td>The Blackguard</td>
<td>1:28</td>
<td>Feb. 12, 1940</td>
<td>80</td>
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<tr>
<td>The Man from Home</td>
<td>1:24</td>
<td>Feb. 12, 1940</td>
<td>70</td>
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<td>The Blackguard</td>
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<td>1:24</td>
<td>Feb. 16, 1940</td>
<td>70</td>
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<tr>
<td>The Man from Home</td>
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<td>Feb. 12, 1940</td>
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<td>The Blackguard</td>
<td>1:28</td>
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<td>The Mix-Up</td>
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<td>The Blackguard</td>
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(THE RELEASE CHART—CONT'D)

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<tr>
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<th>Minutes Reviewed</th>
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<tr>
<td>Fledgling Gold</td>
<td>Pat Arterie - John Garfield - Frances Farmer-Dennis Morgan</td>
<td>2/40ff.</td>
<td>135</td>
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<tr>
<td>Ladies Must Live</td>
<td>Bette Davis - Herbert Marshall</td>
<td>1/40ff.</td>
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<tr>
<td>The Wolf-Man</td>
<td>Lon Chaney, Jr. - Claude Akins</td>
<td>1941</td>
<td>122</td>
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<td>Sons of the Road</td>
<td>Hedy Lamarr - Brian Donlevy</td>
<td>1940</td>
<td>117</td>
<td>65</td>
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<tr>
<td>The Windmillers</td>
<td>Maria Montez - Alla Nazimova</td>
<td>1940</td>
<td>120</td>
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<tr>
<td>Wonderful Life</td>
<td>Wilfred Lawson - Film Alliance</td>
<td>1940</td>
<td>120</td>
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<tr>
<td>Ultimate</td>
<td>Eric Von Stroheim</td>
<td>2/40ff.</td>
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**STATE RIGHTS**

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<tr>
<td>Gaspar Gangster</td>
<td>Times</td>
<td>Apr. 20, '40</td>
<td>65</td>
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<tr>
<td>Hurs of War (G)</td>
<td>Documentary</td>
<td>May 17, '40</td>
<td>72</td>
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<td>Kings of the Cao</td>
<td>Warner Bros.</td>
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<td>Men With Steel Fists (G)</td>
<td>Lone Fury</td>
<td>Apr. 40</td>
<td>70</td>
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<td>Secrets of a Model (G)</td>
<td>Castle Mountain</td>
<td>May 4, '40</td>
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<td>Broken Spings (G)</td>
<td>Cowboy at Large</td>
<td>6/39</td>
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<td>Double Dood (G)</td>
<td>Honeywell International</td>
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<td>Washington Goes to Town (G)</td>
<td>F. E. Miller</td>
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<td>Mystery in Swing (G)</td>
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**OTHER PRODUCT (FOREIGN)**

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<td>Band Wagon</td>
<td>Arthur Askey</td>
<td>May 24, '40</td>
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<td>Black Eyes</td>
<td>Otto Kruger</td>
<td>May 20, '40</td>
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<tr>
<td>Bakers Wife, (The)</td>
<td>Verne Howard</td>
<td>May 24, '40</td>
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<tr>
<td>Life of Giovanni Verdi, The</td>
<td>Fausto Gigliotti</td>
<td>Apr. 15, '40</td>
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<tr>
<td>Downtown in Europe (A)</td>
<td>Documentary</td>
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<td>Little Nutty</td>
<td>Minor O'Hara</td>
<td>May 26, '40</td>
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<td>Wonderful Life</td>
<td>Wilfred Lawson</td>
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<td>Eric Von Stroheim</td>
<td>Feb. 24, '40</td>
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<td>The Phantom of the Fire</td>
<td>Ralph Richardson</td>
<td>Jan. 14, '40</td>
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<td>La Chanteuse Fantome</td>
<td>Pierre Fresnay - Columbia</td>
<td>May 24, '40</td>
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<td>Proud Valley (The)</td>
<td>Paul Robeson</td>
<td>Feb. 27, '40</td>
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<td>The Milk of St. Vincent (G)</td>
<td>Maria Mercader - Atlas</td>
<td>Mar. 23, '40</td>
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<td>Sons of the Road (G)</td>
<td>Harry Liedle</td>
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<td>Spins of the Air</td>
<td>Barry K. Barnes</td>
<td>Mar. 20, '40</td>
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<td>Sunny Side Up</td>
<td>Louis B. Mayer - Warner Bros.</td>
<td>May 24, '40</td>
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<td>The Fugitive</td>
<td>William Lawson</td>
<td>Apr. 15, '40</td>
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<tr>
<td>Time-Journeyman</td>
<td>G. A. Williams</td>
<td>May 24, '40</td>
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SHORT FILMS

[Numbers immediately following title designate date released]" (example, 7-18-39
April 29, 1940. Numerals following review dates are production numbers.)

COLUMBIA

ALL STAR Cartoons

Title Rel. Date Min.

MGM CARTOONs (Color)

Title Rel. Date Min.

THE RELEASE CHART--CONT'D
**VITAPHONE BROADWAY BREVITIES**

**Title**
Alex in Wonderland 56064...

**Release Date**
June 20, 1940

**Date**
9-16-39

**Trailer**
No.

**Number**
5790

**Color**
Color

**Release**
July 7 1940

**Notes**
Alex in Wonderland 56064...

---

**MELODY MASTERS**

**Title**
**Date**

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**OTHER PRODUCT**

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MOTION PICTURE HERALD  June 22, 1940

CLASSIFIED

ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

THE SOUTH, FACTORIES, CHEAP POWER. The greatest opportunities in the motion picture business are here. Let us promote a theatre for you in this glorious land. FRANK DOWLER COMPANY, Chattanooga, Tenn.

FOR SALE, ONLY THEATRE in TOWN WITH population of 2,500 located in center of rich agricultural district on Pacific Coast. Three foot processing plants employ additional 1,200 during canning season. Nice house, with seating capacity of 380, fully equipped; $35,000 full price; $15,000 down, balance on easy payments. J. E. SHIELDS, Kent Wish.

WANTED TO LEASE, FULLY EQUIPPED neighborhood theatre. New England, New Jersey, New York. Address Box 1386, MOTION PICTURE HERALD.

HEART TROUBLE at 55 FORCES RETIREMENT. Will sell or lease two well equipped and profitable theatres in town of 2000 with large drawing territory. Also nice theatre in smaller town. HARRY WALDRON, Lindsay, Okla.

NEW GENERAL EQUIPMENT

AIR COOL YOUR HOUSE NOW—NO DOWN payment, 36 months to pay. Immediate shipments from our Midwestern factory. Your supply dealer can install "Cool-Weather" under our F.I.A. plan. S. O. S. CINEMA SUPPLY CORP., New York.

WHY NOT REPLACE YOUR METAL DISPLAY frame mouldings with newest design to conform with your architecture? Prices and literature on lobby and front display metal frames supplied upon request. BOX 1286A, MOTION PICTURE HERALD.

SAVE MONEY, BUY DIRECT FROM FACTORY. All steel blowers, air washers, air deflectors, 4 speed pulleys, exhaust fans, spray nozzles, panic bars, Terms, SOUTHERN AIR CONDITIONING CORP., 24 Walton St., Atlanta, Ga.

HELP WANTED

OPERATORS AND MANAGERS, MOVIE CIRCUITS. No. 519 State Theatre, Pittsburgh, Pa. or P. O. B. 1001, Memphis, Tenn.

PRINTING SERVICE

THEATRE PROGRAMS, HERALD GIVEAWAYS and other show printing, at special rate. Supply copy and layout for estimate. BOX 1257A, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

NOTHING DOWN—36 MONTHS PAYMENT, F.I.A. plan. All steel blowers, complete air cooling systems; cooling chambers to add to your present blowers; directional grilles; powerful exhaust fans; automatic shutters; spray nozzles; recirculation pumps. Special 29% discount on most items; ask your local dealer. S. O. S. CINEMA SUPPLY CORP., New York.

TWO HOLMES PORTABLE EDUCATOR SOUND projectors with stands and 2,000 ft. magazines. Used very little. Cost $1,125. Bargain $595. Free ten day trial. Suitable for theatre or travelling shows. WESTERN FILMS, 1018 So. Wabash Ave., Chicago, Ill.

SOME THEATRE CAN USE YOUR OLD EQUIPMENT. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

WILL SELL 300 OPERA CHAIRS AND COMPLETE BOOTH equipment for balance due on unpaid notes. MOVIE SUPPLY CO., 1318 S. Wabash, Chicago.

SACRIFICING FOR QUICK SALE, $500 16MM Bell-Howell model 120 talkie outfit, $165. 35mm portable talkie projector, DeVry model 2000-A, $125. Complete theatre talkie outfit, $200. GROBARISS, Trenton, New Jersey.

SLIGHTLY USED CHAIRS. BARGAIN: WRITE for photograph and price. BOX 1284, MOTION PICTURE HERALD.

FOR SALE, 2 REBUILT SIMPLEX PROJECTORS with Ultraphone sound and low intensity lamps at a bargain. BOX 1285, MOTION PICTURE HERALD, Chicago, Ill.

5,000 UPHOLSTERED AMERICAN CHAIRS, 1,000 panel back American chairs, 500 upholstered Heywood chairs, all with cushion seats. Also other lots. Write for photographs and prices. Exceptional buys. ALLIED SEATING CO., Inc., 36 W. 19th St., New York.

SIMPLEX PROJECTORS, STRONG LAMPS AND RECTIFIERS, Mirophonic 900 sound, Carpets, Ozei, furniture. Excellent condition. BOX 1285, MOTION PICTURE HERALD.

POSITIONS WANTED

I WANT A POSITION TO REPAIR AND REPLACE the worn out seat upholstery in your theatre. Can supply any make fabric required and will cheerfully submit estimate upon request. BOX 1210A, MOTION PICTURE HERALD.

THEATRE PREMIUMS

STAR STATUETTES MADE BY STARTLING new process available to aggressive showmen for door prizes or tie ups with pictures. Can supply new star statuette each week for same cost as dishes. BOX 1212A, MOTION PICTURE HERALD.

BOOKS

MOTION PICTURE SOUND ENGINEERING—576 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price, $1.05 postpaid.

QUIGGLE BOOKSHOP, Rockefeller Center, New York.

NEW 65P PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGGLE BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGGLE BOOKSHOP, Rockefeller Center, New York.

1940 EDITION OF FAME EDITION BY TERRY Ramshaw. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide to box office champions. Send your order today with check or money order for $1.00. QUIGGLE BOOKSHOP, Rockefeller Center, New York.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX REGISTER. This new accounting system is the latest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGGLE BOOKSHOP, Rockefeller Center, New York.

BUSINESS OPPORTUNITY

INTERNATIONAL SITUATION CREATES TREMENDOUS theatre market for spot news service now available. Considerable research and development makes proposal possible for aggressive businessmen, amply financed to purchase state franchise rights. If prepared to invest up to $10,000 for branch bureau and facilities to supply what may be America's outstanding industry, write at once for details. Supply financial reference for interview. BOX 1212A, MOTION PICTURE HERALD.

PRESSES OF C. J. O'BRIEN, INC. NEW YORK, N. Y. A.
Edited by TERRY RAMSAYE

12,000 BIOGRAPHIES

An invaluable and exclusive feature of the Almanac is the Who’s Who section containing 12,000 complete biographies of players, directors, writers, technicians and executives.

IN THESE CHANGING TIMES . . .

1940 continues to be history making . . . all over the world the motion picture business is undergoing profound changes . . . production, distribution and exhibition are being markedly altered to meet these shifting conditions. The 1940-41 International Motion Picture Almanac, now in preparation, will present all this in a new and greater compilation of facts and figures. It will contain thousands of items of up-to-the-minute industry information covering every phase of the business with scientific accuracy and precision. The Almanac is indispensable to the showman . . . particularly so, in these changing times.

RESERVE YOUR 1940-41 MOTION PICTURE ALMANAC NOW!

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER • NEW YORK
More!

More showmanship...
More eye-appeal...
More word-of-mouth...
More attention value...
More pulling power...
More tickets sold...

with the three best sellers in the business...

TRAILERS • LOBBY DISPLAYS
STANDARD THEATRE ACCESSORIES

by

NATIONAL SCREEN SERVICE
Advertising Accessories, Inc.
REVIEWS:

"Millionaire in Prison"
"Dr. Christian Meets the Woman"
"Untamed"
"Cross Country Romance"
"Wagons Westward"
"Hot Steel"
"Private Affairs"
"Land of the Six Guns"
"The Last Alarm"
"The Leopard Men of Africa"
"My Love Came Back"
"Street of Memories"
"Stage Coach War"
"Convoy"

U. S. and Majors Tell Court That Outlook Favours Consent Deal

U. S. Regulations for Theatre Owners on New Ticket Tax Application

Exhibitors' 'Department of Information' to Keep Eye on Majors' Policies

Better Theatres

SEATING THE AUDITORIUM TODAY

VOL. 139, NO. 13

June 29, 1940
"MORTAL STORM" BIG!
Held Over 2nd Week Capitol, N.Y. Also St. Louis, Boston (playing two theatres day and date) Cleveland, Columbus, Hartford, New Haven, Philadelphia, Washington, D.C. and more every day!

Cheer Up America!
"ANDY HARDY MEETS DEBUTANTE!"
Thank you Lewis Stone, Mickey Rooney, Judy Garland and all the happy Hardy Family for turning out the most sensational of all this gold-mine series. It's the show that they'll thank you for putting on your screen!

Remember this!
"PRIDE AND PREJUDICE" IS A SURE-FIRE HIT!
Start now to tease it in lobby and program and publicity. The Preview guarantees audience joy. They ate it up! Greer Garson (Mrs. Chips) Laurence Olivier (Mr. Rebecca) and a brilliant money cast! A swell show.
A STATEMENT BY JACK L. WARNER, VICE-PRESIDENT IN CHARGE OF PRODUCTION FOR WARNER BROS.

This industry's business is Entertainment. Today it is more than a business—it is our heritage. We must realize that it is squarely up to us, more than any others, to put the smile back on the map of America. ...We of Warners are ready.

I ask you film men to see now an attraction which, in my opinion, gives to the people the best 'good time' that can be had in a picture theatre. Set a screening. I am positive you will agree that "MY LOVE CAME BACK" is, above all, the right picture for right now!

JLW
A NEW KIND OF MUSICAL
"MY LOVE"

SO FRESH!
...SO NOVEL!
...SO HAPPY!

...So Right for right now you simply have to have it!
WITH A NEW KIND OF LOVE

Please, Please, PLEASE
for the sake of your box-office
see this picture! Words can't
possibly tell you its tremendous
big-money possibilities!

The first picture since GWTW for
OLIVIA De HAVILLAND
This show zooms her into the top star bracket. You’ll see!

OLIVIA De HAVILLAND
and JEFFREY LYNN in
'MY LOVE CAME BACK'
with EDDIE ALBERT • JANE WYMAN
CHARLES WINNINGER
SPRING BYINGTON
Directed by KURT BERNHARDT
Screen Play by Ivan Goff, Robert Buckner and Earl Baldwin
From a Story by Walter Reisch
A Warner Bros.-First National Picture

This picture will be one of the
best-liked entertainments your
theatre has ever presented.
And that goes double for us!

FILE THIS PREDICTION:
Word comes from the coast that "MARYLAND" is hot—a sensation at its first public showing—fresh! exciting! gay! (audiences eat up the comedy)—a picture gorgeous in coloring and great in its acting (three Academy Winners!)—bigger and with all the flavor of "Kentucky"—the most welcome piece of entertainment this summer! Now watch the World Premiere—July 10th—in Baltimore!
THE CUSTOMERS EXPECT

Assuming that history can be recognized when it happens, this summer of 1940 may be expected to go into the annals of historians as the time of the Great Uncertainty.

The United States, and all parts thereof, in varying degrees of consciousness appear to be trying to make up their mind or minds, about everything.

Everything and everybody are on trial, in some manner, and while the charges vary they are basically on issues of social efficiency.

The Great Uncertainty is full upon the motion picture industry, too, everywhere except with the customers. They still expect the motion picture to be entertainment, and there is still no evidence at all that they want from it education, culture or instruction in social consciousness. They go out in free hours to buy "a good time" and, if the pictures appear to promise that, the pictures get the pastime money. The lures of other amusement enterprises, and factors of comparative price compete.

Hollywood is finding itself sore beset, because it has not been these several recent years devoting itself precisely at the service of the customers.

The problem of the masters of the movies has not been to make good, for a long time. It has rather been to maintain a status and a system, which has a magnificent and effulgent history of success behind it rather than in it.

All the way from the box office to the courthouse there are many manifestations that all manner of readjustment will be had.

It is only a technicality, and a dusty one, to say that the anti-trust trial has recessed. It is vigorously in progress. It is merely that it is progress between litigants in conference in the Bar Association building uptown in New York instead of under ritual procedure in the United States court in Foley Square, downtown.

Of considerably more immediate importance to the exhibitor and his customers, however, is the motion picture itself, the flow that must be had to keep the institution of the theatre functioning, to hold its public.

Pertaining to that there are tidings of encouragement. Hollywood is not admitting it out loud, but exploration of the production state of mind for the last fortnight reveals that there is, along with the alarms and economic consequences of the war, the dawn of a realization that there will have to be pictures made entirely for the market, leaving the theatres.

This happily means that there are not now apparent so many high pitched projects for pictures for the glorification of their makers. There may be promise that the next two years will not see the like of those multi-million dollar projects intended to dazzle the world with personal triumph.

And, incidentally, while Hollywood is making no announcements, it is considered in most production offices that such war-tinged material as is on hand will be more than enough. No more is to be acquired or planned for a while.

"In policy outlook, we are living from day to day, wondering, and mostly of the notion that this is no time to plan anything but careful entertainment," one important producer puts it.

POLLING "ELMER"

You will remember that when the New York World's Fair decided to "bury the gardenia" and get the appeal right among the great common people, the publicity department invented and presented "Elmer."

"Elmer" was the hypothetical typical-American, halls feet, genial, a sucker for sentiment, fond of popcorn, and with a merry "Hello Folks," for everybody. He was such a hit the publicity department had to put out a road version and so there were two Elmers, alike as peas in a pod. But the first "Elmer the Great American" was Mr. Leslie Ostrander of Brooklyn, a professional model.

This week we decided to interview this "Elmer" as a one-man poll of the American cinema taste—"movies" to "Elmer."

"Brother, this is just show business. I would expect a little something for that—terms, Brother—it usually runs about $25—take it up with your firm, Brother—a little something—I've had $5,000,000 worth of publicity, Brother."

We shall never know what Elmer liked on the screen. Perhaps he's not the typical American, after all. But he's certainly a New Yorker—from Brooklyn.

Mr. David Sarnoff's RCA is out this week with a "camera type" radio receiver, about twice the size of a brick. This suggests the possibility of a sound picture system with antennae replacing the loud speakers and broadcasting to each patron personally wired for sound. That would eliminate theatre acoustic problems.

While the World is making so much stupendous news, pressures are also extruding some especially choice minor bits of rare quality. From a day's papers this week:

Belfast—A British MP says: "The moment Ireland declares for Britain, Northern Ireland must be ready for the duration of the war to clasp Eire's outstretched hand."

(After that they'll be on their own again.)

Berlin—Chancellor Hitler on the victory: "In humility we thank God for His blessing."

(Remember 1914 and the Kaiser's "Gott mit uns"?)

Toul—The Cathedral of Toul, in Lorraine, damaged in artillery combat, is being repaired by German engineers. (What will the Nazi's pagan gods think of that?)

Berlin—The fashionable west end is posted with notices promising penalties in conscripted war service for women who wear trousers.

—Terry Ramsaye
**This Week in the News**

**Taxes, Admissions and the Public**

CATAPULTED practically overnight into making an immediate decision on increasing admission prices, as a result of new admission taxes, thousands of exhibitors subject to the swiftly enacted Federal tax of 10 per cent on tickets priced over 20 cents, had decided by midweek to add this new levy to their box office prices, thereby, in effect raising prices (as of Monday, July 1) two cents on tickets priced between 21 cents and 30, three cents on tickets between 31 cents and 40, etc., to raise for the National Defense Act, an additional $60,000,000 a year above the $20,000,000 collected annually up to now from taxed tickets over 40 cents (see page 13).

"Preparation of the public for the increase" was the key problem of the week in exhibition.

Accredited representatives of some 1,200 theatres in California, Nevada, Washington, Idaho, Oregon and Alaska, members of the Pacific Coast Conference of Independent Theatre Owners, largest "regional" exhibitor organization in the country, called upon the distributors on Wednesday to employ the newsreels (Movietonews, News of the Day, Paramount News, RKO Pathé News, Universal Newsreel) to lend their aid in order "to get the fullest cooperation from the theatre-going public."

The exhibitors' organization outlined to the distributors suggestions for material to be placed in four or five newsreel issues, to show, principally, the necessity for the tax in its application to more armaments, more battleships, more soldiers.

Joseph Bernhard, director of Warner Brothers Theatres, in New York, said, Wednesday, "The collection of the tax is a patriotic obligation to help make the people defense-conscious."

The National Defense Tax Bill, as signed Tuesday by the President, estimates additional taxes of $60,000,000 from admissions—compared with additional of $34,500,000 from cigarettes, $46,300,000 from fermented malt liquors.

**"Ramparts" Armistice**

THE March of Time's camera crew was on location, last Friday, in the vicinity of New London, Conn., shooting finale, final shots for "Ramparts We Watch." Cameras were still grilling on scenes depicting the signing of the Armistice in World War I when word arrived of the Armistice in World War II.

Eighteen months in the making, remaking, editing and reediting, the first feature from March of Time was announced, Wednesday, by the editors of Time and Life as "now ready for release." No release date was mentioned.

Moving, up to recently, with no great speed, the producers have been accelerating of late to ride in on the nation's interest in national defense, to market the story of American history in the war period of 1914-18.

The picture will reach exhibitors and their public without a single player screen credit, unprecedented; there's not a star or featured player in the cast. Most of the 1,400 of the cast are native New Londoners, of the city in which most of the footage was shot.

**Radio's Responsibility**

IN THESE TIMES of international crisis the responsibilities of radio are very great. No amount of insistence upon the right of the freedom of speech will save the day for radio unless the public interest is served through a service which is fair, impartial, intelligent and accurate.

Freedom of speech in a medium so universal as radio does not entail a license for gib and gawpery commentators to indulge in dramatic recitations in the guise of news reports. There has been an increasing amount of incidents of this character in the recent critical weeks. Even Mr. H. V. Kaltenborn, of distinguished reputation as a radio commentator, has lately been heard in forensic and imaginative harangues in periods when he was supposed to be presenting the news and offering reasoned comment thereon.

The American theory of free speech implies a responsibility and an accountability devolving upon those who would exercise it. Radio is not free to disseminate rumor, gossip and unverified report and then proceed nonchalantly to let the whole matter vanish into the thin air without correction and re-statement when the truth is learned. No newspaper or magazine which even pretends to character, reputation and responsibility knowingly publishes unverified rumor and report. Neither does it fail to publish a correction when a mis-statement has been discovered. Yet no newspaper or magazine has more than a fraction of the circulation which radio enjoys. Hence, radio's responsibility is far greater.

Yet, the ether waves are crowded with wise guys, pretending an insight into important affairs about which they actually know nothing. With an absurd posturing they tell all—"confidentially". Developments which greatly affect the welfare of humanity the world over are played with obviously for emotional effect as preface to a ringing pronouncement about some commercial product.

Editorializing and news reporting are two distinct publication practices which must be kept separate and distinct if the end result is to be fair and legitimate, on the radio and elsewhere. The full force of this evident truth is in more altered by bastardizing efforts which, unfortunately for the clarity and understanding of the public mind, are set on the increase on the air and in print.

Radio as a disseminator of conceived and opinionated harangues under the guise of news reporting is on exceedingly dangerous ground. If it becomes the victim of an increasing burden of restrictions, it will have this current abuse to thank for it.

Freedom of expression implies a sense of responsibility to the public weal. To ignore that responsibility inevitably leads to a condition which tends to destroy it.

—MARTIN QUIGLEY

**A Local "Low"**

BOX OFFICE grosses at theatres in and around Hollywood dipped during the past week to a two-year low, touching nearly 40 per cent under normal, and this in the face of general conditions that are at least satisfactory, aided and abetted by spurt after spurt in emergency aviation business nearby.

Investigating on the theory that the community table-talks box office grosses like town's estimate corn crops and Wall Street talks dollars, our Hollywood Bureau staff pursued inquiries among those realists of show business, the theatre cashiers. Their answer, almost in chorus: "Just a bunch of unattractive pictures."
HEARTS AND HANDS ACROSS THE SEA

MOTION PICTURE Herald estemes it an honour to record and transmit this profoundly sympathetic notice of an American exhibitor to the great trial and ordeal of humanity in the war "over there".

—THE EDITOR

TO THE EDITOR OF THE HERALD:

It has occurred to me that Motion Picture Herald can render a great service to the exhibitors of England.

I have in mind the young children of theatre managers who are being evacuated from England. I feel sure there are enough theatre managers in this country who would gladly take care of these children in their homes here through the duration of the war. I would like to see you sponsor such a plan.

I am a man of moderate means but my wife and I would gladly take care of at least one and possibly two children. I know if my two children had to be evacuated from this country, I would somehow feel better to know that they were in the home of a fellow theatre manager than in the home of some person whose profession I know nothing about. I somehow feel the exhibitors of England must have this same bond of friendship.

W. G. ENLOE, Ambassador Theatre, Raleigh, N. C.

Radio and the War

PLANS for such federal control of U. S. broadcasting as may be necessary in the national defense program are being drafted by the Federal Communications Commission in cooperation with other government agencies and will shortly be submitted to President Roosevelt for approval. (F.C.C. Chairman James L. Fly conferred with the President at the White House Wednesday on subjects believed to be mainly on the coordination of broadcasting and communications under the national defense program.)

A special board, entirely independent of the National Defense Commission, is expected to rule the air waves, members consisting of the Navy, War and State Departments, the FCC and possibly one or two other agencies. Washington emphasizes that there is no intention at this time of taking over broadcasting and that the efforts of the new board will be directed principally to coordinating communication.

ADMISSION TAX law setting minimum admission at 20 cents, passed by Congress and signed by President, goes into effect Monday

CONSENT DECREES, reporting progress to trial judge, indicate discussions are proceeding satisfactorily; fifth adjournment granted

"INFORMATION BUREAU" to be set up by Allied to correlate exhibitor data on distributors' prices and policies; Jack Kirsch challenges industry on monopoly and features

THREE DIMENSIONAL sound discussed as to potentialities and costs by Hollywood sound engineers

TELEVISION broadcasting permits granted four Paramount groups among 23 granted by FCC

NET PROFIT for Columbia for nine months, $341,348; RKO first quarter net is $535,088

SENATORIAL committee sniffs for aliens in radio broadcasting industry; "irregular" finance handling charged in old CBS deal

WAR SCENES in newsreels bring exhibitors to study of audience reaction

PROJECTIONISTS Local 306 fails in Empire merger attempt but wins increase; St. Louis strike settled

GOP convention tests quadruple news coverage by newspapers, television, radio and press

DEPARTMENTS

Asides and Interludes

Box Office Champions

Courts

Editorial

Hollywood Scene

Managers’ Round Table

Newsreels

Obituaries

Productions in Work

Release Chart

Reviews

Shorts on Broadway

This Week in Pictures

What the Picture Did for Me

"Men and Dust"

THE National Committee for People’s Rights—"dedicated to the defense of people’s rights, civil and democratic”—is the latest group to engage in the people’s rights documentary film business, entering through the Tri-State Survey Committee, which is distributing, through Garrity Films, a film entitled "Men and Dust," an abbreviated sort of "Grapes of Wrath" about miners.

"Men and Dust," running 16½ minutes, was designed to "enlighten against the tuberculosis conditions in the lead and zinc mining area of Missouri, Kansas and Oklahoma. It is intended for showing in theaters where the Garrison documentary recording company can get bookings as well as for non-theatrical release. One Sheldon Dick and Mrs. Dick shot the picture in the mine area.

“Snow White” vs. Mars

TESTS are now in progress to determine whether a special Walt Disney re-issue program is the escapist show to combat war news weariness in American theatregoers.

One Disney show proposed includes "Snow White" and the Seven Dwarfs." "The Three Little Pigs," "Ferdinand the Bull," "The Ugly Duckling" and a Donald Duck cartoon. "Snow White" was pulled from circulation last year, long before saturation, and was supposed to be returned last winter.

Last week the first trial of the special Disney program was held in Stamford, Conn. A second test will be held in Meadville, Pa., described as "an average American town." After a third trial in a Western city, a decision will be made on whether or not the reissue program should be nationally released.

Some 35,000,000 in the U. S. are reputed to have seen "Snow White." It would seem that there is room for millions more.

Army Cooperation

A MONTH ago the United States army summoned Hollywood radio to a "secret conference" to discuss ways which could be used in motion picture stimuli to stimulate enlistment, offering to place military facilities and equipment at the disposal of producers, gratis. A check made in Hollywood, Wednesday, revealed Warner Brothers as the only company so engaged.

Warner color shorts, "Young America Flies" and "Service with the Colors," in Warners’ historical series, are the first two to be filmed with the new Army cooperation, to be brought in at a cost of about $45,000 each, compared to an estimated $70,000 which they would have cost otherwise.

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THIS WEEK IN PICTURES

NEWSREEL AWARDS. Michael D. Clofine, right, editor of News of the Day, and Arthur Menken, left, Paramount cameraman, will receive silver plaques for outstanding achievement at the Headliners Club banquet at Atlantic City Saturday night. Mr. Clofine for the newsreel production "Awake America," a call for improved national defense, and Mr. Menken for his camera coverage of the evacuation of Namsos, Norway. Mr. Menken, now in England, will receive his award by proxy.

TORONTO sales conventions, right and below. Empire Films, Ltd., distributors in the Dominion of Universal and Republic Pictures, studies the new season product of those companies at a three day meeting at the Royal York hotel. At the speakers' table on Universal day, right, are F. J. A. McCarthy and William Scully, Universal eastern and general sales managers, A. W. Perry, Empire general sales manager; Paul Nathanson, Empire vice-president, and Claire Hague, Universal Canadian representative. Below are Harry Painter, assistant general sales manager; James Grainger, Republic Pictures president; Mr. Perry and Mr. Nathanson.

THANOS SKOURAS of Skouras enterprises in Athens, Greece, is in New York to buy film and to visit his uncles, George and Spyros Skouras. With him here, in the RKO exhibitors' lounge, is Ben Y. Cammack of RKO.
IT'S NOT a Democratic convention, just a donkey baseball game, participated in by members of the Warner Club on their annual outing at Bear Mountain, New York. The subject here is Nat Fellman, president of the Club.

THE VOICE of the Independent Theatre Owners of New York is heard in the land as Harry Brandt, president, pleads for unity and reports on the state of the industry at a meeting in the Astor hotel. Members above are Dave and Ben Weinstock. At right during one of the sessions are William Klein, Jack Bowen, Mr. Brandt and Moe Streimer.

ALLIED CONVENTION, above and below. Flanking Abram F. Myers, above, general counsel, who is cataloging Allied achievements of the year, are former Mayor James J. Walker of New York, toastmaster, and Jack Kirsch, Allied of Illinois president and host. Below are National Screen representatives Martin Van Praag, Chicago district manager; George Dembrow, vice-president, and Perc Barr and John S. Mednikow, Chicago salesman. See page 16.

ARTHUR LEE, seated at right, former head of Gaumont British in America, has set up a new distribution company to handle British pictures in the United States. With him is Jeffrey Bernard, manager of Grand National Pictures, Ltd.
THE EXHIBITORS COME TO TOWN

MGM gets out the Texas Day sign for R. J. O'Donnell, general manager of the Interstate Circuit, above right. On the left is Max Cohen of the Cinema Circuit, New York, and holding the welcome sign is Tom Connors, eastern, southern and Canadian sales manager.

JOHN LUCCZAK and Mrs. Lucczak, below, operators of the Walden, Buffalo, in the RKO lounge.

MRS. GEORGE CHATMAS, second from right, above, of the Chatmas Theatres, Hearne, Texas, and her family in the RKO exhibitors' lounge in Rockefeller Center.

EMMA SCHREIMS, right, of the Mecca theatre, Saginaw, Mich.

FRANCIS DEERING, below, manager of Loew's, Houston, Tex., visits the Managers' Round Table.

FRANK ROGERS, general manager of the Sparks circuit, discusses product with Rube Jacker of Columbia in that company's offices.

CHICAGO bound from New York for a zone managers' meeting are Charles Einfeld, Mort Blumenstock and Harry Goldberg of Warner Brothers publicity and advertising.
EXHIBITORS SUBJECT TO NEW TAX ON ADMITTING OVER 21 CENT; MUST HAVE TICKETS BY MONDAY. WHEN FISCAL YEAR STARTS.

Caught in probably the shortest period on record—seven days—between Congressional enactment of an admission tax bill, last weekend, and date of actual application, on Monday, July 1st, the United States Treasury, on Tuesday speeded through rules and regulations for new tax operations for exhibitors, even before actual Presidential signature or filing of the bill, for adoption by exhibitors at 12:01 Monday A. M. The President signed the bill late Tuesday.

MAJORITY OF THEATRES AFFECTED.

Thousands of film theatres, running by far into the majority of the country's 15,000 houses which heretofore were not subject to Federal ticket tax, on Monday afternoon, expressed the new law which reduces the admission tax exemption, from 40 cents to 20 cents. The tax is ten per cent, one cent on each ten-cent ticket charge over 20 cents. Ten- and 15-cent theatres, in the minority, will not be taxed. Those charging more than 40 cents, and which have been subject to the tax, continue but a few hundred.

The House of Representatives had approved a bill reducing the minimum exemption from 40 cents to 20 cents. The Finance Committee then approved a penny tax in virtually all admissions—stipulating a nine-cent minimum exemption.

House and Senate conferences finally settled their differences by agreeing to a 20 cent minimum exemption, and, on Saturday afternoon, June 22d, both houses voted the bill.

Sixty millions in additional revenue will be collected annually from all amusement tickets—movies, minstrel shows, etc. For the fiscal year, the gross life of the measure, a total of $300,000,000 for armaments and national defense against the growth of totalitarianism.

The new tax will bring to the Government, three hundred and per cent increase over the $20,000,000 annual ticket tax revenue averaged in late years.

For the past two years, without saying anything to the source of collection, i.e., whether it should be the theatre itself or the customer, a large number of exhibitors and circuit operators decided immediately this week to pass the levy on to their patrons.

In order to preclude any dissatisfaction among customers by first absorbing the tax themselves and then finding it necessary, because of economic conditions, to later pass the tax to patrons, the key exhibitors are expected to charge the tax to the patron at the outset.

It is felt in many exhibition quarters that theatre business at this time does not allow for any admission price reduction, which would cause effect, be the case if the owner absorbed the tax.

It is believed by owners that by pointing up the necessity of the new law, more and more of the general public will accept the additional payment at box offices as somewhat of a patriotic duty.

U. S. FORMULATES RULES.

Exhibitors whose admissions—of more than 20 cents will be taxed under the new Defense Revenue Act, effective Monday, will be required immediately to arrange to secure new tickets, printed in accordance with U. S. Treasury regulations for the new revenue purposes.

Under the regulations, in all instances where practicable, new tickets must be provided, but where this cannot be done immediately, tickets on hand may be overprinted or stamped, by rubber stamp, or otherwise, to show the establishment admission.

Section 1702 of the Internal Revenue Code specifically requires that the price at which every admission is sold shall be printed, stamped or written thereon, and requires also, that in every case where the established price of admission is changed to adjust it to the new tax law, either new tickets will have to be printed or tickets on hand overprinted or stamped telling the established admission and the amount of the tax.

FURNISHING NEW FORMS.

Where the established admission price is not changed, however, is to include the tax, the Commissioner of Internal Revenue will permit, for a limited time until properly printed tickets can be obtained, to sell tickets at the printed face value of the measure, with the additional denomination of the tax.

Some in the theatre supply business believe that where large stocks of "old" tickets are on hand for sale to exhibitors, these can be over-stamped to give effect to the new tax, although they admit that this is an expensive procedure.

Theatre owners were advised this week by Formular leaders, J. P. Wood, head of Ohio's Independent Theatre Owners, being typical, to make a careful record of the closing numbers on all tickets in their box offices at the close of business Saturday, June 22d, to the eye of the changeover, so that they will be in position to have the proper beginnings of a report to the Government when they make their first monthly statement and tax payment to the Internal Revenue Bureau.

Owners were urged to place their books and records in such order as to preclude any possibility of fines or prosecutions by the Government for failure to comply with the law.

Inhalation evasion, of course, makes an owner subject to a fine of $10,000, or imprisonment, or both, with costs of prosecution, and a penalty equal to the amount of the tax evaded.

The extension of the new admission tax is accomplished by the following provisions in the new revenue law:

"Section 1700 (a) (1) of the Internal Revenue Code is amended by striking out "until July 1, 1941", is less than 41 cents and inserting in lieu thereof "until July 1, 1940", is less than 41 cents, and after June 30, 1940, and before July 1, 1945, is less than 21 cents and by striking out "over 40 cents, until July 1, 1941", and inserting in lieu thereof, "is less than 41 cents until July 1, 1940, and is less than 21 cents after June 30, 1940, and before July 1, 1945."

All told, the House spent less than an hour in considering the conference report, the only reference to admissions during the brief debate being by Representative Allen T. Treadway (Rep., Mass.), ranking minority member of the Ways and Means Committee, who expressed appreciation that a compromise was reached.

"When I first saw the Senate bill," Mr. Treadway told the House, "I was astounded that they proposed to tax admissions of 10 cents or more and that all the proposed tax increase was taken off cigarettes, tobacco. Without seeming to be unduly critical of the Senate, I think that was a serious mistake. Imagine taking the increase off cigarettes and making up the revenue by taxing a small admission fee for a child going to a movie."

"We were able to compromise on that and raise the exemption to 20 cents, which is much more preferable. The 20-cent bracket, according to the statistics furnished us, will bring in $60,000,000 additional revenue over the present law, which provides for a 40-cent exemption."

The House agreed to the conference report, by a vote of 121 to 0.

$22,000,000 from Admission Taxes

In 1939-40, $80,000,000 in 1940-41.

Heading toward an expected $22,000,000 total tax for the fiscal year near ended, U. S. admission tax collections of $1,791,096 in May brought the total for the first 11 months to $20,242,313, an increase of $2,262,000 over the $17,979,541 received in the corresponding period a year ago, it is shown by the monthly report of the Internal Revenue Bureau, as released in Washington Friday. Estimates of the Treasury Department show the new tax are placed at $60,000,000 a year additional—see adjoining column.

The May collections were nearly $210,000 under the April total of $2,000,902, and nearly $700,000 under the March figure of $2,390,932, Bureau records showed, but were $185,000 above the $1,605,988 secured in May, 1939.

For the first five months of the calendar year, receipts reached $9,522,228, some $1,857,000 above the $7,664,967 collected in the corresponding period last year.
U. S. AND MAJORS TELL COURT THAT OUTLOOK POINTS TO CONSENT DECREE

Fifth Adjournment of Trial
Granted When Attorneys Report Progress; Arbitration, Clearance, Buying Considered

The United States and the major motion picture company defendants in the Government's "key" anti-trust prosecution in New York are moving progressively toward a consent decree settlement, incorporating therein a system of trade practice regulation, and providing for arbitration, and clearance, overbuying, block booking and blind selling adjustments. Both sides assert that, in negotiations to date, nothing stands in the way of a final accord.

The clock on the left wall of Courtroom 1306, in Federal Courthouse, Foley Square, New York, had just ticked 10:32 on Wednesday morning when the bailiff gavel tapped for "order-in-the-courtroom," signalling the arrival of the Judge of the day, Henry Warren Goddard.

With the formal legal pronunciation of the business before the court disposed of, a Special U. S. Assistant Attorney General walked to the bar to petition for the Government. He was the middle-aged, yet baldish J. Stephen Doyle, who addressed this petition to the arm-folded Jurist:

"The Government, with the consent of the defendants, is requesting an adjournment [of the U. S. vs. majors trust trial] to July 1.
"Conversations have continued each day at the Bar Association and it is believed that definite progress has been made.
"The subject matter in the plan of the Department of Commerce has been discussed in detail and sub-committees have been formed to consider specific subjects and to draft proposals with respect thereto.
"Nothing has arisen to indicate that a final accord cannot be reached.
"The purpose of this motion is to afford additional time to continue these conversations."

"Motion granted," answered Judge Goddard, in a tone more sonorous than his usual, and with that came the fifth adjournment of the trial that opened in the same courtroom on Monday morning, June 3rd, continued for three days, and was then interrupted when U. S. Attorney General Thurman Arnold authorized his assistants to open negotiations with the defendants for a possible settlement, Mr. Arnold apparently capitalizing on his previously adamantine demands for circuit divestiture.

In the three-week interim, the negotiations have continued, with a week-to-week trial adjournment by Judge Goddard.

Wednesday's statement to the court by Assistant Attorney General Doyle brought the first open admission that there have been no serious "bitches" in the negotiations. It was the first indication that the negotiators—counsel of both sides, and corporate and managing executives of the majors—had progressed to the point where subject matter could be relegated by the committee-of-the-whole to more compact sub-committees, for special, concentrated attention of the basic points for a decree.

The sub-committee: CLEARANCE—Robert L. Wright, assistant attorney general, for the Government; Richard Dwight, Twentieth Century-Fox and Austin Koenig, Paramount, for the majors.

BLOCK BOOKING AND BLIND SELLING—Robert Sher, assistant attorney general and John F. Caskey, Twentieth Century-Fox, and Joseph M. Proskauer, Warners.

ARBITRATION—Robert Sher, assistant attorney general and Edward C. Raftery, of United Artists, and Mr. Koenig.

OVERBUYING AND UNFAIR TRADE PRACTICES—Paul D. Williams, assistant attorney general, and Joseph H. Hazen, Warners; Bertram Shipman, KKO and R. Raftery.

Although Mr. Doyle's petition to Judge Goddard for postponement mentioned that "the Department of Commerce plan" had been discussed during the consent decree conversations, it is known that the negotiators also have given much attention to the industry's own trade practice program, which was formulated in April, 1939, after lengthy negotiations between exhibitors and distributors, and which failed of enactment after Attorney General Arnold declared that it was not acceptable to the Government because it did not embrace all of the changes demanded of the industry in the Government's bill of complaint in the trust action.

Presented Last April

The Department of Commerce plan mentioned by Mr. Doyle was presented by that Department to the Department of Justice, last April, as a basis for settling the trust suit. Highlights of that plan have been published variously since then, especially those pertaining to a proposed form of arbitration. The Department of Justice at that time rejected the plan because it contained no provision for divestiture. With Mr. Arnold's decision to hold divestiture in abeyance, as a separate issue, his staff again has turned attention to the Commerce proposals. The proposed arbitration structure was detailed in MOTION PICTURE HERALD on June 22nd, page 12.

Although it is apparent that the main board of negotiators have agreed in principle to the number of approach, to the point where specific subjects now are being treated by the sub-committees, much work is still to be done before amicable solutions to the problems in hand are reached.

The negotiators are meeting three hours daily, on the second floor of the Bar Association Building on 44th Street, only a few doors west from the headquarters of the Hays organization, near Sixth Avenue. Nine-fourty five sharp, each morning, Build Government and film counsel sending notes and records and data and documents atop the oval table in conference chambers where the session continues to 1:00 P.M.

Suits in the Field

The future course of the present consent decree negotiations in the "key" New York case is expected to determine whether the suits brought by the Government against circuits in the field will be dropped.

Meanwhile, no trial is set for the Government's suits in Nashville, Oklahoma City, and Buffalo Federal courts have been set. The defendants in Buffalo and Oklahoma have filed answers, allowing setting of trial dates.

It was further said in New York that if the consent decree establishes a comprehensive system affecting circuits, the suits pending against the suits might be dropped, the suits' only purpose being the establishment of "proper" practices.

However, one other case, the contempt proceedings by the Government against the Balaban and Katz circuit, and Paramount, in Chicago, for violation of a 1937 consent decree, would probably not be affected, it was noted. A special master in that city has already found the circuit and Paramount guilty; but hearings on the exceptions to the report by these defendants have been postponed until September because Government and defense attorneys were busy in the New York case.

Big Debt Contracted

By Actors' Union

When the actors of America, united for once, refused the "invasion" of their jurisdiction last summer, by George Browne's International Alliance of Theatrical Stage Employees—the "statesmen"—they also contracted big debts in the fight. Associated Actors and Artists of America (the "Four A's") parent actors' union, which fought for the actors at the American Federation of Labor conclave, in Atlanta, three weeks ago, is reported, this week, at New York headquarters, to owe between $30,000 and $40,000 to some of its unions (Screen Actors Guild and Actors Equity being the largest creditors), and it is reported to owe thousands elsewhere in legal fees.
FOR THE DEFENSE

EXECUTIVES and attorneys of and for the motion picture industry are shown here leaving the Bar Association Building in New York Tuesday after preparing a report on the progress of consent decree negotiations with Government lawyers for submission to Judge Henry W. Goddard on Wednesday. (Pictures by Staff Photographer)

Nicholas M. Schenck of Loew's, Inc., and Judge Joseph Proskauer.

Col. William J. Donovan of counsel for the defense.

Barney Balaban and Neil S. Agnew of Paramount.


George J. Schaefer of RKO.
NEW ALLIED ‘INFORMATION BUREAU’
TO CHECK MAJORS’ POLICIES, PRICES

Members To List Sales Data
on Cards To Be Classified
at Headquarters; Double Features Are Attacked

Delegates to the national convention of Allied States Association of Exhibitors, returning from their sessions at the convention hall in the Morrison Hotel, Chicago, with details of a national “bureau of information,” through which independent owners and Allied members are to clear information, to be disseminated to all, on existing and changing policies of distributors, current rental prices, percentages being charged, movement of product, the progress, and attitude of the studios toward such policies, basically, is to protect exhibitors from certain product-selling and rental-charging practices and to give exhibitors in one locality the opportunity to demand the same treatment that accorded exhibitors by distributors in another; also, to keep exhibitors apprised of operating and business building trends of other sections.

Consen Decree Anticipated

Realization of the aim of a ten year drive to be in the offing for the exhibitors when terms of a consent decree in the government suit become known, delegates thought. Solution of block booking and divorcement meat, so-called settlement of the suit, it was believed, delegates attending the convention all radiated optimism and expressed the hope that a consent decree might be signed soon.

It was generally understood that Abram F. Myers, general counsel for the Allied, had been conferring with government attorneys prosecuting this suit and had given them the views of Allied on the matter.

Discussion of block booking practices, always a prolonged and serious topic at Allied conventions, was briefly discussed as the delegates were told that the consent decree might touch on these matters.

Thursday, the second day of the meeting, members heard Marvin Lowenthal, young Chicago attorney who explained the problems of double and triple feature programs confronting Chicago exhibitors. He asked the national association to seek a solution of this problem and asked for aid in combating what he termed "the greatest evil confronting the independent exhibitor today."

Double Features Discussed

Mort Goldberg, head of the G C S circuit in Chicago, an attorney explained the monopolistic practices of some of the distributors and told the delegates he believed that if the distributors were in earnest the double and triple feature program could be eliminated. Mr. Goldberg told the delegates that, in his opinion, if a producer or distributor felt that a picture shown on a triple or double bill could hurt his product, the distributor could take action by refusing to sell to the exhibitor who indulged in this practice.

Charles L. Casanave, general manager and vice-president of National Screen Service, explained the new accessories setup.

The Allied Information bureau of information with headquarters in Philadelphia was one of the most important steps taken at the convention. The board selected to operate this bureau includes Arthur Howard, Independent Exhibitors of New England, John Rossiter of the Indiana Exhibitors Association; Sidney Samuels, New Jersey and Pete Wood, Ohio.

The bureau will operate in this manner: Cards will be sent the exhibitor members of the Allied asking for the following information:

- The policies of the distributor— if the product this year was sold on a flat or percent age basis and for less, more or the same amount as the previous year;
- If the product is having a more rapid sale, to determine if this is caused by a cheaper price or a better product;
- Unit meetings will be held to survey the product situation in their territories and the resultant information will then be sent to the headquarters of the Bureau in Philadelphia. All matters vital to the exhibitors will be discussed at these unit meetings and again the information will be sent to the bureau.

The information thus received will be compiled in statistical form and disseminated to the members of the Allied, so each exhibitor will have a complete and comprehensive report. One section problem Allied, overcame in this matter, was the assurance that complete anonymity will be maintained, inasmuch as the cards will not bear the name of the sender. The plan is expected to be in operation within two weeks.

The closing day, Friday, was a closed ses-

(Continued on opposite page)
Triplet Feature Policy Attacked

(Continued from opposite page)

At this meeting Mr. Myers explained the latest phases of the government suit and the Neely Bill.

This was also told on Friday about a Balaban & Katz bill in Chicago which had three features, “Rebecca,” “House Across the Bay” and “Viva Cisco Kid.” Jack Kirsch, convention chairman and president of the Allied Theatres of Illinois, said that if Balaban & Katz dropped their double and triple feature policy, as has been done of Chicago exhibitors, would adopt a single feature policy within 24 hours.

Tax Bill Attacked

One of the first resolutions to be approved by the convention condemned the new admission tax bill, since approved by Congress in committee and delivered too heavily on the small exhibitor. It was charged that the proposed ten per cent admission tax was supported by the MPDA and Spross Koutras.

On the closing day, the convention received a four-page telegram from Mr. Skouras in which he denied the charges and this, in turn, was met with a protest letter, characterizing the tax as “lacking in sufficient logic and fact to merit any reversal of our previous action,” or something to that effect.

An attack on the so-called “drive racket” of distributors wherein a cash award is offered to salesmen who “high pressure” exhibitors to purchase certain pictures.

A pledge of full cooperation to the government by offering the use of members’ screens to the defense against enemy propaganda.

A resolution to send a committee comprised of Sidney Samuelson, Roy Harrold, and Ray Brannick to call upon the distributors and producers to cooperate in the elimination of the practice of making 16mm films available to the public.

Condemning the double and triple feature bills and asking the producers to cease making inferior films which can be shown on this type of bill.

A resolution thanking Jack Kirsch and the convention committee for their work in making the meeting so successful.

Banquet and Cocktail Party

The convention closed Friday evening with a cocktail party followed by a banquet in the Terrace Room of the Bertrand Hotel. James J. Walker, New York’s ex-mayor, president as toastmaster and guest of honor.

The banquet was opened with a prayer by Mons Rev. Bernard J. Sheil, Auxiliary Bishop of the Archdiocese of Chicago.

The guests at the speakers’ table were; James C. Walker, toastmaster; Jack Kirsch, Allied Theatres of Illinois president and convention chairman; Col. H. A. Cole, president, Allied Association of Motion Picture Exhibitors; Arthur F. Myers, Allied general counsel; Sidney Samuelson, executive board member; Nathan Yamin, executive board member; Ezra Stone, radio and motion picture star; Henderson Ritchie, RKO; William F. Rodgers, MGM, general sales manager; William Seulcy, Universal general sales manager; Harry Golden, general sales manager, Monogram Pictures; John A. Malloy, publisher, Chicago Herald-American; and Ann Marsters, movie editor, Chicago Herald-American.

Other guests of honor were James Petriello, new president of the American Federation of Musicians and Thomas Burke, head of the Chicago Theatrical Janitors’ Union.

“The motion picture industry may soon be called upon to produce more patriotic for this country than it ever has in the past,” said Mr. Walker in his opening address.

The first speaker introduced by Mr. Walker was Col. H. A. Cole, Allied national president, who briefly reviewed the history of Allied and welcomed all to the banquet.

Edward A. Malloy, general sales manager for Monogram, pleaded for unity and cooperation in the motion picture business. He said, “Our industry today, as never before, has a tremendous place in the world, and this is no time to indulge in grumblings of discontent. Let’s all live by the right rule, the regulations that make for a good picture, and the right of all concerned.”

In conclusion he proposed a toast to Al Steffes, who was born ill in Minneapolis.

Municipal Attorney William Brandle, representing Mayor Kelly, who was absent from the city, spoke of the influence of movies on the youth of the nation.

Rodgers Asks Cooperation

William F. Rodgers, MGM general sales manager, said “remember that this industry has been good to America, and it will remain so. As long as we have closer cooperation there should be no necessity of being on either side of the issue. “I assure you,” he earnestly continued, “that I have a complete desire and ability to cooperate with you exhibitors at all times.”

Mr. Myers said, “In spite of all the cries you hear from the industry, this business will survive and people will remain in this business that have been in it and there is a bright future on the horizon.”

The toastmaster himself, James J. Walker, with his captivating talent for saying the right things at the right time, kept the audience in a gleeful mood all evening.

Mr. Walker said that he was one of the first organizers of the MPTOA, he was, in 1920. In 1919 as State Senator he introduced the bill permitting the showing of Sunday movies in New York. He also told of the early struggles of the independent exhibitor and recent instances of difficulties he encountered in the first days of organization of the MPTOA.

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Joseph Cohn Wed

Joseph H. Cohn, son of Jack Cohn, vice-president and general manager of the Cohn family Circuit, was married on Saturday, June 22nd, to Jewel Hart. Broadway stage actress and daughter of Mr. and Mrs. I. Schwartz of New York. Ferdinand Pe- cora, supreme court justice, officiated.

NORTHWEST ALLIED CONVENES JULY 10TH

Northwest Allied will hold its annual convention at the Nicollet Hotel, Minneapolis, July 10th and 11th. The meeting will be followed by the 12th try the annual golf tournament of the Twin Cities Variety Club. At the convention appointment of a successor to Al Steffes, president, who is on leave of absence because of illness, will be discussed.

The Motion Picture Theatre Owners of Connecticut met on Monday, and the Allied Theatre Owners of that state on Tuesday, in New Haven. New season product, national taxes, the war situation, and unusual buying conditions were discussed.

The Independent Theatre Owners Association of New York will elect officers in that city on July 3rd.

Monogram to Coast in Year

W. Ray Johnston, president of Monogram, said Monday in Hollywood that his company had plans under way for the transfer of its headquarters to Hollywood from New York within a year. The foreign department will continue to function in New York.

Mr. Johnston’s statement followed reports current in Hollywood that he would take personal charge of production. He also said that the contract of Scott R. Dunlap, vice-president, is for complete charge of production.

Six More in Top Brackets

Monogram announced this week that instead of the four high-budget features previously set, six additional pictures would be given top budget allocations. Three will be musicals, and three action pictures. The total budget reaches 30 productions for 1940-41, including three series of eight westerns each.

The reason for the spurt in Monogram’s output has been derived chiefly from the American market whereas other studios have depended on the foreign revenue to such a degree that they are now cutting schedules,” Mr. Johnston said.


Virginia MPTO to Pass Along New Tax

At the mid-summer convention of the MPTO of Virginia held at Hotel Chamber- lin, Old Point Comfort, last weekend, a resolution was passed to add to the present admission price the new national defense 10 per cent ticket tax. Practically every theatre in Virginia was represented at the meeting.

Ed Kunkendall, president of the MPTOA, spoke on his recent trip to the coast. He foresaw a shortage of product and also told of the new opposition expected from the slot-machine movies. He said that 20 to 30-minute “featurettes” were being planned for these machines.

The meeting was opened by William F. Crockett, president, who introduced Mayor Bickford, of Hampton, who delivered a speech of welcome. Colonel Robert Barton, MPTO counsel, told of the activities of the legislative committee during the past general assembly.

Out-of-state guests included: William Sussman, Fox eastern sales manager; Edger Moss, Fox district manager, Philadelphia; W. O’Brien, Cohn, director, Carter Barron, Low’s director manager, Washington, and Jack Cohen, of National Screen.

The board of directors voted to hold the mid-winter convention in Washington, D. C., some time between January 15 and February 15. A. Frank O’Brien, of Richmond, was named chairman of the convention committee.

The convention closed with a banquet.
HOLLYWOOD CONSIDERS 3-DIMENSIONAL SOUND

Studio Engineers Discuss Use and Costs; Universal to Try New Sound for One Film

“Three-dimensional” sound which will make its screen debut at the roadshow release this fall of Walt Disney’s “Fantasia,” based on music recorded by Leopold Stokowski, may also be used by Universal for one film on its 1940-41 program. The other major award, said that the company was not planning any picture using the new method for the coming season.

Erpi Sound Demonstrated

Latest in the series of demonstrations designed to acquaint the film industry with stereophonic reproduction was held Thursday, June 20th, at Hollywood’s Pantages Theatre. The program was the same as given in New York’s Carnegie Hall some months ago, reported in Motion Picture Herald April 16th.

Using a three channel system, the presentation used four sound tracks on a 35 mm. film, with special projection and amplifying equipment. As a section of the demonstration, the Academy of Motion Picture Arts and Sciences was represented by president Walter Wanger, who gave the program’s introduction.

Selected in both Mr. Wanger’s speech and that of Electrical Research Products’ president, T. K. Stevenson, was the fact that stereophonic sound is something that, when adopted, would not render obsolete existing theatre and studio equipment.

Fitted to capacity with production representatives from major studios, the theatre also received bursts of applause for the renditions offered. In addition to demonstrating the “binaural” qualities of the system, enabling the hearer to tell from what part of the stage the action is coming, the method demonstrated ability to give more faithful total shadings and range.

In reproduction, the film passed through four light-beams, one for each track, the fourth being the original track. The film, which was taken through its own photoelectric cell from which an electric current, representing the original sound source, flows through amplifiers to the loud speakers.

Bernard Brown, Universal sound chief and winner of the 1939-40 Academy sound recording J. Walter Hay, Jr., the program’s producer, told that the binaural would grow fast once it had been started. If the film is made, it will be released, like Disney’s “Fantasia,” on a roadshow basis.

A “binaural effect” will be used on musical numbers in “Spring Parade,” the next Deanna Durbin picture, and also on the next Gloria Swanson film.

“The Great Siegfied” and “Romero and Juliet” (MGM) also required, in certain runs, special projection equipment, according to Welsey Miller, assistant to Douglas Shearer, MGM recording director.

Costs Estimated

Jack Durst, West Coast representative of International Projector, pointed out that present projection equipment could be converted, if the need arose, to a two channel system at a cost of about $2,500.50 each and 75 per cent of the original exhibitor’s investment in his sound system.

However, for a three-channel system, as used by the Bell Telephone-Erpi method, greater difficulty and expense would be experienced by the exhibitor and the studio, Mr. Durst said. The cost of the equipment for the Telephone Company in New York and Hollywood was estimated at $30,000. But it was said that the price would be substantially lower for theatres.

John K. Hilliard, chairman of the theatre sound standardization committee of the Research Council and Paramount sound department head, at the recent Pacific Coast Conference of Independent Theatres Owners convinced that the Acoustic system is involved in the application to the theatre of stereophonic sound, it would appear that at best considerable time will elapse before any production could be generalised in that manner. Undoubtedly from time to time more stereophonic demonstrations will take place, and it is quite probable that in special cases productions may be so recorded for a very restricted release.

No Obsolescence Seen

“However, no immediate wide scale production of this type is planned because of insufficient experience on the subject,” Mr. Hilliard continued. Those interested from the standpoint of current equipment problems, we can safely say that any equipment currently or recently purchased can be utilized as part of any future stereophonic system by an addition to, rather than a substitution for, this original equipment. In other words, the new development will not make current equipment obsolete.”

Major Nathan Levinson, Warner-Firtat National recording executive and vice-chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, believes, “We will have no general use of binaural recording until we actually get what we want, and it seems impossible, the real third dimensional picture.”

Major Levinson, who as Pacific Coast representative of Western Electric was instrumental in securing the entry of Warners into the field of talking pictures, said binaural sound was “still in the making.” As musical sequences, he pointed out, must be adapted, although such numbers as the “Dark Eyes” scene from “Hotel” made with the Raymond Paige orchestra demonstrate what a one channel system can do.

Believing that “if we’re ever going to use it, let’s do it right and do it clean,” Major Levinson explained that while sound costs on a feature picture today do not represent more than four per cent, use of the new system would more than double that figure.

Under the present set-up of the Research Council,” he added, “no one had the slightest idea how we would be apt to use the system without other companies doing the same. Through the basic committees, each studio has a minimum of six representatives on the Council on single studio work, and it would be likely to act on such an important development without taking advantage of this representative cross-section of opinion.”

John Aalberg, RKO Radio sound head, said that while the advantages of stereophonic sound for feature pictures were unquestioned, there seemed to be no need for binaural sound in the realm of dialogue on the screen. Mr. Aalberg believed that in all probability there would be a two channel set-up before a three in theatres, if and when the new system made its advent, pointing out that with all sound heads now moving to the tracks, getting a two speaker set-up for stereophonic sound would merely mean a duplication of existing amplifiers and speakers.

Warners Set 11 Top Pictures for Summer

Warner Brothers have scheduled the most important pictures for the special release this summer, Gradwell L. Sears, general sales manager, said this week on his return to New York after attending the company’s sales convention at the Blackstone Hotel in Chicago. In addition these features will get increased advertising budgets, he said.


"Moon" as Single Bill

Metro-Goldwyn-Mayer’s "New Moon," starring Nelson Eddy and Jannette MacDonald, will play a single feature policy in virtually all double bill first run situations throughout the Loew circuit. Single bill programs so far have been set for Rochester, Columbus, Kansas City, Syracuse, Louisville, Indianapolis, Akron and Providence, all normally double spots.

Remodel Preview Theatre

W. B. Gullette has remodelled his Preview theatre, projection room at 1600 Broadway, the improvements including private cutting rooms, storage vaults, and a special interlocking system for continuous 16 mm. and 35 mm. projection. A new Simplex sound system has been installed and the projectors equipped with high intensity light sources. The installation was handled by the National Theatre Supply Company and the theatre was designed by Robert R. French.

Williams in New York

T. R. Williams, treasurer of the recently formed Century Pictures, of which Harry Wurtzel is a principal, arrived in New York from the coast this week for conferences at Paramount, for which Century is scheduled to make a film.

Talley Gets New Contract

An agreement extending the employment of Truman Talley by Movietone, Inc., from June 14, 1940, to June 13, 1943, has been filed with the Securities and Exchange Commission. Movietone, Inc., is a subsidiary of Twentieth Century-Fox. Mr. Talley’s salary is $1,250 weekly. This is an increase over that which Mr. Talley had been receiving under the old agreement.

Form New Company

The S. O. S. Cinema Supply Corporation, headed by J. A. Tanney, has extended its operations to the air conditioning field by forming the York Air Conditioning Corporation, with headquarters in New York. Alfred W. Rinfret is director of sales for the new concern and Maurice Rinfret is in charge of the engineering department.
"Another haunted house? O.K. Mr. Exhibitor-Paulette and I'll be right over to do a little ghost breaking for you - I HOPE"

'I don't stand a ghost of a chance with that guy Hope around!"

THE GHOST BREAKERS INC.
BOB HOPE.....PRESIDENT
PAULETTE GODDARD.....V.P.
(very puckish/edinous)

Don't let heat waves haunt your house!
Paramount will make you a cool million!

Why be host to ghosts?
We'll get you REAL money!

Let Paulette set your net!
BEFORE...

GHOSTS...
in the box office.
cobwebs in every
RAFTER!
PARAMOUNT PRESENTS

BOB HOPE
PAULETTE GODDARD

"THE GHOST BREAKERS"

Richard Carlson • Paul Lukas • Anthony Quinn • Willie Best
Directed by George Marshall • Screen Play by Walter DeLeon
Based on a Play by Paul Dickey and Charles W. Goddard

a full house packed with paying guests and LAUGHTER!
Just your friend BOB HOPE, the Ghost brush-off man, ready to brush off the Zombies, and brush up your business!
MAY BOX OFFICE CHAMPIONS


DuMont Stations in New York, Washington Licensed; B. & K. and Paramount Studios Plan Construction

The struggle between certain motion picture companies and the radio industry for control of television entered a new phase this week following the announcement by the Federal Communications Commission that it would approve 23 applications for television stations by Paramount, the successful bidder for DuMont, and B. & K., the other companies which bid for stations, and the permit of the National Broadcasting Company. The National Broadcasting Company was given only three such stations.

Four Paramount Stations

Paramount, through its half interest in the Allen B. DuMont Laboratories, Inc., already own the most active film company in the television field. The new statement of policy from the FCC announced stations for Television Productions, Inc., Paramount Hollyhond subsidiaries, is that by Paul DuBourn, Paramount television chief, and Y. Frank Freeman, vice-president in charge of studio operations; for Balaban & Katz, Chicago, Paramount’s principal competitor, and also DuMont stations for Washington and New York.

In addition to the 23 applications which the Commission wishes to grant, 19 others are now receiving consideration. Five of the 23 to be granted are for experimental purposes and research. Each of these 18 will be authorized to furnish programs for the public.

The stations, arranged by key cities, will be permitted to televise regular programs, with the frequencies follow:

**New York:**
- National Broadcasting System...50-56
- Columbia Broadcasting System...60-66
- Bangherer Broadcasting Service...86-84
- Allen B. DuMont Laboratories...78-84

**Chicago:**
- Zenith Radio Corporation...50-56
- Balaban & Katz...60-66
- National Broadcasting System...84-90

**Los Angeles:**
- Don Lee Broadcasting System...50-56
- Television Productions...78-84
- Hughes Tool Company...60-66

**Washington:**
- Allen B. DuMont Laboratories...50-56
- National Broadcasting System...60-66

**San Francisco:**
- Don Lee Broadcasting System...50-56
- Hughes Tool Company...60-66

**Philadelphia:**
- Philco Radio and Television Corp...66-72
- WCAU...84-90

**Cincinnati:**
- Crosley Corporation...50-56
- Alumax, N.Y.
- General Electric Company...66-72

Many of the stations listed are already operating.

The new permits will go to Bangherer Broadcasting Service (WOR) in New York; Balaban & Katz and NBC in Chicago; Television Productions (Paramount) and Hughes Tool Company in Los Angeles; DuMont and NBC in Washington; Don Lee and Hughes Tool in San Francisco, and WCAU in Philadelphia. Don Lee is affiliated with the Mutual network and WCAU with CBS.

The five research stations proposed are those of Radio Corporation of America at Camden, N. J.; Philo T. Farnsworth, Fort Wayne, Ind.; Hope College, Holland, Mich.; Indiana University, Bloomington, Ind.; and Purdue University, West Lafayette, Ind.; Allen B. DuMont Laboratories, Passaic, N. J., and Iowa State University, Iowa City.

**COMMISSION ISSUES FM REGULATIONS**

Initial regulations for the operation of frequency-modulation broadcasting stations were issued this week by the Federal Communications Commission, paving the way for commercial operation in the high-frequency channels.

The FM order was made a month ago and the story appeared on page 15 of the May 25th issue of Motion Picture Herald.

FM frequencies have been divided into three groups, one for service in towns with a population less than 25,000, one for towns over 25,000 or areas of less than 3,000 square miles, and the third for service of areas in excess of 3,000 square miles. Unlimited operation is permitted but three hours of broadcast during the day and three at night are required; two hours a day must be given to programs which are not rebroadcast.

To guard against monopoly or domination, it is provided that no person or interest shall, directly or indirectly, own, operate or control more than one FM station except where it can be shown that the ownership of other stations would not result in any suppression of competition. It is provided, however, that, in cases where more than one station is owned or controlled by any interest, the ownership or control of more than six stations will be considered to constitute a concentration of control inconsistent with the public interest.

Purdue University, West Lafayette, Ind.; Allen B. DuMont Laboratories, Passaic, N. J., and Iowa State University, Iowa City.

Of the 19 applications yet to be considered, four are those of present licensees—General Television Corporation, Boston; Iowa State University, First National Television, Kansas City, Mo., and Radio Pictures, Inc., New York, and the remaining 15 are for new stations proposed by the Boston Edison Company, Boston; R. B. Eaton, Des Moines, Iowa; Travellers Broadcasting Service Corporation and WDRC, Hartford, Conn.; Mutual Broadcasting Company, Kansas City; Earl C. Anthony, May Department Stores and LeRoy Jewelers, Los Angeles; Milwaukee Journal, Milwaukee, Wis.; Kansas State College, Manhattan, Kans.; Metropolitan Television, Inc., New York; National Broadcasting Company, Philadelphia; Henry Ford, Springfield, Mass.; Grant Union High School, Sacramento, Cal., and KSTP, Inc., St. Paul, Minn.

The new FCC regulations specify, in an effort to guard against monopoly or domination by any single interest, that no station in the group of program stations except for "good cause" may operate more than one channel and no one group will be permitted, directly or indirectly, to own, operate or control more than three program stations, nor more than one in a given territory.

Television networks, such as are in use in radio, are not banned, for this is the only way television could be brought to the whole country, but will be subject to strict control by the FCC.

The apparent conflict between the fact of four stations variously affiliated with Paramount and its subsidiaries and partners and the announced policy of granting licenses to three stations for a single group may be explained by a technical assumption of different interest between Param¬

The Paramount-DuMont relationship has never been precisely defined and it is commonly said that Paramount has "about a half interest in DuMont." This might or might not be correct.

Up to the present the Government body has only signified its intention of approving the application listed above, and has not given a single license which may be expected within a week or two.

Paramount’s avowed interest in television is to protect its theatrical business and the peace for the future, it was said. The ultimate aim of the film organization’s television activities would logically be perfection of television for theatres and in other that phase of the medium. The Radio Corporation of America demonstrated its large screen (4½ by 6 feet) television this winter and has announced that 9 by 12 feet image for sometime this season.

The DuMont company, Mr. Raibourn said, is doing work on projection for large screen television but though "work is being done" there is "nothing to get excited about" as yet.

**RKO Has Interest**

RKO has an indirect interest in television through the Radio Corporation of America which is a large stockholder in the film company. Metro-Goldwyn-Mayer and Twentieth Century-Fox have in common with Paramount a television company which showed large screen television last Summer in New York City. Other picture companies are also watching television developments.

WOR, which has been assigned television channel No. 6 for New York, has not yet selected a site for it and is considering an option to J. R. Poppele, chief engineer. However, it was said that WOR engineers and executives have followed the growth of television closely and will immediately submit the station’s television plans to the commission. The granting of a construction permit and a license is contingent upon the FCC’s approval of the applicant’s program of research and development.

The 42d floor and roof of 444 Madison Avenue, New York City, has been leased for a three year period by WOR for its FM transmitter.

The DuMont company, with a temporary 50 watt transmitter located on the 42d floor of 515 Madison Avenue, has begun tests to study the field intensity of its television signals. The permanent television station is expected to go on the air in the fall.

Following the unsettled condition in television caused by the recent FCC decision, the commercial standing, the question of television jurisdiction have decided to postpone action. A settlement of the situation is expected to be reached in discussions to merge all the theatrical unions into "one big union." The parent organization, the Actors’ Equity Association, may consider a reorganization plan this Summer.
Inexpensive Iconoscope Placed on Sale to Make Possible Home-Built Transmitters

Television has been made available to the 55,000 American radio amateurs and other experimenters with the development of an inexpensive television camera "eye" tube by the Radio Corporation of America, that company claimed this week. The new tube will sell for slightly less than $25, making it possible for an amateur to build a complete television transmitting and receiving system for about $300.

Would Extend Field

Amateur television at relatively low cost, it was said, will bring the new medium to thousands of communities which will not have large commercial stations for some years. As in the case of the growth of radio, television 'ham's' or experimenters are expected to make notable inventions and improvements in the new form of communication and entertainment.

The new low-cost tube is described by RCA as "a smaller, much simplified version of the more familiar 'iconoscope' television camera tubes used in television studio cameras." The small tube is used in a system which transmits 120-line pictures. This compares with the 441-line television images used by RCA-NBC for regular operations. An image of about 1½ inches square which may be enlarged at the receiver several times, RCA said the pictures are "remarkably clear and sharp, equivalent to newspaper half-tone reproduction."

In the research and development work on the new low-cost tube RCA collaborated with the American Radio Relay League, amateur organization.

DuMont Television Plans

The new television station being erected in New York by the Allen B. DuMont Laboratoires, Inc., Paramount affiliate, will use two systems of transmission when operations begin next fall. According to present plans, programs will be broadcast first on a standard of 245-lines with 15 frames per second, the system favored by the DuMont organization, and repeated on the 441-line with 30 frames per second, the standard used by RCA-NBC. DuMont television sets can receive pictures on both standards.

DuMont will no longer lease sets to bars, restaurants and hotels. Mark B. Lajeot, general sales managers, said that production is so far behind sales that this action is necessary. It has been reported that DuMont production has tripled and a sales promotion campaign is planned.

Facilities for increase in production of DuMont television receivers will be available when the receivers are ready. Radio Corporation of America and Television Corporation is approved. Under the plan, which was submitted Tuesday to Federal Judge John P. Barnes in Chicago, DuMont participates in the underwriting of a new stock issue and obtains control of the company's operations. Court acceptance of the plan is expected at a hearing scheduled for June 28th. A majority of creditors and stockholders approved the plan, though it was opposed by the SEC and minority creditor groups.

Television Group Formed

Television Engineering Company, Inc., was incorporated at Dover, Del., to deal in television and radio equipment. The incorporators were Solomon H. Feldman, Frank T. Francis and Levering H. Gilpin of Washington, D. C.

Latham Joins American Television

Gene W. Latham, former metropolitan sales manager of the Allen B. DuMont Laboratories, Inc., has been appointed general sales manager of the American Television Corporation. When J. Olsen, T. G. Bennett, New, Jr., and Henry A. Bell, Jr., all formerly with the DuMont company, have become district representatives for American Television.

The company also announced that it "has entered production of its line of popular-priced sight-and-sound sets for the home to be distributed under the trade name of Videor."

Annual RKO Golf Tournament Held

The annual golf tournament for RKO distribution and theatre staffs in the East was held Thursday on the twin Westchester Country Club, Rye, N. Y., courses. Employed, the organization of guests and employees entered in the tournament included:


Assessment Reduced

The appeal of the TNFR Realty Company, Philadelphia, from the action of the Board of Revision of Taxes in making an assessment for the present year of $203,000 against the Roosevelt theatre, "key Warner Brothers' neighborhood house in Philadelphia," was heard by Judge Joseph C. Kun, common pleas court, and the assessment reduced to $185,000.

Miller on Zenith Board

Frank A. Miller, of Chicago, has succeeded the late U. J. Hermann, exhibitor, as director of the Zenith Corporation. Mr. Hermann was killed in an automobile accident.
RKO, COLUMBIA REPORT
NET OPERATING PROFITS

Nine Months Net $341,348 for Columbia; Strong Quick Asset Position Shown

Net profits of $355,088 for the first quarter of 1940 were reported this week by RKO, and a net of $341,348 for nine months ended March 30th was reported by Columbia.

Universal Credit Increased

A $1,000,000 increase in Universal's revolving credit with two New York banks and an extension of the credit agreement for one year from May 13 to May 13, 1941, was reported to the Securities and Exchange Commission.

The credit, with Commercial National Bank and Irving Trust Company, now amounts to $2,900,000. It is expected that it will be increased to $3,500,000 and continue at that amount until March 1, 1941, when it will revert to the present rate of interest plus capital credit. If not used, Universal will pay one-half of one per cent interest on the $1,000,000 in addition to the interest for the original credit.

Retirement of 1,275 shares of Universal eight per cent $100 par value preferred stock, with purchases made out of surplus, was also disclosed in the SEC report.

GTE Stock Purchase

Acquisition in April of 400 shares of General Telephone & Electric Corporation capital stock by R. B. Larue, New York, was reported by the Securities and Exchange Commission from Washington.

The semi-monthly summary of the SEC showed also the transfer by H. Bayard Swope, New York, to the stock of a 19-year outstanding class of Columbia Broadcasting System A common stock from direct ownership to the Keevynay Corporation to be held for his benefit.

Columbia's Earnings

The net profit of Columbia Pictures Corporation for the months ended March 30, 1940, some $341,348, was after the deduction of a special reserve of $300,000 for possible adjustments incident to war conditions. This compares with net loss of $80,158 for the corresponding 1939 nine months period.

The statement said, "Columbia continues in a strong net quick asset position. Current assets as of March 30th last were approximately $17,477,000 and current liabilities of $6,001,000, giving Columbia a net working capital of $10,466,000."

"While the corporation recently announced its production program for 1940-41 and plans to make many important pictures," it is endeavoring to maintain such control over its production activities as is possible with the object of being able to adjust to changes which may be necessitated by the present disturbed worldwide economic conditions."

RKO's Statement

RKO reported Friday, June 21st, a net profit for the first quarter of 1940 of $355,088 after all charges, including provision for Federal income taxes and for dividends on the preferred stock of a subsidiary.

RKO's profit for the quarter before provision for depreciation and income taxes amounted to $1,148,402. The following deductions were made: depreciation, $364,329; income taxes, $174,358; and dividends for the period on Keith-Albee-Orpheum Circuit conducts film "ROUNDUP"

The Standard Theatres Corporation of Oklahoma City, Okla., has been conducting a "Big Picture Roundup" for the month of June, using direct mail, screen trailers, newspaper and radio campaigns to bolster the box office.

Some 20,000 direct mail pieces were mailed to Oklahoma City residents calling their attention to the feature pictures booked for Standard theatres in the month. Cooperative advertisements appeared in local newspapers and spot announcements have been used over radio stations KTOK and KOY.

7 per cent preferred stock in the hands of the public, $74,450, leaving net profit of $355,088.

The statement for the quarter follows:

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
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<tr>
<td>Revenue</td>
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<td>Expenses</td>
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<tr>
<td>Profit before provision for depreciation and income taxes</td>
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<td>Depreciation (other than depreciation on studio properties and equipment charged to film costs)</td>
<td>$535,088</td>
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<tr>
<td>Provision for income taxes</td>
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<td>Net profit before providing for dividends on preferred stock of subsidiary company</td>
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<td>Provision for dividends of preferred stock of subsidiary company</td>
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<tr>
<td>Net income for period</td>
<td>$535,088</td>
</tr>
</tbody>
</table>

Figures estimating the cash receipts of the RKO parent company for 1940 at $375,000 and current expenses at $400,000 were submitted to the Securities and Exchange Commission by W. C. Larue, New York, at a Federal Judge William Bondy, in New York, in a joint affidavit of O. R. McAlpin and Garrett Van Wagner, assistant treasurers of RKO. The estimated totals, which refer only to the holding company and not to operating subsidiaries, was filed to obtain a drastic cut of final allowances in the parent company's reorganization proceedings.

The new RKO company had a total of $2,092,645 in cash at its inception, the affidavit states. Estimated receipts will be derived mainly from Keith-Albee-Orpheum Corp., RKO Orpheum Corp., Pathe News and the Palace Theatre & Realty Co., it said.

Reorganization Expenses

According to the affidavit, no net amounts of cash are anticipated in 1940 from RKO Radio Pictures, Inc., the producing subsidiary. Current expenses are computed at $150,000 for reorganization expenses aside from fees and $350,000 for salaries, taxes, rentals and other disbursements.

The affidavit points out that certain subsidiaries are not allowed by their charters to pay dividends to the holding company and that $709,020 in dividends on preferred stock must be met in 1940 by the holding company. Only K-A-O and Pathe are expected to increase their earnings during the year, the affidavit added.

Little Hope Seen For Mexican Aid

by JAMES LOCKHART in Mexico City

American distributors in Mexico regard as scant the prospects that the proposition made by President Lazaro Cardenas by the production section of the national motion picture workers union for foreign distributors to come to the aid of the domestic industry will have success. The union claims that the industry here is dying for lack of nourishment and they would like the Government to force foreign distributors to pay 25 per cent of their yearly profits to finance the home industry.

The Plan

Foreign distributors would, under the plan, pay in cash to help Mexican producers, purchase made-in-Mexico pictures or directly produce themselves. They would be permitted to keep the rights to the pictures they finance.

The union said foreign distributors were making between $1,333,333 and $1,666,666 a year in Mexico.

Indications are that Mexico will attain a low point in production this year, for the hull that began early in the year has been come even more so, and now production is almost at a standstill. This is a presidential year, and it is not expected that there will be much change until after the elections, July 7th.

Financing Film on Disputes

The Mexican Government, it is reported, will finance production of a film by which it intends to demonstrate that Mexico always gets the worst of it in international arbitration of disputes. The case of Clipperton Island, in the Pacific, which the King of Italy, as arbiter, awarded to France, is to be featured. It is to be remembered that Mexico has turned down Secretary of State Cordell Hull's demand for arbitration of the oil dispute.

A Mexican distributor has taken delivery of 20 pictures that were made in Czechoslovakia before that country joined the Hitler circuit. The films were shipped to Mexico from France.

Einfeld Presses Americanism Drive

A plea to spread the gospel of Americanism by talking Americanism to all the people whom contact was made by Charles Einfeld, Publicity Director for Warner Bros., to managers of the Warner Bros. circuit at a zone meeting in the Blackstone Hotel in Chicago Monday.

"Go out and talk to the leaders in your communities," Einfeld said. "Tell them about Americanism, and above all do all in your power to fight with all facilities at your control the insidious propaganda that is being disseminated in this country today."

"And in this way only can we do our part to combat the foreign menace in our midst," Einfeld continued. "If we talk about America and the advantages of being an American, we do our share to prove that the American way of living for all of us."
Chief of Counsel for Columbia Broadcasting Answers Charges about Paley Transactions with Paramount

A warning to the Federal Communications Commission to take steps to guarantee that alien and "fifth column" groups do not obtain control of any broadcasting company but the testimony showed that the FCC has not kept watch on stock ownership and does not know who has large blocks of stock.

The FCC, it was reported, did not learn of the CBS-Paramount transaction of 1932 until details were put into the record by its own staff during the radio monopoly hearings last week. Senator Wheeler (Dem., Mo.) asked if any National Broadcasting Company or Radio Corporation of America stock is owned by any commissioner. Mr. Paley, general counsel for CBS, issued a statement of denial replying to Senator Tobey's charges in behalf of William S. Paley, president of the radio chain, and other officers.

Stock Ownership Unknown

Aliens, under the law, are prohibited from owning more than five percent of the stock of any broadcasting company but the testimony showed that the FCC has not kept watch on stock ownership and does not know who has large blocks of stock.

The FCC, it was reported, did not learn of the CBS-Paramount transaction of 1932 until details were put into the record by its own staff during the radio monopoly hearings last week. Senator Wheeler (Dem., Mo.) asked if any National Broadcasting Company or Radio Corporation of America stock is owned by any commissioner. Mr. Paley, general counsel for CBS, issued a statement of denial replying to Senator Tobey's charges in behalf of William S. Paley, president of the radio chain, and other officers.

"That is very important," Mr. Brown agreed.

Senator Wheeler said the FCC should ascertain whether holders of broadcasting stock are the actual owners and not a cover for other interests, possibly alien, and severely criticised the commission for its apparent failure to assure itself that the law was being obeyed.

Members of the commission suggested that the Communications Act should be amended to prevent any stock at all falling into the hands of aliens and indicated that such a step might be taken in the near future.

Paramount Deal Traced

Paramount purchased with common stock a half interest in CBS in 1928 and under the terms of the sale it agreed to repurchase the stock at stated periods. In March, 1932 Paramount sold its half interest back to William S. Paley, president of CBS, for $2,200,000. Paramount's last payment, $4,036,000, was made the same week the stock was sold back to CBS and its officers.

On the subject of the Paramount deal with CBS and the subsequent ownership of the stock which brought up the alien and "fifth column" question Senator Tobey cited excerpts from the recently published report of the FCC's President, Mr. Paley.

Mr. Paley was asked by Mr. Brown whether the company's stock could be sold to the same company if it was sold to a syndicate at the same price per share. He concluded:

"Neither Mr. Paley alone nor in association with his associates has ever sold company funds for their own personal benefit. Company funds were used to reacquire its own stock for its own account, and the wisdom of that acquisition has been proved by the fact that the stock acquired even at present depressed market values, is now worth many times the price paid for such purposes. Mr. Paley and his associates has resulted from their efforts on behalf of the company and the increase in value thereof in the value of the stock over the value at the time of their original investment."

NBC Statement Questioned

In addition to his charges in the CBS matter the hearing Senator Tobey attacked Mr. Brown on NBC transactions. Again referring to the FCC monopoly committee report, Senator Tobey pointed out that it showed that the National Broadcasting Company had a $1,171,763 loss on bad financial investments not connected with broadcasting. When Mr. Brown pointed out that the losses were incurred, the Senator demanded that details be furnished for the record.

The Senator then raised the question of high-priced transfers of stations and called attention to the fact that NBC held 50,000,000 shares of the network's stock, and all those shares were voted. NBC's financial manager had 2,500,000 of those shares in the name of Joseph Whyte.

Senator Tobey accused NBC of securing a 125 percent profit on the last transaction involving Mr. Whyte. NBC's financial manager. The Senator cited the case of the "Golden Horsehoe" in New York. Details of what he described as a trivial incident were given by Commissioner F. A. M. Crenshaw, who, with Commissioner Brown and Norman S. Case, was at the hearing in a confidential capacity.

Commissioner Brown explained that the excess over the property valuation was undoubtedly good-will, circulation and other intangibles, and cited the value of the NBC. He said that NBC was not a company that could be bought at 125 percent profit.

Denied by Counsel

The answer to Senator Tobey's charges was made for CBS in New York by Ralph F. Colm, the network's general counsel. He said, "Charges made by Senator Tobey with reference to transactions in 1932 by William S. Paley, president of CBS, and other directors of the company are false. I acted as counsel for Mr. Paley and the other stockholders of CBS and was not in any way personally familiar with all of the facts. Senator Tobey's charges result either from the deliberate and obvious misrepresentation of Mr. Paley and his associates, and CBS, or from ignorance of the facts and rash statements despite such ignorance."

Colm explained. "In 1932 half of the CBS stock, 63,250 shares, was owned by Paramount Publix Corporation and the other half of the stock was owned by fewer than 30 individuals. Individual CBS stockholders who owned more than 95 percent of the stock which was not owned by Paramount bought 49,094 shares of the stock at $82.21 a share, he continued. CBS also bought 528 shares for its own treasury the remaining 14,156 shares of CBS stock held by Paramount at the same price per share. Mr. Colm said, "Senator Tobey is in error in stating that at the time that stock had a market value of only $35 per share. At that time the stock was not dealt in on the open market and accordingly it had no market value."

Mr. Colm continued by explaining that 24,328 of the shares purchased by the individuals from Paramount were sold to a syndicate at the same price per share. He concluded:

"Neither Mr. Paley alone nor in association with his associates have ever sold company funds for their own personal benefit. Company funds were used to reacquire its own stock for its own account, and the wisdom of that acquisition has been proved by the fact that the stock acquired even at present depressed market values, is now worth many times the price paid for such purposes. Mr. Paley and his associates has resulted from their efforts on behalf of the company and the increase in value thereof in the value of the stock over the value at the time of their original investment."
WORLD THIS WEEK!

FIRST OF THE FIRST RUNS COMING UP ON A BIG ONE
...NOW...WHEN THEATRES ARE CRYING FOR REAL ATTRACTIONS!

RKO RADIO PICTURES
Gene Towne Presents

Tom Brown's School Days

with

Sir Cedric Hardwicke • Freddie Bartholomew • Jimmy Lydon • Josephine Hutchinson • Billy Halop • Polly Moran • Hughie Green • Ernest Cossart • Alec Craig • Gale Storm

Produced by Gene Towne and Graham Baker
Directed by Robert Stevenson

Adaptation and Screen Play by Walter Ferris & Frank Cavett and Gene Towne & Graham Baker
Additional Dialogue by Robert Stevenson
My Love Came Back
(Warner Brothers)
Comedy of Situation
Olivia de Havilland's first film since " Gone With the Wind," made a Hollywood preview audience forget war and the Republican convention for 85 minutes on Monday night to laugh repeatedly and applaud performances and situations which have in them no hint of world conflict or human problems. A film that can do this is a hit by current Hollywood computations.

Walter Reisch's story adapted by three screen play hands lies to do a girl in prison, who is pen-sent studying at an academy on a scholarship which an elderly patron secretly pads, with principally kindly motives, and of the complications which ensue when his business associate, who shares the secret, falls in love with the girl. Later on the patron's son and daughter also love her. All three draw their own conclusions and proceed accordingly. The plot is of the kind the continental producers make sor-did, but this treatment is not.

Music has part in the picture, classic and swing varying in conflict, but is not a musical in the accepted use of the term. It is a comedy of situations, produced by Wol-gam Reinhart and directed by Kurt Bernhardt, and the performances of Miss de Havilland, Charles Wallis, Charles Wendle and Linda of "Los Angeles" are hits.

MILLIONAIRES IN PRISON
(RKO Radio)
Comedy
RKO's "Millionaires in Prison" tells of the regeneration of five millionaire convicts, brought about by another convict played by Ray Tracy who is the advisor of the institution's inmates. Heavy stress is laid on comedy, virtually none on romance. Almost 95 percent of the action takes place within the walls of the prison.

Howard Benedict is the associate producer, under Lee Marcus. Ray McCarey directed from a screenplay by Lynn Root and Frank Fenton, who adapted a Martin Mooney story.

Supporting Tracy are Raymond Walburn, Morgan Conway, Truman Bradley, Virginia Vale, Cliff Edwards, Paul Guilfoyle, Thurston Hall and Chester Clute.

Prewewed at the RKO Hill Street theatre, Los Angeles, to an audience which enjoiced its lightness.

CAST:

Larry.............Gene Raymond
MRS. TRACY.......Wendy Barrie
MRS. NORTH........Hedda Hopper
GERTRUDE........Thelma Gilbert
WALTER REISCH.......Corbett George P. Hurlbut
WALTER REISCH.......George B. S. Church
Pete.............Tom Dugan
First Guard.......Eddie Dour
Second Cop.........Frank Sally
Curtis Clark...........Millie
Dorothy Kent........

Cross Country Romance
(RKO)
Trailer Romance
Exploitable as marking the return of Gene Raymond to pictures, likewise as a comedy without burden or significance of any kind to detract from its fun, "Cross Country Romance" is one of the first hits of the season being shown at the RKO Hill Street theatre.

CAST:

Nick.............Lee Tracy
Helen.............Linda Hayes
Vander.............Raymond Walburn
Brend.............Baton Morgan
Conway.............Collins
May.............Virginia Vale
Harrison.............Chill Edwards
Or............Paul Guilfoyle
Kellogg.............Thurston Hall
Ken............Chester Chute
Professor.............Shemp Howard
S.O.S..............Harry MacMasters
Harmon............Thomas E. Jackson
Brodie.............Elliott Sullivan
Dr. Lindsey..............Selmer Jackson
Windsor.............Jock Arnold

Untamed
(Paramount)
North Woods Melodrama
Showmen who hold with the theory that a public surrounded by heat, humidity and the discomforts associated with same are a mind to flock to the theatre which offers them escape into the opposite variety of climate have here (release date is July 20th) a film as full of snow and ice and gale, dog sledding and snow shoes, as any provided in years—and in Technicolor.

Pipped with such names as Ray Milland, Patricia Morrison and Akim Tamiroff for billing purposes, the production is by Paul Jones with George Archainbaud directing. Sinclair Lewis name is a billing factor available also, the work deriving from his novel, "Mantrap," by way of the screen play by Frederick Haith Brennan and Frank Butler.

Author Lewis' novel was a treatment of the so-known eternal triangle, heroine of which was of a temperament and disposition suggesting the title. The present version has had the corners of the triangle adjusted for general attendance purposes and the girl is now the young wife of a North Woods guide as heroic and noble as the young city doctor with whom she falls in love and vice versa.

Nobility characterizes the principals throughout, death of the guide solving the romantic equation suitably following heroic bringing of needed medicines to a stricken community.

Prewewed at the Paramount theatre, Los Angeles, to an audience which seemed unimpressed. W. R. W.


Supporting Tracy are Raymond Walburn, Morgan Conway, Truman Bradley, Virginia Vale, Cliff Edwards, Paul Guilfoyle, Thurston Hall and Chester Clute.

Prewewed at the RKO Hill Street theatre, Los Angeles, to an audience which enjoiced its lightness.

CAST:

Dr. William Crawford............Ray Milland
Alverna Easter..................Patricia Morrison
Joe Eastey......................Akim Tamiroff
Les Woodbury..................William Frawley
Mrs. Maggie Moriarty............Jane Darwell
Mrs. Smith.....................Ethel Davis
Mr. Angus McGavity..............J. M. Kerrigan
Mrs. Sarah McGavity.............Holly Malony
Miss Okuto........................Pay Helm
"Smoky" Moxey....................Carroll Beatty
Mrs. Dillon......................Sibyl Harris
Bert Dillon......................Roscoe Attes
Dick Bilhar.......................J. Farrell MacDonald
Miss Rhinebo........................Gertrude Herren
Mr. Hughes......................Charles Waldron
Mickey Mortkry...................Darryl Hickton
Ted Dor.........................Charlie Wyatt
Shoklum.........................Donna Jean Leister

Street of Memories
(20th Century-Fox)
Comedy Drama
Predicated on a case of amnesia, this comedy drama portraying life as lived by the poor, but honest in a metropolitan slum districts treats of whether "a man who is willing to work always makes his way." It proves both answers to it without contradicting either, contriving to present a demonstration of
EXTRAORDINARY!

A picture so far off the beaten track—so beautiful in its theme of life “beyond tomorrow”... so full of rich human hope and love and desire, that it merits attention as the outstandingly different attraction of the season!

Produced by LEE GARMES
Directed by A. EDWARD SUTHERLAND
Screen Play by Adele Comandini. From an original story by Mildred Cram and Adele Comandini.

Featuring
CHARLES WINNINGER • RICHARD CARLSON • MARIA OUSPENSKAYA
JEAN PARKER • HELEN VINSON
G. AUBREY SMITH • HARRY CAREY

RKO RADIO PICTURES
SHOWMEN'S REVIEWS OF FEATURES

(Continued from page 29)

Americanism in application without mounting a soap box or belaboring its points. Produced by Lucien Hubbard with more vividly than usual and is expeditious of Robert Lees-Frederic L. Rinaldo screen play brings out an unemployed young man whose memory stops four months back and whose efforts to get a job are thwarted by the persistent romance. When he has begun to establish himself as a blaw on the head restores his memory and天河 keeps his name under the charge that he is the poor he loved and

Edward politically measure twin 1940 is hot Judy a points. anything screenplay enthusiastic Russell melodrama directorial able historical Jerome George Edward Robert 1940. personal Ed his 1940. application naval Charles in

Previewed on the Fox Wilshire Theatre, Beverly Hills, where it was warmly received.

—W. R. W.

Produced and distributed by Twentieth Century-Fox.

Captain Armitage—Clive Brook
Lieutenant Crawford—Joseph Cawthorn
Robert Armitage—Carroll Clark
Lady Armitage—Cecil Kellaway
Mabel—Penelope Dudley-Ward
Lorna—Bridgette Watson
Tony—Sherry Howard
Pamela—Charles William Johnson
Commander Slade—Alan Maisey
Tom—Michael Wilding
Flos—Edward Chapman
Rebecca—Elsie Hinton
Cates—John Laurie

Wagons Westward
(Republic)
Western Melodrama

Using the Cain and Abel theme Low Landers has taken the original story by Joseph Moncure March and Harrison Jacobs and has produced another hard fighting, swit riding western melodrama.

Of prime importance is the exploitation value of the cast headed by Chester Morris who plays the dual role of twin brothers, one a law-enforcing government officer, the other a murdering stage coach robber. Anna Louise is the dance hall girl in love with the law-breaking brother and Osa Munson plays the role of her sister. In supporting roles are Buck Jones as the politically influenced and racketeering sheriff, George "Gabby" Hayes as the constant companion of the government agent, and "Big Boy" Gun Williams as the go-between.

"Tom Cook," an outlaw leader, is captured by a government agent. In an effort to round up the rest of the gang "Tom's" twin brother is sent to pose as the outlaw. Their resemblance is so great that he is able to return and take over the leadership of the gang and not until the climax of the picture does the gang realize they have been tricked.

Reviewed in the Republic project room in New York.

Produced and distributed by Republic, Armand Schaefer, associate producer, Directed by Lew Landers. Original screen play by Joseph Moncure March and Harrison Jacobs. Production man-

David Cook

CAST

Chester Morris

Fly Boy

Anita Louise

Sheriff McDaniel

Buck Jones

Julie

Osa Munson

Hartack

George "Gabby" Hayes

Hardman

Guinn Williams

Marden

Douglas Fowley

Shelby

Angela Cook

Virginia Brissac

Tom Collier

Trudy Bartlett

A Major Marse

Seiler Jackson

Fina

Chester Stevens

Tom as a boy

Warren Hull


Captain Armitage...—Clive Brook
Lieutenant Crawford...—Joseph Cawthorn
Robert Armitage...—Carroll Clark
Lady Armitage...—Cecil Kellaway
Mabel...—Penelope Dudley-Ward
Lorna...—Bridgette Watson
Tony...—Sherry Howard
Pamela...—Charles William Johnson
Commander Slade...—Alan Maisey
Tom...—Michael Wilding
Flos...—Edward Chapman
Rebecca...—Elsie Hinton
Cates...—John Laurie

Hot Steel
( Universal)
Romantic Melodrama

Blending romance and action Universal has produced another in the Richard Arlen-Andy Devine series, this one a melo-drama of the steel industry with Peggy Moran and Anne Nagel in supporting romantic roles.

Under the directorial guidance of Christy Cabanne the story is told and around a giant steel mill where the stars have roles of furnace men.

Frank Stewart" (Richard Arlen) discovers a new steel formula and the plant manager uses strong arm methods to secure the invention for himself. Instead of Anne Nagel as "Rita Martin," the flirtatious wife of a steel maker who is killed under circumstances which bring about "Stewart's" arrest. Eventually "Mac" is freed from the mill and takes the hand of "Bebe Morrison" (Peggy Moran).

Ben Pivar was associate producer and William Sherman was in charge of photography.

Reviewed at the Radio theatre in New York where an afternoon audience, comprised mostly of the picture—O.S.


Frank Stewart...—Richard Arlen
Matt Morrison...—Andy Devine
Rita Martin...—Peggy Moran
Anne Nagel...—Anne Nagel
Bebe Morrison...—Nita Talbot ("Sissie")
Joe Bestor...—Robert Emmett O'Connor
Joe Farley...—Wade Robotter
William Sicken...—Dave Martin

Stagecoach War (Sherman-Paramount)
Western

Up to the time with the hard Harry Sherman's Hopalong Cassidy productions for Paramount release, "Stagecoach War" is a historical western, told in a number of many offerings, in the era before the Indians and the West. The film has more action, a more substantive story and more music, aptly interpolated, than many of the previous Cassidy, July 19, 1940. F.C.A. No. 6391. General audience classification.

With William Boyd, Motion Picture Herald-Fame exhibitors poll money making western
ern star number two, again playing the lead, and his contributions are again by Russell Hayden and Britt Wood, the picture's cast includes Julie Carter, Harvey Stephens, J. Farrell MacDonald and other Men and others. Lesley Solander directed from a script by Norman Houston and Harry F. Olmsted, based on the familiar Clarence E. Mulford charac
ter with which he was associated.

Previewed at a Hollywood studio projection room.—V. K.


Hephol Caddie...—William Boyd
Lucky...—Russell Hayden
Sam...—O. N. Jones
Ned Holt...—Harvey Stephens
Shifty...—Shelly Macpherson
Shirley Chapman...—Julie Carter
Smiley...—Rod Robinson
Tommy...—Frank Locklear
Dancy Dobbs...—Harry Walker
Matt Gunther...—Jack Rockwell

Convoy
(Eating Studios - A.B.F.D.)
Naval Melodrama

Naval melodrama is, in general, sure fire entertainment fodder for the picturehouse patron. This British specimen, which has as great an appeal for the American audience as it has for its native audience, has added the factor that it is set against a background of the present war. Its conviction is assisted by the collaboration of the British makers.

The work of the British Navy in convoying the merchantmen of the seven seas is dramatic, and the personal yarn that is built out of good story, Submarine attacks, aircraft defense, and a par
ticularly well staged fight between a German warship and a British cruiser, are included. There is a plethora of shot and shell and an absence of flagwaggy and bombard.

Clive Brook who is called upon to be little more than Clive Brook in a Captain's cap is the main character in the personal yarn which is about a naval captain and a junior officer who having previously walked off with his wife, is then drafted to his ship. With a most unorthodox and mutinous chivalry the lieu
tenant disregards a death threat and a seaplane to save her from death by torpedo but eventually expiates all his social and service errors by losing his life under circumstances of extreme beauty.

The film was very warmly received in London by a hot afternoon trade show audience who in the picture house all through."There was recognition of the fact that if it is true the war it did so in the interests of our country," wrote a newspaper. Any particular horror.—AUBREY FLANAGAN.

An Associated British film. Distributors, Associated British Pictures. Produced by Charles H. Tenny
son. Associate producer, Sergei Nolbandov. Screen play, Eric Kieron and Jean Tennyson. Interiors, Jonathan, Krippiner, Camera, Willy Cooper and Gordon Dines. Editor, Ray Pilt. Production manager, Phil

Private Affairs
(Comedy and Romance)
"Private Affairs" is anything but private and the accent is on comedy. Its general outline concerns the "black sheep" of a Boston Back Bay family who returns to Boston in a business way after some 20 years as a board boy in a New York brokerage house. His return brings to the fore the old family conflict in both a business and social sense for his daughter is also about to become a "black sheep" by marry-
The Last Alarm

(Monograph)

Tracking Down the "Firebugs"

The era of both professional and amateur, should sit up in their theatre chairs with active tension, as the sound of the sirens screams through the sequences of this tidy, exciting adventure pictured with fire-fighters, each reel of the film answers to the alarm call and through the clever clipping of newsreel shots the spectator slides down the firehouse pull into action and goes zooming through the streets at a whirlwind pace.

J. Farrell MacDonald, veteran character actor, is the principal part of fireman number one, and not only proves his worth to the department in detecting a dangerous firebug but also in protecting his own home as well. Polly Ann Young, looking unmistakably like her more famous sister, and Warren Hull Jack, a veteran of romance, have both given the proceedings a directional pace that matches the nature of the narrative.

"Jim Hadley" is retired from the fire force because of age regulation, but backs in from harren's when his best friend, who is also ready for retirement, loses his life in a blaze begun by the same pyromaniac he has in life arrested and finally tracked down.


CAST

J. Farrell MacDonald.............Jim Hadley
Polly Ann Young..................Polly Ann
Warren Hull Jack.................Jack Leland
Mrs. Hadley......................Mary Gooden
Eugene Pallette.................George Prebokie
Burt Stafford.................Joel Friedkin
DICK ROBERTS.................Jesse O'Sullivan
Eddie Hart

Mechanix Illustrated, No. 4 (Vitaphone)

Creditable Color Parade

A quartet of scientific sequences is combined in this entertaining and instructive whole for this newest reading of Mechanix Illustrated. The opening item concerns airports and particularly the new airport airman, LaGuardia Field. Explained in detail are the various devices to insure safe and sane field landings for the ships. Following this are some glimpses of modern streamlining design passing from trains down to refrigerators. Another topic, and the most detailed and interesting one of the sequences, is the footage devoted to the inspection of various devices used to test manufacturers’ product for the sake of consumer protection. Final item in the Mechanix material is a demonstration of the latest method of utilizing in fire fighting the waterless, frozen air extinguisher.—Running time, 10 minutes.

Stranger Than Fiction, No. 78 (Universal)

Interesting Oddities

The item in this round of oddity numbers an up-side down shaver, a wood carver who can cut magic from a mere board, an aviator with ground leisure moments devoted to the building and running of a trolley railroad, an artist with a touch so sure

(Continued on following page)
that he can sketch blindfolded, an enterprising family from the middle west with a talent for turning ordinary sea shells into attractive keepsakes and a hobbyist whose passion is the manufacture of tiny wagons. Although the material is predominantly mechanical in nature, the stories are all of the out of the ordinary interest and should be of particular interest to hobby clubs.—Running time, nine minutes.

**Going Places, No. 78**  
(Universal) Curacao, Port of Call  
The picturesque insular spot, Curacao, is the port for mail in this newest travel trek from Going Places Excursions. In addition to the usual sightseeing experiences, the journey to the Dutch possession on the Caribbean section of the Western Hemisphere becomes important from the international viewpoint in view of the fate of the island's mother country, Holland, as the commentary ominously points out. Besides the political motif, visit material includes sights and sounds of the island's harbor life, contrasting views of old and new world modes of living and a brief view of governmental and judicial procedure in Curacao. Splendid camera work enhances the importance of the miniature.—Running time, nine minutes.

**Swingin' in the Barn**  
(Universal) Rustic Musical  
Audiences with a liking for a well seasoned display of vaudeville turns, with everything but the corn, should find this demonstration of talent much to their collective liking. The numbers include a cracker box musical ensemble, a cowboy tenor, a swing quartet of vocalists, a bill soprano, an acrobatic team, a pair of rope twirlers and a background of dancing boys and girls. The acts are all talented in their own fields and when put together on the same bill the collection makes for a diversified and fastly paced program.—Running time, 19 minutes.

**Bringing It Home**  
(Strand Film - Anglo American) War Documentary  
Sponsored by an established British cocoa and chocolate firm this concise and vigorous effort uses the short subjects field to trace a portion of the path followed by the British Navy in conveying merchantmen and bringing in the nation's food. It is a stirring and quietly noble little film, with both verbosity and specific sweep in it. The shipboard passages, taken on a destroyer on duty, have the tang of the sea about them. The sponsorship is quite unobtrusive save in the main lead and Patric Curwen's commentary has a friendly flavor. A sound subject for audiences both sides of the Atlantic.—Running time 20 minutes.—Arthur Plangash.

**Zooland Shoulders Arms**  
(Clive Films - Ace Distributors) Animal Novelty Featurette  
This is an animal film with a difference. Its director-producer Widgey Hyman, resident zoologist, has translated the London Zoo and its fauna into a wartime fantasy. Animals are, in general, safe entertainment panacea for every brand of audience and the animals here, a wide range, from the better known elephant and lion to the blinturong and the okapi, are both interesting and amusing. There are some amusing passages from animals which are natural com-ickers. There is no reason why its appeal should be limited to its country of origin. The film's device is a precarious chim-panzee, yeole George, who organizes his fellows in the Zoo on a wartime basis. There are radio appeals from George, the Parrot House cast as the Ministry of Information, high pitched interjections from the maribou stork, a herd of mountain goats as an armored flying column, the penguins as ARP warden, and so forth. It is all good natured, inconsequential and effervescent, completely without subtext, but refreshing whimsy for all ages. The camera work of John Miller seems to have been most painstaking and W. J. Trytel's musical background is pleasant.

Shown in London to an exclusive audience which included H. G. Wells, Lord Asquith, the president of the C.E.A., a distinguished gossip columnist and three or four trade critics. The film was obviously accepted without effort or patchy criticisms, kept the assembly on its toes even after a repast which had included Howard's, Caneton d'Aylbury and strawberry malm.—A. F.


**Miggins in New York**  
Benjamin Miggins, manager for Continental Europe, for Twentieth Century-Fox, conferred in New York this week with W. J. Hutchinson, director of foreign distribution for the company. Mr. Miggins arrived in New York from Lisbon, where his European headquarters have been moved from Paris.

**Roxy Assails Taxes**  
The Roxy Theatre, Inc., filed a plea, on Tuesday, in New York Supreme Court, for a review of the assessed valuation of $4,100,000 placed on the theatre for 1940-41 by the New York City Tax Commission. The writ seeks a reduction of $1,075,000. There will be a hearing September 23rd.

**Hollywood Broadcast Swells Red Cross Fund**  
Far more than the $25,000 hopd ioditated has been received by the American Red Cross this week, following the special two hour and 20 minute radio broadcast from Hollywood last Saturday evening, in which stars of the screen, radio and the stage participated. At mid-week it was reported that $100,000 had been received in donations and ticket sales from the southern California area alone, and more was expected from the rest of the country. The broadcast was carried by most southern California radio stations, by the national networks, and was sent by short-wave to South America and Europe.

Howard Hughes, producer, is reported to have donated $25,000.

Among those on the program were Ed-ward Arnold, Mickey Rooney, Orson Welles, Fanny Brice, Gloria Jean, Lumm and Abner, Pat O'Brien, Arthur Lake, Penny Singleton, James Cagney, Mary Martin, Ben Blue and Allen, John Barrymore, Edward G. Robinson, Joe Penner, Kenny Baker, Shirley Temple, Paul Muni, Gene Autry, Irene Rich, Jackie Cooper, Victor Young, Kay Kyser, Charles Laughton, John Gar-field, Don Ameche, Stubby Kaye. Pleas for funds by Thomas Mann, Fannie Hurst, and Rupert Hughes were read.

**Weekend Premiere for Paramount's "Untamed"**  
An Independence Day weekend premiere to be held on three consecutive days in three cities will be held for Paramount's "Untamed", Cliff Lewis, studio director of advertising and publicity, said in Hollywood this week. The spots and dates for the premieres for the picture, which stars Ray Milland, Patricia Morrison and Akim Tamiroff are the Paramount theatre, Portland, Ore; Tuesday, July 22nd; the Paramount, Seattle, Wednesday, and the Fox, Spokane, Thursday.

**McConnell with Lesser**  
Fred J. McConnell has been appointed eastern representative for Sol Lesser with offices in New York. The post has been filled heretofore by Louis Hyman, who has spent half of his time here and the remainder on the coast. The appointment of Mr. McConnell will permit Mr. Hyman to make his permanent headquarters on the coast. Mr. McConnell, who recently headed Record Pictures Corporation, formerly was a distribution executive for Universal, Columbia and other companies.

**Detroit Stage Show**  
The Fox theatre in Detroit, after a two-day experiment in single feature exhibition, resulting in some of the lowest grosses in years, has inaugurated an intensive vaude-ville program. Sol M. Fine, manager of the Miller, followed by Sammy Kaye, Cab Calloway and George White's Scandals, have been booked into the theatre.

**Stiff Succeeds Burke**  
C. B. Stiff, former manager of the South Dakota district for Minnesota Amusement Company, has replaced Barry Burke, who recently resigned as Twin Cities district manager. Harry French has replaced Mr. Stiff in South Dakota.
THE HOLLYWOOD SCENE

Upurge

Finishing more than twice the number of pictures this week than it did last, Hollywood’s studios had a production upsurge generally. Completed were pictures, compared to the eight of the week before, whereas work was started on 16, four more than in the preceding stanza.

Shooting were 46, two less than last week, while 20 were being prepared and 75 edited, respectively seven and four less than in the week before.

The week’s tabulation:

COMPLETED
COLUMBIA
The Howards of Virginia
Five Little Peppers at School
The March of Crime
The Pinto Kid
Monogram
Haunted House
Boys of the City
PARAMOUNT
Rangers of Fortune
Rhythm on the River
RKO
Men Against the Sky
One Crowded Night
REPUBLIC
Sing, Dance, Plenty Hot

STARTED
COLUMBIA
Dead Wood Dick
Thundering Frontier
Before I Die
MON màu
Shadows Over Chinatown
Rainbow Over the Range
Around the Town
PARAMOUNT
Creeks Strip
There’s Magic in Music

HOLLYWOOD ON MARITAL STATE

Hollywood, through the medium of its personalities and its various and myriad publicity corps, has expressed its collective opinion on most matters on every available opportunity. Most lately, through the media of its current and forthcoming film titles, it has given the subject of marriage its attention.

RKO Radio has its “You Can’t Fool Your Wife”, “My Favorite Wife” and “Married and In Love” on the current schedule, while that studio’s “Pop Always Pays” was formerly titled “$1,000 Marriage”.

Twentieth-Century-Fox contributes to the marital core with “Daytime Wife”, “He Married His Wife”, “The Bride Wore Crutches” and “The Man I Married”. Columbia’s “Too Many Husbands” is shortly to be followed by “He Stayed for Breakfast” and Warner Brothers add “The Bridgroom Misbehaves” and “My Love Came Back” in addition to its earlier “Four Wives”.

Completing the round-up on marriage, marquee-wise, are Universal’s “Honeymoon Deferred”, “First Love” and “I’m Nobody’s Sweetheart Now”.

Air Series

Several high ranking film stars and a score of leading comedians, singers, writers and directors, drawn largely from Hollywood, will participate in a new eight-week radio series called “Forecast” over the entire Columbia Broadcasting System network, beginning Monday, July 15th. On the schedule are 12 half-hour shows and two full-hour programs, all based on different ideas.

On each of six Monday nights at 9:00 o’clock there will be a half-hour show from New York and a half hour broadcast from Hollywood at 9:30. There will also be one full-hour show from New York and another from Hollywood.

March on First Program

The first program will feature Fredric March and Florence Eldridge from Hollywood and Raymond Paige, Albert Spalding, Frankie Hyers and symphonic and jazz orchestras.

The series is under the direction of W. B. Lewis, CBS vice-president in charge of broadcasts. He will be assisted by George Faulkner in New York, with Charles Vanda in charge of the Hollywood productions. Those who will participate in the series include:

Actors: Herbert Marshall, Loretta Young, Margaret Sullivan, Charles Laughton, Elsa Lanchester, Gertrude Lawrence, Donald Cook, Burgess Meredith, Frank Craven, Walter Hampden, Martha Scott, Ruth Gordon.


Singers: Paul Robeson, John Boles, Mary Martin, Joan Edwards, Gertrude Neilson, Woody Guthrie, the Golden Gate Quartet, the Eva Jessys Choir.


Conductors: Lynn Murray, David Brookman, Harry Salter, John Kirby, Bernard Herrmann, Mark Warnow, Howard Barlow.

HERBERT LEEDS is to direct “Yesterday’s Heroes” for Twentieth Century-Fox.

Bert Hanson and Will Price have been signed as dialogue directors by Warners.

WILLIAM CAMERON MENZIES will act as production designer on “Flotsam” for David Loew-Albert Lewin, Inc.

JEANETTE MACDONALD and NELSON EDDY are to be co-starred in “Bittersweet” at MGM.

SAM WOOD will direct “Kitty Foyle” for RKO.

FLORENCE RICE and RICHARD DIX are to head the cast in “Cherokee Strip” for Paramount.

HOWARD KOSCH is adapting “Jupiter Laughs” for Warner Bros.

MAUREEN O’SULLIVAN has been signed to a new MGM contract.

W. R. BURNETT is working on the screen play of “High Sierra” for Warners.

JOHN HOGES has received the feminine lead in Monogram’s “All Around the Town.”

LYNN OVERMAN has been given a new contract by Paramount.

OSA MUNSON was signed to a long term Republic contract.

JUNE STONE has joined the MGM writing staff.

JACK FOWLER has produced from Twentieth Century-Fox and will take a vacation before making new plans.

WILLIAM H. PINE will produce “Gay Be Our Laughter” with Madeleine Carroll and Robert Preston under Cecil B. De Mille.

LARRY DARMOUR will replace the Jack Holt pictures with a series of “Ellery Queen” films for Columbia.

JIMMY LYDON will have a starring role in the Gene Towne-Graham Baker film “Little Miss Marker.”

NORMAN CORWIN, CBS radio producer, will assist Edwin Pomer in preparing “Two on an Island” for RKO.
It's a summer-time breeze from Universal! Romance and laughs ...cool profits for those hot days!

SCREEN IT NOW!
DATE IT from JULY 5th!

Hold on to your togas!
"The BOYS from SYRACUSE" (Not N. Y.) are coming soon!

Another UNIVERSAL HIT coming your way!

ROSALIND RUSSELL • BRIAN AHERNE in "HIRED WIFE"
with Virginia Bruce
with THIS ONE!

NANCY KELLY
ROBERT CUMMINGS
HUGH HERBERT • ROLAND YOUNG

RIVATE
AFFAIRS

with
Montagu Love
G.P. Huntley, Jr.
Dick Purcell
Jonathan Hale
Mary Forbes

Screenplay by CHARLES GRAYSON, LEONARD SPIEGELGASS and PETER MILNE
Based on the story "ONE OF THE BOSTON BULLERTONS" by Walton Green
Directed by ALBERT S. ROGELL

A NEW UNIVERSAL PICTURE
IN THE BRITISH STUDIOS

by AUBREY FLANAGAN

in London

Pascal in Devon

Back from the rustic county of Devon, where they have been shooting exteriors, the Pascal unit making Shaw's "Major Barbara," has gone on location in London. A lesser unit has been shooting in Shetfield, Yorks.

In Devon, Pascal used Dartington Hall as an extended location. The Hall which is a modern school run on community lines, and one of the outstanding social and educational enterprises in Britain, might be looked for in filming the social experiment conceived by Shaw. It has a farm, timber mills, workshops, textile factories, lime washed cottages, etc. Many evacuee children from London are stationed there.

Wendy Hiller, Robert Morley, Marie Lohr, David Tree, and others were "shot" there by cameraman Freddie Young.

Stuart Life

Shooting is now concluded on Jack Raymond's film life of Leslie Stuart, "You Will Remember" which he has been making at Worton Hall for Grand National release. The film was shot "back to front" in order to release Robert Morley and Emlyn Williams as soon as practicable. Scenes depicting the childhood of the twins were the last to be shot.

The Stuart film will be followed almost immediately by "The Man Who Lost Himself" in which Leslie Howard will be the star.

Elsewhere, at the Twickenham Studios, another Grand National picture is being made,—"Under Your Hat" in which Cicely Courtneidge and Jack Hulbert are translating their stage success into film terms. Maurice Elvey directs.

RKO Near East Company

The new RKO Near East Company has been granted a corporate charter by Delaware, capitalization being $10,000, par $100. Listed as the company's principal office is Prentice-Hall, Inc., at Dover, in that state; and listed as the company's incorporators are Robert H. Dunn, of Scarsdale, New York; George Mueckie, Long Island; and Gordon E. Youngman, New York.

Armour to Portugal

Reginald Armour, European manager for RKO, plans to establish new headquarters in Lisbon, Portugal. Mr. Armour, who has been in the United States for home office conferences and to attend the RKO annual sales convention, left for Lisbon last week. His headquarters heretofore have been in Paris.

MOTION PICTURE HERALD

June 29, 1940

TITLES CHANGES ON WAR THEME FILMS

Because of adverse box office reaction to titles indicating war pictures, Twentieth Century-Fox and Republic have announced title changes. The former has changed "I Married a Nazi" to "The Man I Married," and Republic has changed "The Refugee" to "Three Faces West."

Republic also has decided to turn out light entertainment in view of the war news. The studio has temporarily shelved "Lady from New Orleans," heavy drama, as its next big film, and will make "Hit Parade of 1940."

Carry On

David Rose, managing director of Paramount, declares as far as British production is concerned, he is adopting Herbert Morrison's slogan: "Go to it!" He is determined to carry on with making films in this country to the fullest extent possible, and he is now compiling plans to make British pictures on a big scale.

"We have a valuable industry," says Mr. Rose, "and we want to protect it as much as possible. We certainly cannot protect it by closing down on activity. It is not only a question of money, but of policy. Paramount will go ahead on production here and if we are half way through a film and it is destroyed—well, it seems likely that a lot of other things will be destroyed at the same time, and we shall all be affected alike."

One of the first of these pictures will be "Hatter's Castle," A. J. Cronin's initial novel. This is to be made for Paramount release at the Worton Hall Studios, Hounslow. Production starts immediately.

L. Goldsmith, producer of Cronin's "The Stars Look Down," is to act in a similar capacity.

He has as associate on "Hatter's Castle" Jim Williams, who was responsible for the script of the earlier serial.

William Sistrom, executive producer who is to be responsible for RKO Radio's recently announced British line-up, is due in this country from New York.

Mr. Sistrom's programme includes one or more features starring Danielle Darrieux, one or more Michele Morgan productions, and the making of the remainder of the "Saint" series in Great Britain. The producer devised his return to this country in order to finalize details on story material and technical matters pertaining to the new features. Each of the new productions will be made on a scale to warrant world distribution.

With the recovery from illness of Clive Brook work has now recommenced vigorously on "Freedom Radio" which Mario Zampi is producing and Anthony Asquith directing at Sound City for Columbia release. Brook's leading lady and co-star is Diana Wynyard.

Meanwhile concern is felt at the possible effect of the intervention of Italy into the war, on the Two Cities Unit. Not only is Zampi Italian, but so are a considerable number of his staff. So far—three days after Italy coming in—none have been interned.

Formby on Cycle

One of George Formby's earliest successes was in a motor cycling comedy, "No Limit," which was written around the International Tourist Trophy races which used to be held annually in the Isle of Man. Now Britain's Box Office Champion Number One, revives his old love in "Spare a Copper," in which he is a war reserve policeman.

The film calls for much motor cycling and includes not only speedway races but a "wall of death" sequence. Formby who is an ardent motor cyclist will "do his stuff" in a reserved in the film. John Paddy Carstairs directs and Michael Balcon is producer for Ealing Studios.

Fyffe as Captain

After an extended spell filming on the Mediterranean seaboard, the Gainsborough unit which has been shooting background material for "Neutral Port," has returned to London. Much suitable material was secured, mainly in and around the harbour and dockside, but the worsening of the war situation made the latter period difficult. Work is now in full swing in the studio where a dockside setup has been built to match the location passages.

Will Fyffe stars as captain of a ship which is torpedoed by the Germans and who in revenge takes over and navigates a German vessel. With him in the film are Hugh McDermott, Dennis Wyndham, Wally Patch, Leslie Banks, Yvonne Arnaud and Phyllis Calvert. Marcel Varnel directs.

(Notes on this page were mailed from London June 13th. Both the Paramount and RKO home offices in New York said on Wednesday that production plans announced by Mr. Rose and Mr. Sistrom were still in effect as of that moment.)
British Abandon Purchase Tax for Admissions Levy

by AUBREY FLANAGAN

in London

The Cinematograph Exhibitors Association offered a lengthy discussion Tuesday, decided upon a petition against taxation in the form of a purchase tax. It is expected that the form of the tax will be an increased theatre duty. The group abandoned the idea of a percentage of receipts on the ground that it would perpetuate the present rental situation. A subcommittee has been appointed to continue a study of the most practicable arrangements for an increased admissions tax. The petition is expected to advise the government of its fear that exhibitors are unable to bear any further financial burdens. No legislative action is likely until after July.

The Customs and Excise representative, Sir Wilfred Eady, hearing the industry argument against the tax, an argument compounded on economic as well as ethical grounds, asked the delegation if they would suggest an alternative. This was politely but forcefully declined presumably on the grounds that an alternative would be tantamount to an admission of justification. But it was not equally clear that any scheme involving the taxation of set admission increases from the theatrical tax would be impossible.

Economic Complications

So, too, did the industry delegation emphasize the economic complications of the theatre tax which helped kill Simon’s excise tax. It explained how the sixpence seat, at present tax, would mean a sixpence difference. This was politely but forcefully declined presumably on the grounds that an alternative would be tantamount to an admission of justification. But it was not equally clear that any scheme involving the taxation of set admission increases from the theatrical tax would be impossible.

Inevitable Increases

Admission increases however are probably inevitable in the near future. It is clear they will be the entanglements tax and to any other taxes imposed by the Treasury. Kenneth Nyman—out of the fight since March, on account of serious illness—has offered a formula which he considers would so reorganize the industry as to make survival possible. He suggests a sliding minimum admission tax for all theatres, which he considers would reorganize the industry as to make survival possible. He suggests a sliding minimum admission tax for all theatres, which he considers would reorganize the industry as to make survival possible. He suggests a sliding minimum admission tax for all theatres, which he considers would reorganize the industry as to make survival possible. He suggests a sliding minimum admission tax for all theatres, which he considers would reorganize the industry as to make survival possible.

Mudth in Madrid

Russell Muth, Movietone News European director, who had headquarters in Paris, is in Madrid, where Movietone News has a coverage in the Spanish zone. William Murray, station manager at the Hague, who was not heard from in 10 weeks has reached Amsterdam.

Downing in New Post

John A. Downing, RKO home office representative, has been appointed office manager of the Boston exchange of which Ross Cropper is manager.

LLE SEES NO CANADIAN MOVE

Reports that leaders of England’s film industry were contemplating transferring the British industry to Canada in the face of the war, are beginning to be put to the test. Alexander Korda, one of London’s “key” producers, will continue producing in Hollywood, despite stories of his interest in developing a British industry in the Dominion.

Arthur Lee, for years a distributor of British Pictures in the U.S., returned to activity last week, in New York, as U. S. representative of Associated Talking Pictures and Grand National Pictures, Ltd., both of London. He said “The majority of England’s producers are not contemplating a move to Canada.” They will continue producing in London despite such handicaps as may arise, be added.

Dismiss Complaint Against Trailer Firms

William Mancuso’s $250,000 damage and monopoly suit against a number of accessory firms was dismissed Tuesday in New York Supreme Court. Justice Peter Schmuck ruled, however, that the defendant might amend his complaint and renew the suit.


Mr. Mancuso has charged a monopoly of trailer services in New England, and alleged a breach of contract with the American Display Corporation, in which he was to receive 15 per cent of proceeds of that company’s sale to Advertising Accessories.

Warner Patriotic Programs

The entire Warner Bros. theatre circuit will play one of the company’s patriotic two-reel color subjects in their July 4th programs, Joseph Bernhard, general manager of the circuit, said this week. The list of subjects, from which the theatres will select their programs, are: “Give Me Liberty,” “The Song of a Nation,” “Declaration of Independence,” “The Man Without a Country,” “The Romance of Louisiana,” “ Sons of Liberty,” “Lincoln in the White House,” “Under Southern Stars,” “Bill of Rights,” “The Monroe Doctrine,” “Old Hickory” and “Teddy the Roughrider.” The playing of the “Star-Spangled Banner” is a part of the daily program in all Warner theatres.

Million-Dollar Industry War Effort in Canada

A wide campaign has been launched by the film industry in Canada to raise a $1,000,000 fund through the sale of 25 cent war savings stamps in lieu of admissions to all theatres throughout Canada for a special performance Monday, the 13th of July. At 10 P.M. The drive is sponsored by the Canadian Picture Pioneers.

Entire Industry Cooperating

The special performance was originally scheduled for Sunday, July 14th, but was changed to avoid a controversy with the church ministers who have questioned the advisability of the Sunday show, even for patriotic reasons.

T. J. Fitzgerald, vice-president of Famous Players Canadian Corporation and K. R. Hassan, president of Empire-Universal Films, Ltd., were in Hollywood this week to obtain active cooperation of producers and exhibitors.

The general campaign is in the hands of W. M. Gladish, Clare Hague, head of the Photochemists, is vice-chairman of the campaign.

Films furnished without cost by the U.S. industry in keeping with the promise made by the Motion Picture Producers and Distributors of America to N. H. Nathanson, president of Famous Players Canadian, last week, will be used for the special performances.

Benefits Held

A benefit show was held June 20th in the Orpheum theatre, Vancouver, B.C., for the aid of Vancouver’s Air Supremacy Drive. The goal of the drive is the purchase of 10 training planes for the Royal Canadian Air Force. Total receipts from the show were turned over to the fund.

Theatre, electricity, stage performances, and management services were donated, and all conduced to the event.

Mراض receptors at the Empire, St John, N. B., for one full day, June 23rd, were contributed to the Imperial Order, Daughters of the Empire Bombard Fund. Included were receipts for tickets bought July 5th but not delivered until later. The fund is being raised to buy and equip a giant bombing plane for use in defending England, Wales and Scotland.

Members of the Toronto Operators Union have offered their services to the Canadian Government in any technical capacity for which they are fitted in the war effort without remuneration in their spare time.

A committee of the Toronto local of the International Alliance of Theatrical Stage Employees has been organized for the national service.

Realign Circuit Divisions

The Rocky Mountain division of National Theatres, of which Rick Rickeston is manager, with headquarters in Denver, has taken over from the Motor Transportation Department office in Butte, Great Falls, Lewistown and Billings in Montana. Under the new setup, the division is now a single unit from Mexico to Canada. Both Frank Meakins, Denver, and Salt Lake City district manager, taking over territories formerly supervised by Fred Glass and Dick Dickerson. Mr. Glass has returned to Denver to assist Mr. Rickeston while Mr. Dickerson has returned to Southern California.
PRODUCTIONS IN WORK

COLUMBIA
"If Stayed for Breakfast"
"So You Won't Talk"
"Thundering Frontier"
"Before I Die"
METRO-EDWYN-MAYER
"Escape"

"The Bad Man of Wyoming"
"Duky"
"Golden Fleece"

MONOGRAM
"Rainbow Over the Range"
"Around the Town"
"Shadows Over Chinatown"

PARAMOUNT
"Victory"
"The New Yorkers"
"There's Music in Music"
"Cherokee Strip"

REPUBLIC
"Should Wives Work?"
"Oklahome Spies"

RKO RADIO
"Laddie"

"Stranger on the Third Floor"

"They Know What They Wanted"
"Too Many Girls"
"Wild Cat Bun"
"Triple Justice"

TWENTIETH CENT.-FOX
"The Great Profile"
"For Beauty's Sake"

UNITED ARTISTS
"Kit Carson"

"The Son of Monte Cristo"

UNIVERSAL
"Spring Parade"

"When the Daltons Rode"

"Argentine Nights"

"Son of Roaring Dan"

"A Little Bit of Heaven"

WARNER BROTHERS-
FIRST NATIONAL
"City for Conquest"

"Tugboat Annie Sails Again"
"Ladies Must Live"

"Flowing Gold"

WRITER AND DIRECTOR

COLUMBIA
Director: Alexander Hall.
Director: Edward Sedgwick.
Director: D. Ross Lederman.
Producer-director: Ben Hecht.
From the novel by Ethel Vance. Director: Mervyn LeRoy.
Director: Richard Thorpe.
Director: S. Sylvan Simon.

MONOGRAM
Original, Lynn Root, Frank Vinton, John Sisto. Director: Leslie Fenton.
Screen play, Roland Lynch. Director: Al Herman.
Screen play, Joseph West, John Kraft. Director: Howard Bretherton.
Screen play, Michael Jacoby. Director: William Nigh.
From the novel by Joseph Conrad. Director John Cromwell.
Producer-director: Andrew Stone.
Director: Lesley Selander.
Director: Gus Meins.
Director: Kate Watt.
From the novel by Gene Stratton Porter. Screen play, Bert Granet. Director: Jack Hively.
Original and screen play, Frank Parson. Director: Boris Ingster.
From the musical comedy by George Marion, Jr. Producer-director: George Abbott.

REPUBLIC
Director: Walter Lang.
Original, Clarence Buddington Kelland. Director: Shepard Traube.
Original screen play, George Bruce. Director: George H. Seitz.
Screen play, George Bruce. Director: Rowland V. Lee.

WARNER BROTHERS-
FIRST NATIONAL
Director: Ben Hecht.
From the novel by Ethel Vance. Director: Mervyn LeRoy.
Director: Richard Thorpe.
Director: S. Sylvan Simon.

UNITED ARTISTS
Director: Ernest Marischke. Director: Harry Koster.
Original screen play, Clarence Upon Young.
Original story, Grover Jones. Screen play, Grover Jones, Daniel Taradash, Harold Gold.
Original story, Morton Grant. Director: Andrew Morton.

UNIVERSAL
Director: John Ford.
Director: Ford Lehee.
Original screen play, Grover Jones, Screen play, Grover Jones, Daniel Taradash, Harold Gold.
Original story, Morton Grant. Director: Andrew Morton.

WARNER BROTHERS-
FIRST NATIONAL
Director: John Ford.
Director: John Ford.
Original, Norman Reilly Raline. Director: Lewis Selzer.
Director: Nori Smith.

CAST

Joe E. Brown, Frances Robinson, Vivienne Osborne, Joe Downing.
Charles Starrett, Iris Meredith, Sons of the Pioneers, Bob Nolan.
Douglas Fairbanks, Jr., Rita Hayworth, John Quidley.
Wallace Beery, Ann Rutherford, Margorie Main, Lee Bowman, Paul Kelly, Joseph Calle, Bob Watson.
Ann Sothern, Ian Hunter, Reginald Gardiner, Billie Burke, Roland Young, Lynne Carver, Jonathan Hale, Dan Dailey, Jr.
Lewis Ayres, Rita Johnson, Virginia Grey, Richard Carle, Spencer Charters, Nat Pendleton, Leon Earl, Marc Lawrence, Lloyd Nolan.
Boris Karloff, Grant Withers, Vera Reynolds, Mervyn Long, Guy Usher, Carmen Craig, William Stelling, Henry Brandon, Wilbur Mack.
Fredric March, Betty Field, Margaret Wycherly, Fritz Feld, Sie Ruman, Rafaela Ottiano.
Dick Powell, Ellen Drew, Raymond Walburn, William Demarest, Alexander Carr, Allan Jones, Margaret Lindsay, Susanna Foster, Lynne Overman, Grace Bradley, Richard Bonnell.
James, Lucile and Russell Gleason, Lois Ramson, Tommey Ryan, Harry Davenport, Eric Blore.
Bob Livingston, Raymond Hatton, Duncan Renaldo, Florence McKittrick, Al Herman, Lasses White, William Ruhl, Harold Daniels, James Seay.
Tim Holt, Jean Carroll, Virginia Gilmore, Spring Byington, Robert Barrat, Miles Mander, Esther Hale, Joan Blondell.
Peter Lorre, John McGuire, Margaretul Tallichet, Charles Waldron, Ethel Cook, Jr., Charles Halton, Ethel Greive, Oscar O'Heen, Cliff Clark, Alex Craig, Otto Hoffman.
Charles Laughton, Carole Lombard, William Gargan, Frank Fay, Harry Carey, Joe Bernard, Janet Fox.
Director: Walter Lang.
Original, Clarence Buddington Kelland. Director: Shepard Traube.
Original screen play, George Bruce. Director: George H. Seitz.
Screen play, George Bruce. Director: Rowland V. Lee.

STAGE OF PRODUCTION
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"Staging"

"Direction"

"Editing"

"Sound Recording"

"Additional Photography"

"Music"
ASIDES and INTRILUIDS

By JAMES P. CUNNINGHAM

A FEW WEEKS before Hitler's hordes marched into Paris, this department reported that an enterprising exhibitor in Paris, faced, like all others, with empty houses, had contrived a secret method of preventing balcony casualties from air raids—placed life-sized wax dummies of famous persons on the balconies or in the balconies to give the appearance of full capacity. The idea must have spread.

Just before the Nazi soldiers bombed and later occupied Paris, word arrived in New York that other French exhibitors were buying wax dummies and using them in their theatres.

A manager of one Paris cinema, perturbed because there was a decided falling off in customers, decided he would have to do something about it.

He tried running double features and even hired a doorman and dressed him in an Admiral's uniform, but although the new emporium of the melodramatic features was loud and long he didn't pull in many extra customers.

If there was just some way he could fill up his theatre, so that, say, a good audience would think his show-place was very popular, and human nature being what it is, would want to get in, even dummies would help out and that was all.

He scoured the second-hand shops of which Paris has thousands and was lucky enough to find an old wax soldier that had seen better days in a wax-work. He offered a flat price for the lot and carted them back to the theatre. With a tipping-off any of his wax tumers he sat the figures about the theatre in strategic positions so anyone standing at the back would think they were regular patrons interested in the secret productions. He hoped the rumor would get out that his theatre was getting more popular.

One evening, he went back into public life, so to speak, the manager stood at the back of the theatre to watch the effect.

When the lights went up, the patron one little surprised to discover that he had been sitting next to Napoleon. The Little Corporal wore the familiar dress uniform and the famous forelock hung down to his forefoot.

Another patron was a little miffed because the figure beside him refused to get up and let him by. He peered into one of the wax tumers he sat the figures about the theatre in strategic positions so anyone standing at the back would think they were regular patrons interested in the secret productions. He hoped the rumor would get out that his theatre was getting more popular.

Better luck was the lot of the man who discovered he had been sitting beside the distinguished Mistinguette, complete to her beautiful legs.

Even though the first customers were a little shocked, when the cat was out of the bag, it became an amusing game to see whom they drew as seat mates. And business was much better. We said business WAS better.

Speaking of pictures, still pictures, on which the motion picture industry spends considerably, the New York Daily News lists its annual bill for stills at $500,000 spending, $100,000 a year for Associated Press photos alone. It has more than 50 staff photographers and photographic studio men, uses two News Planes regularly which fly by day and night, 120,000 miles a year looking for pictures.

Radio must have its shadows. Featured on the "Johnny Presents" CBS program the other Friday night was a song, "The Persimmon Character with the Cranberry Place," sung in a sketch called "Callons Corpse."
NEWSPAPER WAR SCENES GET THEATRE ATTENTION

Theatre Operators Take Steps to Determine Audience Preferences on War News

Many exhibitors are finding it advisable to decide whether they should continue war-horror scenes in newsreel releases. Sectionally opinion is divided about as much as general opinion is divided on the position of the country in connection with World War II.

Loewenstein Urges Full Use

The full horror of war as depicted by newsreels will be shown, for example, to the Oklahoma patrons of Morris Loewenstein, of Oklahoma City. Mr. Loewenstein, who is also president of the Oklahoma Theatre Owners, Inc., said it had been the practice of many theatres to cut the reels, but since the national MPOTA has protested recently against cutting U. S. war defense newsreel scenes, this has been changed, at least in this territory.

"It is being done," he explained, "in order that we may do our part in keeping the public fully informed."

In Texas, the Hoblitzelle-O'Donnell Interstate Circuit will "censor" newsreels, expunging horror-footage at least for the circuit's Majestic, Palace, Rialto, Melba and Mirro theatres in Dallas. The reason? Patrons, mostly women, want escape from the conflict.

In many places of late exhibitors have found it necessary to keep out of newsreels in their theatres. The Ambassador theatre in St. Louis, for example, withdrew portions of a newsreel showing Hitler and Mussolini, following an unexpected demonstration in the audience. At one show, an American Legionnaire attacked a patron in a seat next to him for not joining in the open discussion. The theater owner promptly installed a new Legionnaire in the audience.

In the Texas-Interstate action, "horror-scenes" will be made available, however, at the Ambassador's Holberg Theatre. To avoid losing the remaining two of the circuit's local operations. "We have definitely ascertained that most of our patrons, especially women, desire to escape from the war when they attend a movie," explained Ray mond Willis, assistant general manager of Interstate in charge of Dallas houses. "At the same time," he added, "we don't want to fail in our public duty. Disturbing as some of the newsreel sequences are, many still want to see the truth."

Light Subjects Wanted

In Denver, a study by the Tri-State Circuit shows that the theatregoing public there is showing a definite reaction against heavy dramatic pictures, executives noting an increased demand for lighter subjects in this emergency. The circuit has under way a poll to determine whether patrons want war scenes in newsreels.

Chicago will have an anti-Nazi theatre, sponsored by Herb Elsberg, formerly supervisor of the local Essaness Circuit. On July 14, the Essaness circuit will open a new theatre on the North Side. Another is planned for the South Side. The theatre will be known as the Palace. It will be used to show anti-Nazi and anti-totalitarian foreign subjects.

In Detroit, a study was made to find out what the majority of theatre patrons prefer in regard to showing of war newsreels and special short subjects on fifth and sixth. In an all-male audience, the army, navy and air corps activities, Walter B. Shut tee, general manager of Standard Theatres Corporation of Oklahoma City, is taking a poll.

Girls have been placed in the lobbies of downtown Standard theatres to question patrons as they leave the houses. On the first day of the poll last week, 1,084 answers were secured. The poll was conducted in the following manner: between 1 and 5 p.m. and 7 and 10 p.m., thereby, getting both matinee and evening patrons' opinions.

"Personally I want to see war newsreels and short subjects pertaining to military activities, but I wondered whether the majority of the theatre patrons felt as I did," Mr. Shutter said at the end of the poll. "If the poll, when completed, shows that the majority do not want to see war films we will try to eliminate them or at least cut out the worst part of newsreels so that our theatre patrons can be entertained without the sobering effect of war newsreels shots to offset their entertainment."

The questions asked of patrons were: 1. Do you want to see war scenes in newsreels? 2. Will you want to see war newsreels if we will try to eliminate them or at least cut out the worst part of newsreels so that our theatre patrons can be entertained without the sobering effect of war newsreels shots to offset their entertainment?

War Scenes Favor

Totals are kept on men and women separately. The first day men voted 144 for and 32 against the showing of war scenes in newsreels, a ratio of more than 4 to 1 for. The women voted 216 for and 164 against the showing of war scenes in newsreels, a ratio of about 3.5 for 2.6 against, revealing that women are less in favor of seeing war newsreels than men.

On the second question, pertaining to war subjects in shorts, the men voted 134 for and 35 against; that is, maintaining the same ratio. As on the newsreel question for the men. The women voted 209 for and 95 against the showing of war subject shorts, a ratio of almost 3 to 1 in favor of them. The figures must be studied in the light of the fact that the number of answers from women were more than twice as many as those from men. There were 742 answers from women and 342 only from men reflecting the predominance of women over men as the theatre patrons in Oklahoma City first-run theatres.

In addition to the lobby poll, 1,000 self-addressed once-used postcards will be distributed to persons on the scene, asking the same questions. Mr. Shutter said he was of the opinion that conscientious objection postcards will be discouraged by the army and navy to answer "yes" when queried in person in order not to appear " unpatriotic."

Acquire Washington House

The Carolina theatre, 11th and Caroline Streets, Washington, D. C., has been acquired by Mickey Marticci of who is new to the motion picture industry. Donald Freeman, son of Charles Freeman, owner of the Capitol, is in charge. He formerly operated theatres in New Castle and Meadville, both in Pennsylvania.

Two Buchanon Accounts


Brown's Picture Wins

MGV's "Edison, the Man," directed by Clarence Brown, brought first they were awarded the "Blue Ribbon Award" as the best picture of 1941. The awards were made by the National Screen Council.

National Decency Legion Classifies Five Films

Of five pictures classified by the National Legion of Decency for the current week two were approved for general patronage, two were listed as unobjectionable for adults and one was found objectionable in part. The films and their classification follow:


Willis Quits CBS

Fredric A. Willis, assistant to the president of the Columbia Broadcasting System, has resigned from the company, it was announced yesterday, after a long association with the company, to accept a position as vice president of the Thompson Automatic Arms Corp., and its subsidiary, Mr. Willis will be left in charge of the expansion plan of the company.
Empire Negotiations Abandoned but Circuit Increases Are Won; F. & M. Accedes to Demand for Suit Dismissal

Projectionists' unions in New York and St. Louis starred on the labor news stage this week. The New York Local 306, strongest in the country, unsuccessfully resumed attempts to absorb its rival, the Empire State Owners' Union. Local 306 also began negotiations with members of the Independent Theatre Owners Association on summer wage scale reductions, and secured new wage agreements with the Randforce and Skouras circuits. The St. Louis Local 143 won wage increases and the dropping of a suit against it by the Fanchon & Marco circuit, after closing 27 houses week with a two-day strike.

27 Theatres Closed

Three major theatres of the city, the Fox Ambassador, St. Louis, and 24 neighborhood theatres were closed. Hundreds of patrons at the three large theatres secured refunds.

The operators walked out after F. & M. rejected a demand that its $200,000 damage suit filed last December against eight officers and members of the union and a $75,000 suit against the union for being dismissive of the strike came Friday afternoon June 21st when F. & M. acceded to the demands and also signed new contracts with the union, extending to January 31, 1945, for wage increases.

The suits were the outgrowth of picketing of the F. & M. theatres last winter. After the union charged that preference had been shown operators allied with the John P. Nick faction in the union.

Suitotions filed by the company in the courts in St. Louis not only provided that the two damage suits be dismissed, but that two injunction suits enjoining the union from picketing the theatres also be dismissed.

The new wage contract calls for a 5 per cent wage increase for the operators, effective September 1st, a two and one-half cent increase the second year and another similar raise the third year. The latter increases are to be effective only if other St. Louis theatres also grant it.

Shutdown Threatened

Coincident with the operators' strike against the circuit, there came last week an announcement from Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, that the 65 members of the association might have to close their theatres this summer because of poor business, and a wage dispute with the union. He asserted that his own chain of 25 houses in the neighborhoods had given the operators their required two weeks' notice.

The association has asked the union for a two and one-half cent increase after September 1st. The union has a contract until September 1st, wages under it varying from $45 to $75 per week, according to house size.

The union has said it would accept a five per cent reduction during the summer, if it could be assured of a new three year contract with the association's members, to take effect after September 1st. The new contract, it was said, would provide for restoration of the summer slash, and would grant three annual wage increases, similar to those in the Fanchon and Marco agreement.

Merger negotiations between the New York Local 306, projectionists' union and the Empire State Motion Picture Owners' Union, its only rival, have been temporarily abandoned. The Local 306 for some time has been trying to absorb its rival. Abraham I. Kindler, president of Empire, said that his union in September might acquire contracts with 40 independent theatres now employing Local 306 members. Changes in the ownership of these houses would overcome the obstacle presented by the long-term contracts which Local 306 holds, it was said.

Local 306 officials last week indicated willingness to consider individual requests by members of the Independent Theatre Owners Association, for wage reductions this summer.

Members of the Local last week approved the new wage scale agreements with the Randforce and Skouras circuits, which provide for a six-year settlement of wage scales, under the present ten-year agreement. A 5 per cent increase is retroactive to September 1939; there is a similar increase set for September, 1941; and a third, also 5 per cent, for September, 1943, to run to the same month in 1944. The agreements also give a two-week vacation with pay.

Petrillo Keeps Post

James Petrillo, elected two weeks ago president of the American Federation of Musicians at its Indianapolis convention, will retain his presidency of the Chicago local. By acclamation, at a special meeting last week, the Chicago local asked Mr. Petrillo to continue.

Another Bofio Plea

William Bofio, leader of the ATSE and other American Federation of Labor studio unions, this week again moved for freedom from the Chicago House of Correction, in which he is serving the remainder of a 1922 six-month jail term.

His attorney, Walker Butler, filed an application in Chicago Criminal Court, for a writ of habeas corpus, charging that the complaint failed to list a legal offense.

AFM Gives Aid to Local 77

The Philadelphia musicians' union, Local 77, was granted an additional $2,500 on Tuesday by the American Federation of Musicians to continue its fight against the Warner Brothers theatre circuit, which is expected to preclude the possibilities of an early settlement of the impasse which started last December. Earlier in the year, the Federation gave the Philadelphia union $7,500 for strike benefits.

RCA Communications Strike

Work of the RCA Communications, Inc., was halted on Friday, June 21st, when 700 operators and other technicians employed by it walked from their posts in New York and San Francisco (Continued on following page, column 1)
CIO Reentrance Into Hollywood Scene Is Charged

(Continued from preceding page)

MOTION PICTURE HERALD

BOOK REVIEW


This compact little volume of published lectures by Dr. Childs, who is Associate Professor of Politics at Princeton University, voices discussion material that is as pertinent as any news copy on "Fifth Column" exposes. But unfortunately for the general run of readers the Doctor's dissertation lacks the punch of press presentation. Except for two practical chapters on such current discusional topics as the publicity performances of the press agency divisions of the World's Fair and the propaganda practices of the German government, the greater part of the study is theoretical in nature and handling and smacks of an academic aim.

Although the tone and treatment of the topic of what constitutes public opinion and how it can best be formulated in a democratic social system is imbued with an aura of professorial dissection, the research, considered in its own field, is a well constructed, reasoned and documented study which should appeal to sociological and philosophical elements of a reading public.

One of the best chapters, if not the most readable in the light of current events, is the study made of the part played by propaganda in the promotion of dictatorial governments, especially the Hitler regime. In considering the more optimistic and beneficial performances of propagandizing, Dr. Childs pays some nice, neat paragraphs of applause for the publicity parade emanating from Plushing Moscow.

The book is supplemented by a good array of notes, selected references and a name and subject index.—JOSEPH F. COUGHLIN.

16mm. Service Group Formed

The National Catholic Film Service has begun functioning at 10 Rockefeller Plaza, New York, headed by Dr. Eugene Colligan, former president of Hunter College, New York, and Joseph Durkin, former New York newspaperman.

To Classify Films

The Service will preview all new 16mm. films, beginning Monday; examine all current 16mm. films, publishing the listings, and will go to various Catholic schools and other institutions specializing in that field.

The organization, in effect, will function like the Motion Picture Bureau of the Young Men's Christian Association, in supplying film, and will exercise a scrutiny of 16mm. films as to suitability for the particular audiences, Mr. Durkin pointed out last Monday.

Mr. Durkin is president of the Catholic Writers Guild of America. He has worked on the New York Times, and the old New York Evening World, and most recently has been editor of the New York News End Service. Dr. Colligan, in addition to his educational posts, has written several books on education.

NBC Staff Cut

The National Broadcasting Company is reducing its programming departments. More films and less of the more expensive dramatic shows will be televised and, in connection with the change, engineers are being shifted to other departments while a few of the members of the staff are to be dropped.

Jurisdiction of Court Affirmed

The American Society of Composers, Authors and Publishers won another legal victory in its long campaign to have the ASCAP legislation in the state of Washington declared unconstitutional when Archie E. Blair, special master, last weekend issued his long awaited report finding that the federal statutory court in Tacoma has jurisdiction in the ASCAP case.

Initiated Three Years Ago

The initial action was tried before a three judge statutory court three years ago. This month in the issue of the state law's constitutionality. The federal court waited a year before handing down a finding that it did not have jurisdiction in the case because, the court claimed ASCAP had not proved that the required jurisdictional amount of a minimum of $3,000 was involved in the case.

The case before the U.S. supreme court on the jurisdictional issue and the high court directed the statutory court in Tacoma to hear testimony on the jurisdictional question. The case was referred to Special Master Blair to hear this testimony.

His report found that there was no question that the required $3,000 amount was involved in the case through ASCAP's business done within the state. The Society may now ask the statutory court for a final ruling on the question of constitutionality on the basis of testimony already taken and without further hearings.

A delay in the case may result, however, from the fact that Judge Cushman, a member of the statutory court which heard the case originally, has since retired and his successor has not been appointed yet.

New ASCAP Contract

Radio broadcasting officials in New York were reluctant to discuss the new ASCAP contracts this week except for 130 out of the fight with the Society had not taken any new turn as a result of the issuance of the text of the agreement which was signed Friday, June 10th, to owners and operators of broadcasting stations and agencies. The contract becomes effective January 1, 1941, for a period of five years. The rates are reduced for individual stations but increased for the networks.

Network officials claim that ASCAP music has been eliminated from fewer than 7 per cent of sustaining programs originating in the studios and they are preparing a set of figures to prove it.

BMI Expansion Approved

Approval of the expansion plans of Broadcast Music, Inc., to set up a national music catalogue in competition to ASCAP, was voted Friday, June 9th, at a joint meeting of the BMI and representatives of National Independent Broadcasters. Methods of financing the plans were left to the discretion of the BMI board.

Change Company Name

The Pathoscope Company of America, New York, a Delaware Corporation, has changed its name to Dover, Del., to the Mini-Film Lab, Inc. A certificate of change of name has been issued by the Delaware secretary of state.
Boasberg and Lapidus Feted

Two eastern district managers, Charles Boasberg, of RKO, at Buffalo, and Jules Lapidus, Universal, Pittsburgh, were honored this week at banquets by friends and associates in their respective territories.

Dinner in Buffalo

Mr. Boasberg, the new RKO east central district manager with headquarters in Cleveland, was feted Monday in the Terrace Room of the Hotel Statler in Buffalo. Elmer F. Lux, who succeeds Mr. Boasberg as branch manager for the company in Buffalo, was also honored. The banquet was sponsored by the local Variety Club.

Mr. Boasberg, vice-president in charge of RKO distribution, at the banquet, announced the winners of the 1940 Red Debinet Drive as follows: Buffalo, first; Milwaukee, third; New Haven, Barney Pitkin, manager; New Orleans, P. M. Baker, manager; Portland, M. E. Cory, manager.

Among the 250 members of the industry who attended were: A. W. Smith, Jr., RKO sales manager, who was toastmaster; Sid Lehman of United Artists, general chairman; Vincent McPau of Shea Theatres, Nicholas Basil of Basil Theatres, Charles Hyman of the Lafayette Theatre; Gus Lampe, Syracuse city manager for RKO; Jay Golden, William Cadoret and Charles Freedman of RKO, in Rochester; John Nolan, John Roberts and Harry Spiegel, of Comerford, Scranton, and Tom Walsh, of Comerford, Binghampton.

Also, Meyer and Louis Schine, George Lynch, Lou Goldstein and Lou Lazar, of Groversville; Bert Stern, United Artists, Cleveland; Milt Kusell, district manager for Paramount; George Roberts, district manager for Twentieth Century-Fox in Cleveland.

Also, Bob Mochrie, RKO; Ralph Maw, MGM; Bob Wolff, RKO; Herbert McIntyre, RKO; John Wood, March of Time; Moe Silver, Warner theatres zone manager, Alltany; Judge Joseph J. Kelly, William Mahoney, attorney, Assemblyman Harold B. Ehrlich and Paul FitzPatrick, Democratic leader.

Pittsburgh Banquet

Mr. Lapidus, newly appointed Universal district manager, was honored at the William Penn Hotel Monday, with 225 local film and theatre men in attendance.

From the Universal home office, P. J. A. McCarthy, eastern sales manager, attended. W. A. Scully, general sales manager, was forced to cancel the trip because of the pressure of business. Speakers at the dinner included Mr. McCarthy, Dave Miller, district manager, Cleveland; Peter Dana, who succeeded Mr. Lapidus in Pittsburgh as branch manager; M. A. Rosenberg, president of the Motion Picture Theatre Owners of Western Pennsylvania; Harry Kalmie, Warner Theatres zone manager; John Harris, chief banker of the Variety Club, and C. J. Latta.

The dinner committee included Mr. Kalmie and Mr. Harris, co-chairmen, Mr. Rosenberg and the managers of all the Pittsburgh exchanges. Mr. Lapidus will have headquarters in New York.

Goldwyn Heads Hollywood Red Cross Film Division

The Red Cross has announced that Samuel Goldwyn is chairman of the Red Cross for the motion picture industry to coordinate Hollywood’s efforts toward raising contributions. Dr. A. H. Giannini was named chairman of the Citizens’ Emergency campaign committee, embracing all industries, church groups and organizations in Southern California.

Instead of holding their annual outing, members of the Twenty Century-Fox Club in Boston have donated $50 to the Red Cross Fund. The girls will devote one evening a week doing Red Cross work.

The Paramount Pep Club of home office employees, New York, is voluntarily contributing money to aid the Red Cross. A Red Cross representative will instruct the girls of the club in bandage making and a committee will be formed to assign duties to various of the members. All work is to be done at lunch time and after business hours.

Exchanges Change Hands

Edward Hudson and Jesse Jones, operating the General Film Attractions exchange in Seattle and the Feature Film Exchange in Portland, Ore., on a state rights basis, have sold their two offices to Ted Parker of Portland.

He Followed Adventure She Followed Her Man

She faced untold dangers of the most lawless days America has ever known, to be at the side of the man she loved.

Frontier Love In A Bolder World!

WAGONS WESTWARD

Chester Morris • Louise Jones • Ona Munson

George "Gobby" Hayes

"Big Boy" Quinn Williams

Lew Landers—Director

Republic Studio
PHILADELPHIA GUIDE

ISSUED BY WARNERS

An amusement guide, a giveaway booklet, was issued by Warner Brothers theatres in Philadelphia during the sessions of the Republican convention. Listing theatre attractions and other items of interest in the city the booklet was distributed through the hotels and at the convention. There is a possibility that such a guide, similar to those issued by metropolitan hotels, may become a permanent promotion during the summer to help offset competition. In addition to the season of outdoor concerts by members of the Philadelphia Orchestra at Rittenhouse Square, last week, the city inaugurates free outdoor dancing at the center-city Parkway next Thursday.

NEWSREELS, TELEVISION, RADIO AND PRESS COVER REPUBLICAN SESSION

Convention First News Event To Be Covered by Four Services; Television Signals Wired to N. Y. Transmitter

The Republicans' presidential convention of the Grand Old Party, at Convention Hall in Philadelphia this week, brought the first real four-cornered spot-news coverage contest of an important news event in the making to be recorded simultaneously by the press and radio, newsreel and television.

Newswise, the convention assumed double significance, because of its possible relation in November, and in the interim, to the state of the world and Mars.

Tons of Equipment

On the printed pages of the nation's press, the long-list of equipment carried out on share headlines with the momentous events transpiring in Europe. Radio carried exactly 110,000 microphones, for the three national networks—NBC CBS, CBS—plus the huge arena of Republican delegates, observers, candidates and behind-the-scene politicians and manipulators of policy, procedure and platform.

Television brought out its latest equipment to cover its first national political, presidential convention. NBC 'piping' its telecasts over the telephone and the air to Philadelphia from Philadelphla to New York. The newsreels were there in stores, to give to the country a far more complete visual record of the daily happenings than any of the other pictorial media.

Arrangements to bring the story of the Republican convention to all the people of the country included, in addition to 900 seats for the press, six glass-enclosed cubicles perched overhead, which was the speaker's platform for the radio coverage. Additional 'roosts' for the newsreel cameramen and press photographers were set up with a view of half the hall. Television had its own special booth.

Although the various services—newsreels, newspapers, radio and television—were competing with each other for the best coverage of the convention, a certain amount of cooperation was necessary. All the networks, the newsreels and television shared use of public address systems, microphones set up for each of the delegations.

No Pooling

The five newsreels were at the conceave. In several cases almost the entire available staff was sent to Philadelphia. There was no pooling of material. The companies were represented, on the average by about 17 men each and a total of from 10,000 to 15,000 feet of film were shot each day.

Cameras were set up in front and behind the speaker's stand and roving cameramen covered the whole floor taking internal shots. Special studios were set up for interviews and each company has a special dark room to load and unload magazines on the spot. Telephone connections between the main camera stands and the home offices in New York were established.

The Radio Department, with about 50 cameras, half sound and half silent, to cover every phase of the Republican meeting.

The Movietone News staff at the convention was headed by Charles Ross, Jr., in charge of the Washington bureau. The New York office said practically every available man on the staff was in Philadelphia, with five sound camera crews and three silent camera crews there.

Universal Newsreel likewise said only a skeleton staff had been kept in New York with most of the force from the home office, as well as all the men in Philadelphia and Washington assigned to the convention. Equipment included two sound and two silent cameras, a camera and a variety of hand cameras for 'on the spot' work.

Paramount News reported it had "about the same as everyone else" at the convention and pointed out that after all it is "not what equipment you have but what results you get. The special treatment gave all the newsreels an equal opportunity and each of them had equipment at the key points. Paramount News' force in Philadelphia included two sound and two silent camera crews, William P. Montague, assignment editor, headed the convention delegation.

News of the Day had about five sound crews and two silent crews plus two contact men.

Pathé News was covered by a sound and a silent crew.

No Decision on Extras

Events at the convention would determine whether, if a special newsreel issue would be made. All the newsreels prepare their issues on Mondays and Wednesdays but with prospects that the convention would run until the end of the week it was thought that special issues would be sent out to the theatres after the candidate was nominated. No special plans were made in advance because the length of the meeting was indefinite. The type of man selected also, it was said, will determine to a degree the kind of special newsreel material that can be released.

The lighting of Convention Hall for newsreels, stills and television was handled by Charles Ross, Jr., for the other halls. Special arrangements, including a complete setup of studio and outside representative for Mole-Richardson equipment, according to announcement of Allyn Butterfield, Republican news contact man. Special equipment included 14,500 watt lamps; 7,500 feet of cable and about 50 other lighting units requiring individual operators.

In the Philadelphia area Philco and Mutual working together, presented television programs of the convention and NBC were on the air. NBC's Jack Grimes, national coordinator, was on the floor of the convention hall, to pick up NBC's television signals and rebroadcast them in the Schenectady territory. The Republican meeting ran until the week-end.

The television "service area" for the convention was a large part of the eastern section of the country. NBC's station, W2XBS, in New York has an effective range of about 70 miles which includes southern New York, Connecticut, a part of Massachusetts and New Jersey. Philco's station covers part of New Jersey and part of Pennsylvania. National Electric station's signals can be received within 25 miles or so of Schenectady.

Sixty television receivers were set up by Philco at Youth Morning Attributing Convention Hall. Spectators not able to get into the hall were able to see part of the proceedings by television.

All the NBC television programs for the whole week have been given over to the Philadelphia convention. About 25 hours of programs were relayed to NBC's Brooklyn studios, in addition to television activities on the floor of the convention, special interviews were telecast from a small studio in the Philadelphia sidewalks. Altogether a total of four cameras were used.

WBLY crew covering the convention included Thomas H. Hutchinson, manager of television programs; Burke Crotty, director of outside telecasts, Roy Meredith; Ray Forrest, announcer, and Harold P. See, television field supervisor.

New Lenses Used

The three Iconoscope cameras and the special sensitive Orthicon camera are provided with less systems treated with magnesium fluoride which gives them a reported gain of about 30 per cent. The electronic equipment for the treatment was developed by Dr. C. Holley Cartwright of the Massachusetts Institute of Technology.

Philco and the Mutual Broadcasting System combined facilities for the Philadelphia television coverage. Receivers were installed in the National Republican Headquarters in the Bellevue-Stratford Hotel and the Union League Club. The television operations were supervised by David Garrett, Philco's chief engineer who collaborated with J. R. Popple, chief engineer for WOR-Mutual. The main Philco-Mutual television controls were located in the W2XBS Mutual network control room overlooking the speaker's stand.

The General Electric television station in the Hotel Wanamaker, which received the convention television programs directly from New York. The station's signals have been received near Lake Placid in Northern New York.

Radio Record Set

A total of 110 microphones for the three networks have been assembled at Convention Hall, according to Henry Grossman, chief engineer of the Columbia Broadcasting System's special convention staff. About half the microphones were scattered throughout the Hall and the others in the special booths.

The networks made an effort to combine maximum coverage of the convention with a minimum of disturbance to their commercial broadcasts. Special brief news bulletins and flash reports were carried throughout the evening the news was distributed on the principal stations. When radio time was not being used, all such commercials were suspended, except for radio stations that regularly covered the convention for almost every minute that it was in session.

The Mutual network used a special microphone shaped like a miniature elephant, 15 inches high and 14 inches wide. After the convention it will be presented to the Republican National Chairman for election campaigning.

The convention was the first such event to be carried by FM radio.

June 29, 1940

MOTION PICTURE HERALD

46
Columbia

BLONDIE ON A BUDGET: Larry Sims, "Daisy," Arthur Lake, Penny Singleton—Just another good company job, but Arthur Lake, as Edwin, the one time a picture deserves a second look, is very good. "The Family of Three," with Ralph Morgan, is a very pleasant comedy. Everyone seems to enjoy it. Running time, 73 minutes. Played June 7-9.

BLONDIE ON A BUDGET: Penny Singleton, Arthur Lake, Larry Sims, "Daisy," Rita Hayworth—Here is another of the "Blondie" series that is establishing an excellent reputation and showing at the box office. This "Blondie" is the best so far and it deserves the proper presentation on any theatre program. It has everything for mass appeal. Running time, 73 minutes. Played June 7-9-E. A. Kirkpatrick, Vogue Theatre, Lincoln, Ill. General patronage.

First National

DR. EHRICH'S MAGIC BULLET: Edward G. Robinson, Ruth Gordon, Oscar Kruger, Donald Crisp—Those who came acclaimed this a most educational achievement. However, from box office angle it did not register well for children and the masses. Chiss this picture with "Emile Zola" and "Passage." Acting is most commendable and it is truly recognized as an inspired production. Box office drew good business running time, 100 minutes. Played June 9-17-E. Winkel, Piedmont Theatre, Orchard, Calif. General patronage.

FOUR WIVES: Lane Sisters, Gela Page, Jeffrey Lynn, Eddie Albert, Claude Rains, Dick Foran, Franklin McIlroy, May Robson—A good picture but seems to lack that "little something" that is always the "Blondie" and "Pirates." It seems to hold her wherever you put her. Lynn is good, but does not draw enough. Running time, 100 minutes. Played May 21-June 1—Bob Elliano, Paulie Theatre, Torrington, Conn. General patronage.

OKLAHOMA KID: James Cagney, Humphrey Bogart, Rosemary Lane—Traded a new picture for this and got far the best of the deal. This is a dandy picture. If you missed it, you had better pick it up. Running time, 90 minutes. Played May 17-31—John Stafford, Royal Theatre, Leonaville, Kansas. Rural patronage.

THREE CHEERS FOR THE IRISH: Priscilla Lane, Dennis Morgan, Thomas Mitchell—The fact that this Irish may have influenced me but this is my idea of a good picture. Small and small theatres should show this picture. Did not give it the proper presentation in this theatre. Running time, 100 minutes—Gladys E. McArrle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Metro-Goldwyn-Mayer

BROADWAY MELODY OF 1940: Eleanor Powell, Fred Astaire, George Murphy, Franck Morgan, Lynn Carver—I have run all the Broadway Melodies and never a poor one. Like all the others, this is simply too wonderful. Carver gives an excellent performance and, of course, Frances Langford adds to the comedy. Music, dance, songs, stories are all up to the standard of this line series. Strung a Saturday night storm of wind, rain, hail and what have you, so lost out on the country patronage but too much of the picture. Played one hundred percent. Running time, 100 minutes. Played June 7-9, 14-15, 21-22, 28-29.

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Gene Lockhart, Lynn Overman, Charles Coburn, Robert Arvin—An excellent film to see and rent. Tracy continues as one of the outstanding film stars of all time and is the life of the entire picture. The supporting cast are all good and very clever in the several characters they represented. The picture, besides being educational, is very entertaining and will please all seeing it and everybody should, if at all possible, do so. Of course, the picture depends on the richness of incident and detail and the expectancy of results obtained by the student as, one after another invention is attempted and a successful conclusion obtained. Both large and small theatres should show this picture, which will please all of their patrons, big, little, old and young. Running time, 100 minutes. Played June 12-19—William Nobbe, Criterion Theatre, Oklahoma City, Okla. General patronage.

FOUR GIRLS IN WHITE: Florence Rice, Urs Merkle, Ann Rutherford, Mary Howard, Alton Marshall, Kent Taylor—Everybody liked this. We enjoyed real good business, and it is well worth the time and money. As drawn here it was not as well scored as it could have been, and it is certain that this picture would have scored much better if it had been given the same treatment as the other pictures. Running time, 100 minutes—Gladys E. McArrle, Owl Theatre, Lebanon, Kansas. Small town patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—Very good show. Don't get too enthusiastic over Hedy Lamarr in spite of her beauty. Not up to Tracy's standard but still a very satisfactory production. Running time, 90 minutes. Played May 31-June 2—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

SUSAN AND GOD: Joan Crawford, Fredric March, Rita Quiney, Ruth Hussey, Bruce Cabot, John Carroll—Immediate booking is certain not a small town picture. I found it overlong and boring, some of the scenes taking and not enough action. If you are in a small town, be sure to see it before you play it. E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.


Monogram

SON OF THE NAVY: Jean Parker, James Dunn, Ethel Stracey, Robert Lowery—This picture does not have much to warm you up. Played one hundred percent. Running time, 100 minutes. Played June 7-9, 14-15, 21-22, 28-29.

Paramount

BUCK BENNY RIDES AGAIN: Jack Benny, Eddie Quillan, Gail Paterson, Helen Vinson—This picture did fair at the box office and played extended time, of which it deserves. It is one of the best of the "Buck Benny" series. Running time, 83 minutes. Played June 2-6—M. A. Kirkpatrick, Vogue Theatre, Lincoln, Ill. General patronage.

MYSTEROUS RIDER: Russell Hayden, Douglas Dumbrille, Sidney Toler—This was a very slow moving picture for a western. Not up to usual Zane Grey pictures. Running time, 65 minutes. Played May 24-29—John Stafford, Royal Theatre, Leeuville, Kansas. Rural patronage.

SIDEWALKS OF LONDON: Charles Laughton, Vivien Leigh—This picture did more to hurt business than a siege of small post. 90 per cent walked out on it. The present picture has played in 21 cities as an exhibitor. Shame on Paramount. Played June 5-10—Bob Elliano, Palace Theatre, Torrington, Conn. Small town and country patronage.

TYPHON: Dorothy Lamour, Robert Preston, Lynn Bari—This picture gets no support because it is a B and operating time, 65 minutes. Played June 10-16—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic


GANGS OF CHICAGO: Lloyd Nolan, Lola Lane, Barton MacLane—This is a satisfactory gangster picture. Despite the poor production values, it is a good picture. Running time, 71 minutes. Played June 12-15—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.


RKO Radio


PRAIRIE LAW: George O'Brien, Virginia Vale—A good one for the older boys and girls. Running time, 39 minutes. Played June 7-8—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

SWISS FAMILY ROBINSON: Freddie Bartholomew, Thomas Mitchell, Edna Best, Terry Kilburn, Unna Hall—The story is just an old one and the children should have been included in the cast. Kids are familiar with the story and will probably take it to the comics. It's a fine picture to put up with the Scouts or church organizations. They approve of it 100 per cent and will do sufficient if going to bring the masses. I did it with success. Running time, 94 minutes. Played May 24-28—E. Winkel, Piedmont Theatre, Oakland, Calif. General patronage.

Twentieth Century-Fox

DRUMS AROUND THE MOHAWK: Chandelle Colbert, Anna May Wong, Frankie Thomas—A beautiful picture and while it seemed to be a little gruesome in parts the cross- section audience did not like it very much. Not up to some of the top allocated pictures but would be a sturdy at one step down the ladder in price. Running time, 100 minutes. Played May 3-4—John Stafford, Royal Theatre, Leeuville, Kansas. Rural patronage. (Reports continued on following page)
NEW, PRODIGAL CONTRIBUTORS

One new contributor sent reports to the What the Picture Did for me department this week and another existing contributor has been missing for some time resumed. The new contributor is:

T. WINKEL, Piedmont Theatre, Oakland, Cal.

The prodigal contributor to the department this week is:

TOM EDWARDS, Ozark Theatre, Eldon, Mo.

Regular reports of these and other contributors in the adjoining columns.

Short Features

Columbia

ANDY CLYDE GETS SPRING CHICKEN—All Star Comedy—A dandy Andy Clyde comedy and house in an uproar. In fact they loved it, young and old.—C. L. Niles Theatre, Animas, Iowa. General patronage.

COMMUNITY SING, NO. 10: I appreciate a hint. If you do, then, book this subject for a holiday or maybe you have a house with children in the house. They will sing but little for the first few but when they get on they will belted out Grandpa, Ole Dan and sing like a high school glee club. Dorens told me they have to dress up and want you to get them that 15 minutes.—T. Winkel, Piedmont Theatre, Oakland, Calif. General patronage.

ROCKIN' THRU THE ROCKIES: Three Stooges—Played this the second time as Columbia had it on Saturday and didn't play. Audience liked it very much. Played in the right place, you cannot beat these Stooge comedies.—C. L. Niles, Niles Theatre, Animas, Iowa. General patronage.

VIOLENT IS THE WORD FOR CURLY: Three Stooges—Played this the second time as Columbia had it in Thursday and it didn't play. Audience liked it very much. Played in the right place, you cannot beat these Stooge comedies.—C. L. Niles, Niles Theatre, Animas, Iowa. General patronage.

Metro-Goldwyn-Mayer


FLAG SPEAKS, THE: Special—Picture very entertaining and educational. Shows first flag ever made, the men who petitioned, gave the flag down the march of time till the present day. The young should see this picture and the grownups, too. Running time, 19 minutes.—William Noble, Criterion Theatre, Oklahoma City. General patronage.

HIDDEN MASTER, THE: Passing Parade, No. 13—Good subject from Passing Parade. Entertaining. Story: A little boy is running away from home business in all lines and, if a recession comes, where will he go? Johnathan Hance, Columbia Theatre, Columbia City, Ind. General patronage.


KNOW YOUR MONEY: Crimp Doesn't Pay Series—Fine educational crime reel. Every theatre should run these crime reels.—C. L. Niles, Niles Theatre, Animas, Iowa. General patronage.


STUFFIE: Pete Smith Specialties—A dog short that was very well received. Running time 16 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TIME OUT FOR LESSONS: Our Gang—Another poor Gang short and this one is exceptionally good. Bette Davis is in the gang and the gang all play their parts in their usual excellent form; running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.


Universal

BAD MAN FROM RED BUTTE, THE: Johnny Mack Brown, Gloria Dickson, Louise Currie, Jock Mahoney—This is the best to date made by this trio and are getting considerable favor from the public. Our Gang is a real western. Running time, 58 minutes. Played June 26—30.—M. A. Kirtch, Vogue Theatre, Lincoln, Ill. General patronage.


FOR LOVE OR MONEY: June Lang, Robert Kent—Counter-attraction and bad weather made this a box office flop. Good programmer, Played June 8—11. W. Mills, Arcade Theatre, Sedro, N. Y. Family patronage.

HOT STEEL: Richard Arlen, Andy Devine—A nice Western drama. played well. Running time, 90 minutes.—Bob Elifano, Palace Theatre, Torrington, Conn. General patronage.

HOUSE OF SEVEN GABLES: Vincent Price, Margaret Lindsay, Nan Grey, George Sanders, Dick Foran—Our Gang is a picture of this old favorite. Both the women principals were good. In the present day society, made on the stage. Just the war drama bearing on the Capital and which the women principals are very good. Running time, 95 minutes. We are willing to pay for preparedness, that is sure, and we know that the cost is going to be high. Also, the country is pro-Alied. But I don't know why they don't let it go at that and not continuously keep the people in an uproar. If Hitler wins, he will have his country so exhausted, both financially and in manpower, that he will lose the war, and it will be a particular danger for some time to come. And the change from good to poor is hurting the patronage. It is boarding up in all lines and, if a recession comes, where will the money go? Johnathan Hance, Columbia Theatre, Columbia City, Ind. General patronage.

IT'S A DATE: Deanna Durbin, Walter Pidgeon, Kay Francis—Well, we just don't get it here. Here is a swell picture in all respects that was a total flop for us. We never had anything to do with Durbin. Where she gets her national rating and what she does to make it is beyond me. A good picture but no draw. Running time, 105 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. General patronage.


RIO: Basil Rathbone, Victor McLaglen, Sigrid Gurie—This was as good as the rest of the series. Played on Bank Night to fair business. No bad comment. They liked the picture. The box office life all along, Rathbone was in his well played. Played June 12—Felix H. Tealde, Bratley, Ala. Small town patronage.

WARNER BROTHERS

INVISIBLE STRIPES: George Raft, Jane Bryan, Humphrey Bogart, William Holden—A good gang picture. Played this the last time. The gang will be back; if not, it was a good picture that is not back. If it is, we will show it to the kids. Running time, 100 minutes. Played June 4—6.—M. A. Kirtch, Vogue Theatre, Lincoln, Ill. General patronage.

ZENOBIA: Oliver Hardy, Harry Langdon, Billie Burke, Gertrude Hate—This is the best of the series. We couldn't get them in to see this one. Just a picture of a man and a woman with a bag of money. We were the goats.—Harland Rankin, Plaza Theatre, Tilbury, Ontario. General patronage.

Paramount


S.M.A.R.K. FRY: Color Classics—A very nice color picture based on the song "Small Fry" and carried over into this month.—John Stafford, Royal Theatre, Leominster, Kansas. Rural patronage.
Publicists Guild
Endorsed by AMPA

The Associated Motion Picture Advertisers at a closed meeting in New York Thursday, June 20th, voted to endorse the Screen Publicists and Advertising Guild, recently formed New York affiliate of the Hollywood Screen Publicists Guild. The action was taken following a mail ballot sent out to AMPA’s 120 members five days previously by Loew Banhamper, AMPA president. The response was 34 ballots; 25 for approving the guild and nine against.

It was also decided to cooperate with National Book Week next November. Joe Gould is now working on plans to determine the form and extent of the participation. Under consideration is an award for the best film to be made from a book in the current year. Membership meetings have been suspended for the summer. The AMPA board, however, will meet July 18th to transact interim business.

Renews RCA Service
National Theatres Amusement Company, headed by Spyros Sforas, has signed RCA sound service agreements to include the more than 300 theatres of the various Fox divisions, according to W. L. Jones, RCA National Service Manager. The theatres are located throughout the middle and far west and are associated with the Fox Wisconsin Theatres, Fox Intermountain, Evergreen State Amusement Corporation and Fox West Coast Theatres Corporation.

THE FEUD IS ON!
The inimitable Weavers join forces with the incomparable stars of Radio’s famous Grand Ole Opry in a side-splitting war on dirty politics in the Ozarks.

WEAVER BROTHERS and ELVIRY GRAND OLE UPRY

LOIS RANSON • ALLAN LANE • HENRY KOLKER
AND RADIO’S POPULAR ARTISTS
UNCLE DAVE MACON AND HIS SON DORRIS
ROY ACUFF and his ROCKY MOUNTAIN ARTISTS
GEORGE DEWEY HAY “THE SOLEMN OLE JUDGE”
FRANK MCDONALD — DIRECTOR
A REPUBLIC PICTURE

MOTION PICTURE HERALD 49

June 29, 1940

RKO Radio

DONALD’S DOG LAUNDRY: Walt Disney Cartoons — an excellent Disney cartoon. If Disney would continue the instead of cartoon features on which the exhibitor can make no money this business would be better.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

INFORMATION PLEASE: No. 6—Why report on these colored cartoons? We have seen the best filler on the market—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

HARVEST TIME: Terry-Toons—This is one of the best colored cartoons we have played. A few like this and Terry-Toons will be in the money. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardsville, Kansas. Rural patronage.

MONKEYS IS THE CLAWSIEST PEOPLE: Lew Lehr—Not bad at all. Quite a change from anything else we have used. Worth the time and money. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardsville, Kansas. Rural patronage.


ORPHAN DUCK: Terry-Toons—A “spit” Worth a spot on anybody’s program. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardsville, Kansas. Rural patronage.


Vitaphone


EARLY WORM GETS THE BIRD: Merrie Melodies—A very nice colored short with some laughs in it. Merrie Melodies are sure going strong. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardsville, Kansas. Rural patronage.

HARDSHIP OF MILES STANDISH: Merrie Melodies—Another swell cartoon by this company. Serves to show that the company is improving more than any service from any company this season. They are all good. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PUBLIC JITTERBUG NO. 1: Betty Hutton, Hal LeRoy—A jazz reel if there ever was one. So, if your people like the jitterbugs, here is one right up your alley. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREWBALL FOOTBALL: Merrie Melodies—A very crazy cartoon but seemed to please both old and young. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardsville, Kansas. Rural patronage.


SNIFFIES AND THE BOOKWORM: Merrie Melodies—This cartoon started dreadfully slow but developed into a pretty good short. Not up to the general run of Merrie Melodies. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardsville, Kansas. Rural patronage.

Serial

Columbia

SHADOW, THE: Victor Jory, Veda Ann Borg—Here is one of the best serials I have ever played and the adults as well as the kids really go for it. It is well produced and is entertaining.—M. A. Kirtz, Vogue Theatre, Lincoln, III. General patronage.
Organization Follows Setting Up of Circuit in China; Educational Features Stressed

The DeVry Corporation is expanding its 16mm theatre circuit throughout the Far East. The most recent addition is the Philippines where the Chicago motion picture equipment company plans to establish theatres in 800 small towns which previously could not support regular film theatres.

$1,000,000 Invested in China

Six months ago the corporation, headed by Herman A. DeVry, opened offices in Shanghai and began assembling a circuit of 500 16mm theatres throughout China with a basic investment announced as about $1,000,000. Chinese business men cooperated with the DeVry company in the financing and management of the company which is known as DeVry Chang, Inc.

Nat Nathanson, Far Eastern representative of DeVry, said in an interview in Manila that no attempt would be made to compete with the larger theatres in the Philippine Islands. Equipment will be furnished on a cooperative basis to communities too small to support a regular theatre. The 16mm houses are called "economy theatres."

The Philippine branch will handle 16mm films produced by local film men in the native language as well as the company's entertainment and educational pictures. Mr. Nathanson also said the company had plans for the inauguration of a local newsreel service. A newsreel service has also been planned for the Chinese DeVry circuit.

Educational Possibilities Seen

The company also will install equipment in small clubs and restaurants so that customers can see as well as hear bands. This activity is related to the 16mm "nickle-in-the-lot" devices which a number of companies have announced in the United States.

The natives of the Islands are said to be enthusiastic about the educational possibilities of the DeVry 16mm chain. The company not only will show entertainment films in its "economy theatres" but will handle films for "visual education" courses in schools.

DeVry has available through its Philippine office films suitable for advanced students in the arts and sciences as well as material for primary and high school grades. Special rate will be offered to schools and universities to include rental of the 16mm equipment and the "visual education" pictures. The company has some $3,000,000 of educational film, Mr. Nathanson said.

Future expansion in the Far East will probably include Japan, Malaya and India.

Theatre Equips Ambulance

The Lincoln Park Theatre, of the Detroit suburb of that name, has started a Red Cross war relief drive which, it is hoped, will be used by other communities. The theatre donated 30 per cent of its receipts at a show last week; merchants and the City Council contributed the rest: the object was to equip an ambulance which will bear the community and theatre name on its sides.

Hold Columbia Outing

Columbia Pictures' home office personnel held their annual outing at Pine Brook Lodge, Nichols, Conn., Friday, June 21st. It was the third consecutive year that the outing was held at the Pine Brook Lodge. The entire personnel attended, including Jack Cohn, vice-president; A. Schneider, treasurer; A. Montague, general sales manager; Maurice Bergman, advertising director, and Nate Spiegel.

Robbins Planning Record Company

Jack Robbins, head of "The Big 3" music publishing group, is conferring with various New York record executives to feel out the possibilities of his entering the record business in a new manner, similar to the set up of United Artists film company. It is Mr. Robbins' intention to form his own recording company under the "Lion Record" label. It will not compete, it is said, with existing disk companies in a manufacturing capacity, but, instead, will limit its activities to the recording of sound track "masters," which will be licensed to established record companies for manufacture and distribution.

The "Lion Record" label will deal mainly with original compositions and seek to uncover new talent, both in the orchestra and vocal divisions. Mr. Robbins is planning to bring back to Hollywood shortly to discuss the advisability of using film studios for his record creations.

U. S. Agricultural Films

Won Four Awards at Rome

One first, two second, and one third awards were won by the United States Department of Agriculture films at the International Exposition of Agricultural Films, held in Rome, May 20-27, under the auspices of the International Institute of Agriculture, according to word just received by the Extension Service from J. Clyde Marshall, American delegate to the Institute.

The first award (6500 lire) went to "Poultry—A Billion Dollar Industry," in the general agricultural propaganda class. It was sponsored by the Department Poultry Committee and produced under the subject matter supervision of H. L. Shadrer, Extension Poultryman. It was directed and edited by Don Bennett and photographed by Carl Turvey.

"Clouds," which won a second award in the elementary class (International Institute Medal) is a one reel Weather Bureau picture directed by Raymond Evans and produced by Dr. C. C. Clark. Another second award (University Education Committee) went to "How Animal Life Begins," a school subject made by the Department in cooperation with the American Film Center, Inc. It was produced by Dr. E. W. Brandle and photographed by Eugene Tucker.

Luncheon for Lebor

A farewell luncheon was tendered John F. Lebor of RKO's real estate department Friday, June 21st, at the Abbey Hotel, New York, by his associates in RKO prior to his departure to become assistant to the executive vice-president of the York Ice Machinery Corporation, York, Pa.

MGM New Exchange

A new exchange to cost $50,000 is being built for MGM in Portland, Oregon.
“Keep Cool America”; "Chin Up, Chest Out”!

It is evident that theatre men are turning on full pressure in producing a grade of showmanship to alleviate today's ominous war jitters.

Recounted in this issue are the campaigns already underway by the RKO and Loew’s Theatres. Decidedly they emphasize the responsibility of motion picture entertainment in lightening the gravity of these troubled times.

The campaign slogans are admirable. RKO’s "Keep Cool, America" and Loew’s "Chin Up; Chest Out; Cheer Up—Laugh!" are backed with a wealth of intensive promotion to consolidate the theatre’s position as a relief from grief.

No less is being done by Round Tablers in clarioning the theme of Americanism. On another page are detailed the highlights of "Flag Day" observances sponsored by theatres in cooperation with civic heads and veteran organizations. In every instance, the showing of patriotic film subjects, the staging of patriotic exercises attracted turnaway audiences. Newspaper editorials and publicity bowed deeply to these efforts.

The prominence of the theatre in the American scene and the flexibility of theatre operation allow exhibition a rare opportunity now to gain wider favor in the public mind.

Thus, every device of sound showmanship must be employed, every advantage of the theatre’s position must be taken to "keep America cool", to bring "chin up and chest out".

WHERE THE SMART MONEY RIDES

Two contributions picked from recent mails will serve as inspiration on "getting to where you're going by not stopping." The subjects happen to be Warnerite Glenn Nelson and Minnesota-cite Jimmie Redmond.

For years, Nelson tried to sell his paper on a double-truck. Finally worn down by the Round Tabler’s persistence, the editor would only listen to a deal that included a complicated layout of reading matter and display space providing the manager did all the work. Glenn spent weary midnight hours on a setup satisfactory to the paper, then went ahead and sold the ads. Results were mutually gratifying. The editor now is completely won over.

Redmond sends along a page co-op, labelling it the first to be put out locally in a long, long time. Jim remarks, "it is not so very much, but if you knew how difficult it is for us to make a deal, you would understand why we are so proud of it."

In the parlance of horse-racing, this "book" will always lay six-two and even on the manager who keeps digging and sweating. The smart money usually rides on the lad who never did learn how to take "no" for answer.

THE AWARDS POINT OUT

In the seventh year of the Competitions, much significance is to be attached to the shattering of Quigley Awards records, as noted in this issue’s listings of Quarter-Master winners. Never before has there been occasion to honor so many entrants. Never before has there been presented such overwhelming evidence of a universal determination to exploit product to its last possibility.

Results in the Second Quarter of the 1940 Awards should make more obvious that extra grosses are to be had on those pictures which furnish the theatreman with the most exploitation slants. Especially in these days of hard going, this would be a conclusion demanding immediate acceptance from production and distribution.
Round Table
In Pictures

Giant American flag for side wall decoration hung above early national emblems and blowup of the mayor's proclamation featured the "Flag Day" celebration observed by Jay Golden at the RKO Palace, Rochester. Reports of other observances will be found on another page.

Huge banner covering practically the entire front of the Fausto Theatre in Havana was erected by Ernesto Smith for date on "Balalaika". In addition, a 20-station broadcast of Eddy-Massey records was held on opening night which was tuned into at the theatre for patron participation.

"Oakie" hut in foyer of the Rena, in Kellogg, Idaho, was the attractor used by Manager Clarence Golder for "Grapes of Wrath". Stove, folding cot, kerosene lamp and other paraphernalia completed the display. Sign at base was planted upside down for extra attention.

Promoting a craft for use in his water bally for "Waterloo Bridge" at Loco's Poli, Springfield, Mass., George Freeman bannnered it with appropriate copy and had it ply the river during local regatta. WMAS announcer covering event also gave picture plugs.

With the New York State Convention of Elks, holding forth in Rochester during Les Pollock's opening of "Our Town" at Loco's, theatreman secured permission from local authorities for tacking of "Welcome to Our Town" cards on light poles around the city.
Theatremen Fight War Jitters With Laugh Campaigns

Intensive drives directed to the lighter aspects of summer programs and away from the year-round war now in full force by the RKO theatres in the Greater New York and Westchester area and by the Loew theatres throughout the country.

With the adoption of "Keep Cool America" as the war slogan, programs of laugh pictures are being widely publicised in every possible way, under the direction of John J. O'Connor, vice-president and general manager. Theaters are decorated with flags and bunting. Special lobby hangers, setpieces and displays are also being used. In addition to extensive posting, an attractive red, white and blue bunting stars the opening. Headed by the slogan, copy in part reads:

"We have faith in America and its people ... and we believe that good entertainment is a strong necessity to all people at all times. Therefore, RKO is not holding back. We have gathered several of the year's biggest attractions for showing right now instead of holding them for Fall. Each of the theatre trailers with similar copy is also spotlighted and publicity on the campaign has been planted in the metropolitan press. An exploitation bulletin for the information of RKO theatre managers has been compiled by the publicity department, under the direction of Harry Mandel.

Loew's Sponsor Cheer-Up Weeks

Guided by Oscar A. Dooh, circuit ad head, Loew's theatres are also making a determined effort to play up angles other than war. In connection with "Ghost Breakers," in Columbus and Cleveland, for instance, a "Cheer Up Week" was inaugurated. It opened with "Cheer-Up Laugh, The Silly Season Is On," says one copy. Short sections are advertised as "more laughs!" Where the second feature is also a comedy, an "all-laughs show" is advertised.

The cheer-up theme was followed through in all publicity and advertising. In Cleveland, a radio station was tied in to find the town's cheeriest, happiest, most contagious laughter. Newspapers ran contests to find the happiest smiles among shoppers. The silliest of street ballyhoo were purposely stressed. The Mayor was asked to proclaim "Cheer Up Week" so that the city could lead a national movement to laugh away war worries.

"LET'S HEAR FROM YOU"

Schultz's "West Wall" Tie-in

Since Major George Fielding Eliot, noted military expert and radio commentator, was in Sharon, Pa., on a lecture date during the engagement of Round Tabler John R. Schultz' short, "West Wall," at the Columbia Theatre, the theatreman hopped on the attendant publicity bandwagon by receiving prominent mention in ads, etc., since the Major had also done the job of narration.

Educators Cooperate with Stein For Series of Student Shows

With plans already in work for elaboration of the project next season, Manager Louis Stein recently brought to a close his successful series of eight special students' shows, put on during the year at Warner's Roosevelt, Newark, N. J., with the cooperation of local school heads. Each program of selected feature and accompanying shorts was presented at one showing only on a designated weekday, starting at three-thirty, after school, and ending at six. As an indication of how the idea took hold, for the final showing, featuring "Young Tom Edison," Stein reported a turnover house of nearly 2000 admissions at the 10 cent student price.

In the beginning, the theatreman contacted school principals in his area and proposed the following three-point plan:

To offer a selected program of screen entertainments to educate, amuse and develop a sense of evaluation among the younger patrons; to enable the theatre to make a real cultural contribution to the life of the community; to establish amicable, cooperative relationships between theatre and school.

The plan accepted, individual programs were organized with the cooperation of the educators. Tickets detailing each showing were printed by the manager and distributed among the schools to be passed out by individual teachers who were invited to the presentations. Since it was found impossible to have programs suitable for all ages, children of the first three grades were not included. For the rest, the shows were varied, some directed at high schools, others at grade schools, with four of the eight planned to include both.

In addition to the feature, five short subjects, including a cartoon, were shown. As an instance, with the "Edison" feature, were presented Diamond Dust, Mechanix Illustrated, in color, Angel of Mercy, Frozen Fish and Monroe Doctrine. The newspapers assisted in announcing the project, Stein also carrying the shows in his regular advertising and in a special 40 by 60 lobby announcement.

Local Doctor Honored On "Kildare" Campaign

To compete with the activities of Memorial Day, on which "Dr. Kildare's Strange Case" opened at the Mayfair, Bridgton, Me., Manager Elmore H. Rhines conceived the idea of dedicating the opening night to a local doctor who had practiced in the sector for over 50 years and was widely known. With this in mind, and with the cooperation of his newspaper editor, Rhines arranged for an engraved plaque to the venerable medico, invited other physicians to be guests at the ceremony held on the stage, and promoted the town band for a concert as part of the proceedings.

In addition to the local publicity which ran to two and three-column feature stories and art, notice of the occasion was carried in the Portland and Boston papers. As a result, the boxoffice was stimulated and as important, says Rhines, the theatre's local stock took quite a jump in valuable prestige.

"LET'S HEAR FROM YOU"

Storm Copy Aids "Typhoon" Dates

As to be expected, storm warning copy was gaggged up a bit by theatremen in campaigns for their "Typhoon" dates, Ken Pickett at the Texas Theatre, in Bay City, Texas, Texas, for instance distributing cards carrying storm signals, copy advising that "Typhoon" "would hit the city at a certain time, the time of course being the theatre dates; same copy was carried across top of front page of his daily paper. Copy on cards read: "Center of disturbance will be at the Texas Theatre. Those most affected will be Doro-

thy Lamour (in her sarong) and Robert Preston (Star of Union Pacific). Better be there. It will sweep you off your feet."

For his engagement at Schine's Athena, in Athens, Ohio, Frank Nolan took out "Typhoon" insurance, blowing up the policy on a 40 by 60 for lobby display. For follow up, insurance agent also took a tap ad. Nolan headed his newspaper campaign with warning copy, had boys on the street with posters in the same direction. Effective also were signs hanging on moviegoers Subway Saturday night after show closings reading: "Closed! Typhoon coming. To Schine's Athena Theatre Sunday and Monday."

"LET'S HEAR FROM YOU"

Saunders Promotes Baker For "Our Town" Full Page

That specialist in full-page coop ad promotion, Matt Saunders, clicks again, this time on behalf of "Our Town" at Loew's Poli, Bridgeport, the space taken by a leading baker. Topped with a five-column shot of the business section, tiein copy read, "Home Pride Is Civic Pride, Like All Bridgeporters, We Are Proud of Our Town," etc. Together with other shots of the baker's activities, the layout included a giant cut from the picture with theatre and picture credits. For the same attraction at the State, Waterville, Me., Ed Harrison, city manager, Gordon Theatres, sends in a double truck based on the press book layout and put over by Manager Lawrence Libby. In all, some 17 ads were sold, all mentioning the title in addition to the two mastheads supported by star closups and action shots.
CIVIC HEADS AND VETERAN GROUPS TIED TO "FLAG DAY" OBSERVANCES

Community Respects Paid at Theatre in Conjunction with Showings of Patriotic Shorts; High and Grade Schools Aid

Projected more emphatically this year because of the European situation and availability of patriotic short subjects, "Flag Day" observances in the theatre celebrating the national event on June 14 are numerous and in all probability will be accompanied with M-G-M's technicolor short, "The Flag Speaks."

Campaigns were put on with the endorsement and cooperation of civic bodies and patriotic organizations. Parades were held and newspapers contributed prominently to the significance of the engagement.

In Madison, Wis., Manager Ed Benjii, at the Capitol, worked out an elaborate promotion that obtained official approval of the state with a written endorsement on the showing from Secretary of State Zimmerman. Similar support was received from the Mayor of Madison, Commanders of the Veterans of Foreign Wars and American Legion, and the National Director of the American Patriots. These documents were displayed on a special easel in the lobby and a half hour after noon during the engagement. In addition, the proper use of the American flag was also pictured (see reproduction in column to right). On the marquee was placed a specially constructed flag; four and a half by six feet, and flashed with lights to produce a waving effect.

Elks Benefit Aids Kid Camp

The school heads assisted the showing by allowing the display of the V.F.W. in full uniform on all bulletin boards in the public schools. The newspapers, daily and weekly, carried stories on the date for three days ahead and during the run. Extra advertising was taken by theatre to plug the showing.

Main organizational task effected by the Round Tabler was made with the Elks' lodge on behalf of the Capital Times kid camp. Special tickets sold at evening prices and featuring the short were distributed by the lodge, the Elks receiving a percentage for the camp. Letters were sent to all members and a vigorous campaign followed.

On the afternoon of the opening day, buggies of the V.F.W., in full uniform, paraded the downtown section to the theatre. Banners exploiting the short were carried by Boy Scouts.

Editorial Builds Short Showing

For his showing of "The Flag Speaks" at the Paramount, Jackson, Tenn., Manager J. B. "Mac" MacEachron enlisted the support of the American Legion and Veterans of Foreign Wars, the attraction being announced at regular meetings in advance and stressed in members bulletins. Flags of both organizations were borrowed by the Round Tabler for lobby decoration.

Outstanding in the campaign arranged by Round Tabler Pat Notaro for the date, at Warners' Columbia, Sharon, Pa., was what the manager announces as a "first-time" editorial locally for a theatre attraction. Importance of the short was given as the reason for the editorial departure.

The war organizations in Hibbing, Minn., were also called upon for aid on his date by Manager: Billy McCready at the State, both American Legion and Veterans of Foreign Wars appointing "Flag Speaks" committees. Week ahead the Legion Commander addressed local Elks Lodge and recommended that they see the picture, the same announcement being made in the American Legion and V.F.W. weekly meetings. Newspapers carried several stories combining local Flag Day exercises with the showing of the picture, and proclamations in ad form were run and paid for by cooperating organizations. Since 35 locals were made citizens on that day, they were invited to the theatre as guests of the management, this also being good for important publicity in the papers. The American Legion post mailed postcards to the entire membership urging that every Legionnaire see the picture.

Borough Heads Work With Loces

The campaign for the Loew theatres in the Brooklyn area was arranged by Eddie Dowden of Oscar Doob's ad forces who with Manager Ben Simon of Loew's Metropolitan Theatre held a special breakfast screening of "Flag Speaks" at which promoted doughnuts and coffee were served. Screening was attended by members of the American Legion who presented a "grouping of colors," all posts assembled for the occasion, and entire proceedings being covered with stories and art by the Brooklyn Eagle. The same campaign was put on for the Bronx Loew theatres. Borough President Cashmore issuing the Flag Week proclamation in Brooklyn and Borough President James Lyons doing the same for the Bronx contingent.

Henry Organizes Two-Day Tribute for Flag Honors

Under the appealing title of "All-American Show," Manager Ken Henry arranged "Flag Week" exercises at Skouras' Embassy, in Port Chester, N. Y. A stage and screen program, put on for two days with the cooperation of local civic and patriotic units plus the heads and students of all public and high schools in the community.

The screen units were repeats, the feature, "Wings of the Navy," followed by short subjects, The City, Peace on Earth, The Man Without a Country. Yankee Doodle Comes to Town, The Story That Couldn't Be Printed, and a patriotic song reed. Children's after-school shows were held allowing youngsters under 12 a special admission price of five cents. For this purpose, tickets were printed and widely distributed. With the night performances, the various patriotic organizations, high school bands, etc., staged activities in keeping.

Mayor Proclaims Occasion

The celebration was officially opened with a proclamation from the Mayor who also appeared on the stage on the first night to pay tribute to the flag. A huge parade composed of patriotic societies, uniformed soldier organizations, police and fire departments, made the downtown area arriving at the theatre at 8:15, where a 30-minute program in honor of the flag was conducted by the American Legion, including the pledge of allegiance. Prominent ministers were on the program.

Boy and Girl Scouts also took part, trumpet sounds from each opening each evening's exercises.

Featuring the second night showings, called "High School Nite" was a concert rendered by the 75-piece high school band. Students were invited to take advantage of the special admissions for the pupils arranged with the school heads by the Round Tabler, the cards distributed in all high schools in the area. Broadcast of the event was made at the schools to all classes through the public address system.

"LET'S HEAR FROM YOU"

Imprints Merchant's Envelopes

Next item made with local utilities company was effected by J. R. MacEachron at the Paramount Theatre, in Jackson, Tenn., whereby the backs of all their envelopes are imprinted with the theatre's weekly program. Entire cost to Mac is two fifty each week for printing job and depending on the message he has to sell, theatreman determines whether it shall be printed lengthwise or crosswise on the envelopes.
SECOND QUARTER VOTING BREAKS AWARDS RECORD

Recognition Given Fortnighters Chosen from Among Winners in Quarter Preliminaries; Listings Include Newcomers

by A-MIKE VOGEL

The greatest burst of activity in the history of the Quigley Awards is signaled in the results of the Second Quarter-Master judging, as a record-breaking total of 79 names is listed for the Plaque, Medal and Citation honors. Whether it be an anxiety to chase the war jitters, or just an old-time ambition to tear things loose, the fact remains that at no time in the background of the Competitions has there been displayed such an intensity among theatre-men to display their wares.

The eight Quarter-Master Plaque and Medal honors in the Second Quarter are shared by nine entrants, the added distinction going to the Schiner Syracuse team of Gus Lampe and Harry Untertort. Of the Plaque winners, the Quarter is distinguished by the second consecutive win of E. V. Callow, Warner Philadelphia ad head, and I. R. Wheeler, now promoted to the Roxy, LaPorte, Ind., from the Lex, Chicago. Loew'sman Ed Fitzpatrick, of Meriden, in Harry Shaw's division, is a firsttimer this year for these honors, thus adding to his score of a Citation in the first Quarter. The greatest number of Quarter-Master Medal winners are also "firsttimers" in most instances having scored previously for Quarter-Master mentions.

Half-Way Mark Reached

The 68 Citations are shared by 70 entrants, the extra two accounted for by the teams of Charlie Bierbauer, and Nick Todoro, in Allentown, and George French and Bill Morton, in Providence, also prominent in the battle for recognition. The rest, according to situation, are solo workers and among these are to be found a smart scattering of newcomers to the honors as well as the veterans who score their hits regularly as the Competitions go on. With the listing of the winners on this page, the 1940 Awards turn the half-way mark and point directly to the end of the year. Regardless of standing, entrants who have scored in one Quarter or both, may look forward to an excellent opportunity of being up there when the race is run, depending of course upon how consistent their participation can be counted upon in the Fortnight periods.

Of these, the Third Quarter numbers seven, and as usual managers are invited to send in their outstanding single ideas or promotions put on in each of these two-week periods. Since the Judging Committee of the Second Quarter gave first consideration to entrants represented most often in the Fortnights, it is expected the same procedure will hold in all other quarterly selections.

VOTED QUARTER-MASTER PLAQUES

| E. C. CALLOW | ED FITZPATRICK | J. R. WHEELER |

VOTED QUARTER-MASTER MEDALS

| MOON CORKER | FRANCIS DEERING | GUS LAMPE |
| Palace, Athens, Ga. | Loew's, Houston, Tex. | Harry Untertort |
| | | Keith's, Syracuse, N. Y. |

JACK LYKES
Loew's Stillman, Cleveland, Ohio

VOTED QUARTER-MASTER CITATIONS

| WALLY ALLEN | BILL DECKER | GEORGE LACY |
| STAN ANDREWS | E. V. DINNERMAN | HAROLD LEAND |
| Capitol, Guelph, Ont., Canada | KRO, Cincinnati, Ohio | Revere, Revere, Mass. |
| DAVE BACHNER | JOE DI PESA | MILTON LEVY |
| Warners, Cleveland, Ohio | Loew's, Boston, Mass. | Commercial, Chicago, Ill. |
| GEORGE BANNAN | PETE EGAN | RUSS MCKIBON |
| Schine's Van Wert, Van Wert, Ohio | Loew's, Calgary, Ont., Canada | Royal, Guelph, Ont., Canada |

JOHN BARCROFT
RKO Palace, Columbus, Ohio

RAY BELL
Loew's, Washington, D. C.

CHARLES BIEPBKAUER
NICK TODOROV
Colonial, Allentown, Pa.

MEL BLIENDEN
Lex, Chicago, Ill.

CLIFF BOYD
Paramount, Brattleboro, Vt.

LEW BRAY
Lyric, Brownwood, Tex.

LISE BRIEN
Prince, Ambridge, Pa.

WILL BIZZORIENI
Rialto, Baltimore, Md.

BILL BURKE
Schine's State, Fostoria, Ohio

WALLY CLEVELAND
Loew's Valentine, Toledo, Ohio

JACK CAMPELL
Capitol, Brampton, Ont., Canada

LOUIE CHARNINSKY
Rialto, Dallas, Tex.

HARVEY COCKS
Schine's Ecket, Syracuse, N. Y.

ARTHIE COHN

MARLOWE CONNER
Avalon, Chicago, Ill.

MAX COOPER
Cove, Glen Cove, L. I., N. Y.

E. E. CRABTREE
Fischer, Dallasville, Ill.

GENE CURTIS
Paramount, Syracuse, N. Y.

JOHN HEINZ
RKO Keith, Flushing, L. I., N. Y.

LEW HENSLEY
Ben Ali, Lexington, Ky.

GEORGE IRWIN
Lyceum, Duluth, Minn.

DON JOHNSON
Gaylor, Chicago, Ill.

WALTER KALBERER
Indiana, Washington, Ind.

GEORGE LACY
Victory, Holyoke, Mass.

HARRY LAMB
Loew's, Pittsburgh, Pa.

HARRY LAMB
Western, Cleveland, Ohio

ED PENN
Fox Arlington, Santa Barbara, Cal.

LES POLLOCK
Loew's, Rochester, N. Y.

JIMMY REDMOND
Bonham, Fairbury, Neb.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

JOHN R. SCHULTZ
Liberty, Sharon, Pa.

TOM SORIERO
United Artists, Los Angeles, Cal.

LOU STEIN
Roosevelt, Newark, N. J.

ARNOLD STOLTZ
Aron, Utica, N. Y.

CHARLES TAYLOR
Buffalo, Buffalo, N. Y.

BOB UNGERFIELD
RKO, Newark, N. J.

ANSEL WEINSTEIN
RKO 58th Street, New York City
EXPLOITATION BRIEFS FROM A-FIELD

Ahead of his opening of "Little Accident" at the Strand, in Griswold, Iowa, Manager Gordon P. Held, purchased enough white banner cloth to make 14 squares, diaper size. On each of these one letter of the title was painted, the aggregation being hung on line out front, spelling out name of picture.

Lad dressed as a farmer led a cow about town as part of Jack Fretwell's advance on "Farmer's Daughter" at the State, in Harrisonburg, Va. Farmer carried a suitcase on either side of which was copy reading: "Goin' to see the farmer's daughter at the State Theater."

Up Calgary way, Pete Egan, manager, and publicist George Shafer at the Palace Theatre run a half hour stage show each Wednesday night, featuring a local dance band and local artists. Weekly in addition to the act, a program is run containing the names of the artists to appear on the program that night. Not satisfied with this, Shafer hit upon the idea of running a small gossip column called "Party Fatter," which contains news about his shows and behind-the-scene happenings.

To the first son born of Harrisonburg, Pa., parents on the day Bill Elder opened with "Mac" in his showing of "Waterloo Bridge," a five dollar bank account was started with the compliments of the management. Through this tipup plugs were received daily for a period of four days and a final plug when the winner was announced and presentation made. Neat stunt was the four-col, 14-inch co-op ad sent to local portrait studios using head of Madeleine Carroll. Cards were used on all city light poles tying in with the local safety campaign and as classified ad contest held in cooperating paper, first 10 people phoning in ads on used cars receiving tickets.

Ahead of "Magic Bullet" at the Regent Theatre, in Cedar Falls, Iowa, Merle Blair planted cards at curb in front of theatre, each carrying a letter of the title for attractor. Doctors, nurses, heads of women's clubs, hospitals, etc., were circulating with a letter heralding the opening, and for lobby stunt, 1,000 small capsules were placed in a large sealed jar, with guest tickets going to those coming closest to guessing correct number contained.

Novel stunt was put over by Bernard Peterson, Falls Theatre, Little Falls, Minn., in connection with his showing of "Edison, the Man," through tipup arranged with local power company whereby the face of all envelopes sent out were imprinted with a cut of a large building which were theatre and playdate credits.

E. H. Crouch of the Auburn Theatre, Auburn, N. Y., ran a lobby contest in connection with his showing of "Waterloo Bridge." Displaying a number of photos of bridges, theatreman asked patrons to guess correct names for passes.

GIVES HANDKERCHIEFS, BUT NOT FOR CRYING

To spotlight the picture at the Avon, Utica, N. Y., and also the new styles suggested by "Irene," Arnold Stoltz promoted the local store handling the fashion line for an advance distribution of imprinted women's handkerchiefs, decoratively colored.

In addition to the theatre credits, tien copy read: "Hear Anna Neagle sing Alice Blue Gown. Everything for the June bride from a handkerchief to an Alice Blue Gown."

Advance teaser used by Bill Yeakle at the Kentucky, in Danville, Ky., consisted of small card on which was clipped a burned out match, copy at right reading "This was a light that failed, but Ronald Colman will not fail you with his performance of Rudyard Kipling's," etc., etc.

Promoting a full page of co-op ads on "Pinocchio," Les Preston, manager of the Capitol, in St. Thomas, Ontario, went a bit farther and brought a contest into it by offering prizes to kids coloring the ads on the pages and submitting best jobs of same.

Measuring some ten feet high by 18 long was the front built by W. A. Sandefur for "Pinocchio" at the Leeds, Winchester, Ky. Title letters were eight inches thick and two feet high, painted medium blue on the edges and covered with silver metallics. Figures of the little puppet were in natural colors and planted on either side of boxoffice, base of which featured copy of the book on top of which Jimminy Cricket was perched.

Tying up musical stores in Suffern, N. Y., Manager Theodore J. Sullivan at the Strand for his date on "South of the Border" used stickers on all windows with playdates, title and cast conspicuously listed. A record featuring hit tune from the picture was played at the theatre week ahead and during run.

COLORING LETTERS BUILD NEW EFFECTS

Unique marquee color combinations at the Million Dollar, Los Angeles, are noted by Manager Ralph G. Pollock, with the application of red, green and other colors to the marquee letters, which for the summer will be dipped in a cool, refreshing green. Little expense is attached, according to Pollock, who recommends that managers a bit timid about the idea might first experiment with water colors, as effective and easily removed if returns are not up to expectations.

Four-day newspaper contest was featured by Milt Levy at the Commercial, in Chicago, for "Adventure in Diamonds," in which scene stills were run of the stars with conversation balloons. Prizes were awarded to those correctly listing names of various diamonds used in the dialogue of the pictures reproduced. Local jeweler donated winner's gift, tickets going to runners up. Display of diamond cutting tools and replicas of famous diamonds were shown in the lobby week ahead.

As a result of his private screening for civic leaders, Joy Golden on his March of Time short at the RKO Palace, in Rochester, landed story on the editorial page of leading paper on what the nation is doing for the unemployed youngsters as shown by the National Youth Administration program. Reader also called attention to the fact that the short could be seen at the Palace.

Tying in with largest music store in town, Edgar Goth, publicity director, and George Evans, manager of the Fabian St. George Theatre, in Staten Island, for "Pinocchio" arranged an eye-arresting window display. Each evening for week ahead and during run, a "Pinocchio" puppet show was held. Numerous colored scene stills were featured in the window as were tieup cards with playdates, etc.

Running for five days, was Joe Samartano's "Rebecca" contest which was planted in local paper for that picture's run at Loew's Palace, Meriden, Conn. Guest tickets went to those submitting the best 100-word essays describing what entrant considered the most effective scene in the picture and why.

Basing his campaign on the arrival locally of the 20 Mile Team, Morris Rosenzweig at the Majestic in Bridgeport, secured abundant newspaper play for that picture. Using a candid camera contest stunt, prizes were awarded to those submitting best photos of the parade. Streamers were used on store windows heralding the arrival of the team, Chamber of Commerce announced the event in their bulletin and bad Capi, Pheer of the caravan as their guest at their dinner.

Bill Studebaker landed a full page of tie-up ads for his date on "Edison, the Man" at the Logon Theatre, in Logansport, Ind. The layout tied in with a contest offering prizes for the best answer to the question: "What electrical device or invention has given you the most comfort, health, happiness or pleasure?"

Picking out a nice hot day, Jerry Gordon at the Palace, in Newport News, Va., planted a Christmas tree fully decorated with lights, tinsel, etc., in his lobby with card reading "We couldn't wait until Christmas to bring you these grand presents." Fancy wrapped packages carried titles of forthcoming attractions.
DON REILLY
has been promoted from assistant at the Warner Hippodrome, in Cleveland, to manager of the State, in Lima, succeeding CLARENCE SLENTZ, now manager of the Ohio, Sydney, where he succeeds BUNNY SOMERS, resigned. GUY ELLIS moves from the Variety as assistant at the Hipp, while TONY LAURIE becomes assistant at the Variety. ▼

RAY LAWS
has taken over the Grand, in Lebanon, Ohio, from J. C. PATTERTON. ▼

SIMON KERETSKY
has opened the Park, at Windsor, Ontario. ▼

ELMER BILLS
who operates theatres in Salisbury, Brunswick and Glasgow, Mo., is taking over the Casino, Boonville, Mo., from MRS. MARION MILLER. ▼

WILFORD N. SKLAR
former assistant at Warner's Boulevard in Pittsburgh, Pa., resigned that post to become manager of the Roxy at Clearyfield, Pa. ▼

PEARCE PARKHURST
of the State Theatre, in Torrington, Conn., dropped into Round Table headquarters for his annual summer visit. ▼

HALL BAETZ
has been appointed Salt Lake City district manager for National Theatres, taking over territories formerly supervised by FRED GLASS and DICK DICKSON. Glass has returned to Denver as assistant to Rick Ricketson, while Dickson has returned to Southern California. ▼

A. M. TOLKINS and LOUIS MILLER of Washington have taken over the Little Theatre, in Baltimore from H. A. BLUM. MAXWELL WEINBERG continues as manager. ▼

HERB CHATKIN
has been appointed manager of the promotion department of Filmaack Trailer Co., in Chicago. ▼

E. C. MENARD
has purchased the New Theatre, in Amity, Ark. ▼

JOHN WALSH
of the Fulton Theatre, Pittsburgh, closed, has gone to Cambridge, Ohio, to manage the Shea operated house there. ▼

FRANK ZEHINGER
is managing the reopened Warner Theatre, in Atlantic City, Herbert Coplan, zone manager also announces that DAVID KAPLAN will take over management of the Virginia, succeeding LAWRENCE PETERSON, who has been elevated to manager of the Stanley. ▼

NELSON HAMPTON
manager of the State, Spartanburg, S. C., has resigned. No successor has been announced as yet.

Sylvia KAMSKY to Harry ROTH at the Hotel Jefferson, Richmond, Va., on June 14th. Groom is associated with Benjamin Pitlis in the operation of theatres in Suffolk, Va. ▼

CHARLES GAUDINO
student assistant at Loew-Poli, in New Haven, has been made assistant manager of the Loew-Poli Bijou, succeeding SAL DEMANO, who has been transferred to New York. FRANK MANENTE, Poli chief usher, is promoted to student manager assistant and JERRY DELISE becomes chief usher. ▼

JAMES PAPAYANKOS
has opened the new Star Theatre, in Potsdam, N. Y.

Showmen's Calendar

**August**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>1st</td>
<td>Colorado admitted to Union—1876</td>
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<tr>
<td>2nd</td>
<td>Myrna Loy's Birthday</td>
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<tr>
<td>2nd</td>
<td>Alice Graham Bell died—1922</td>
</tr>
<tr>
<td>5th</td>
<td>Francis Scott Key, Poet, Born—1870</td>
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<tr>
<td>7th</td>
<td>Alfred Lord Tennyson, Born—1809</td>
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<tr>
<td>8th</td>
<td>Sylvia Sidney's Birthday</td>
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<tr>
<td>8th</td>
<td>Herbert Hoover, 31st President, Born—1874</td>
</tr>
<tr>
<td>10th</td>
<td>Missouri admitted to Union—1821</td>
</tr>
<tr>
<td>11th</td>
<td>Norma Shearer's Birthday</td>
</tr>
<tr>
<td>13th</td>
<td>Gene Raymond's Birthday</td>
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<tr>
<td>14th</td>
<td>Panama Canal opened—1914</td>
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<tr>
<td>14th</td>
<td>Napoleon Bonaparte Born—1769</td>
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<tr>
<td>14th</td>
<td>Joe West's Birthday</td>
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<tr>
<td>17th</td>
<td>Benjamin Harrison—32nd President, Born—1833</td>
</tr>
<tr>
<td>20th</td>
<td>U. S. gave suffrage to women in 19th Amendment, 1920</td>
</tr>
<tr>
<td>29th</td>
<td>Oliver Wendell Holmes, Poet, Born—1809</td>
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<tr>
<td>31st</td>
<td>Joan Blondell's Birthday</td>
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WILLIAM GERST
manager of Hunt's Rockland has gone to Wildwood, N. J., to assist Guy Hunt in the operation of Hunt's Ocean Pier and also to resume his duties as publicity and advertising director for the circuit. WILLIAM KEEGAN, general manager of the houses in Trenton, N. J., has gone to Wildwood for the summer. ▼

HENRY LE CLAIR
of the State Theatre, Denver, has gone to New Mexico, where he will do exploitation and advertising for the Gibraltar Enterprise theatres. ▼

E. M. SMITH, JR
has taken over the operation of the Milton Theatre, in Milton, Del. ▼

EDWARD STUTZ
has been appointed manager of the Colonial Theatre, in Albany, N. Y. ▼

ARTHUR BERGOFFEN
formerly connected with Skouras, Fox and Cacasis, is now at Woodlawn Villa, White Lake, N. Y., as associate resident manager in charge of entertainment. ▼

HOWARD BAKER
for the past seven years manager of the Carlton and old Rialto, Pleasantville, N. J., has been named manager of the new Rialto, Stanley-Warner house. ▼

IRVING ROSENSTOCK
assistant manager of the Albany, Albany, N. Y., will succeed BOB HOFFMAN as assistant of the Ritz. ▼

NAT MERVIS
assistant at Warner's Capitol, has been upped to managership of the house. ▼

HERBERT ELISBURG
supervisor for Essaness Theatres, in Chicago, resigned that post and is negotiating for a small theatre in the Loop. ▼

W. G. FRASER
former manager of the Holland, Bradford, Ont., has been appointed manager of the Century, Trenton, Ont., succeeding TOM NAYLOR, who has been transferred to Toronto. ▼

ROBERT MARHENKE
manager of Roone's Broadway Theatre in Baltimore, Md., and his wife visited at Round Table headquarters recently. ▼

JACK WILSON
has sold the Liberty, St. Helena, Cal., to L. A. SCHELLING. ▼

REX BEACH
has been appointed manager of the State, Garden City, Kan., succeeding M. B. SMITH, who becomes western Kansas supervisor of the Commonwealth Theatres group. Beach has been succeeded at the Ritz, Garden City, by ERNEST NELSON.
MCCLINTIC SUES FOR "LYNTON" AWARD SHARE

Guthrie McClintic has filed suit in New York supreme court for $50 per cent of the $167,000 damage award recently won by Edward Sheldon and Margaret Ayer Barnes, author, from Metro-Goldwyn-Mayer in the "Letty Lynton" infringement suit. The authors' play, "Dishawed Lady," on which the infringement was based, was produced on Broadway by Mr. McClintic and he claims that he is entitled to half of the amount paid for film rights, which he says, in this case, is the amount awarded on the infringement charges. Louis Nizer, attorney, represents Mr. McClintic, in what is said to be the first case of its kind on record.

STATE LITIGATION SETTLED

Court litigation in Buffalo over an accounting of bequests left by Pearl White, star of the silent screen, was settled Tuesday. Surrogate George T. Vandermeulen ended the litigation by approving an accounting of part of the $15,000 bequests left to two nieces. The beneficiaries are Evelyn White of Buffalo, and Mrs. Eileen W. Siegel of Tonawanda.

DENY PREMIUM MOTION

An injunction sought by Premium Promotion Syndicate, Inc., against Five Theatricali Premiums Corporation to restrain the defendant from selling encyclopedias to theatres has been denied in New York supreme court. The decision held that essential allegation was lacking.

MAYO DROPS SUIT

Archie Mayo's action in Hollywood against Samuel Goldwyn, seeking relief from a contract which called for him to direct a film in England has been settled out of court.

BENJAMIN, KRAM ADVANCED

Robert Benjamin and Arthur B. Krim have become full partners in the law firm of Phillips and Nizer, New York City, their names now being part of the firm's title. The law firm has done much work in, and one of its members, Louis Nizer, has written much about, the motion picture industry.

HAROLD MELNICKER HEADS CENTRAL CASTING DIVISION

Harold Melniker, a graduate of Columbia law school, has been named head of the casting division at the Central Casting Corporation in Hollywood. Gerald Farrell will act as office manager and also handle all interviews and prepare statistics. Figures are compiled on qualifications and earnings of extras.

HOWARD P. PHILBRICK.

Howard P. Philbrick, general manager of Central Casting, has informed Elma Goodwin, president of the American Federation of Office Employees, that the Central Casting Corporation is not satisfied the union represents a majority of the employees and has refused a demand for a closed shop.

TO RAISE NEW YORK THEATRE

Wallack's Theatre, at 254 West 42nd Street, Times Square, New York, will be razed and another store building and the theatre will replace it, it was announced this week. The property was sold by the Schulte Realty Company to Affin Enterprises, Inc., headed by Max Cohen, owner and operator of the New Amsterdam and Harris theatres on the same block; operator of the Cinema circuit, same city; and president of the New York Allied.

IN COURTS

"Fifth Column" Title Suit Filed

A motion to restrain the Film Alliance of the Screen Guild from using the title "Fifth Column," with this country, and the Midtown Theatre Corporation, operator of the Rialto theatre, New York, from exhibiting an English film under the title "The Fifth Column Squad," was filed in New York supreme court Friday, June 21st, by Ernest Hemingway, author, and Benjamin Glazer, adapter, of the play "The Fifth Column," and the Theatre Guild, producers of the play. The action, filed by Maurice J. Speiser, attorney, charged that the defendants had changed the original title of the picture, "Spies in the Air," to capitalize on the reputation of Mr. Hemingway's play.

Mr. Speiser said he had negotiated with several motion picture companies for the sale of the film rights of the play, the value of which was estimated as between $100,000 and $150,000, and that release of the English film with "Fifth Column" in its title would harm the negotiations, and also the scheduled fall and winter release of the play. The play, which opened March 6th at the Alvin theatre, New York, has closed for the summer.

Affidavits filed in support of Mr. Speiser's claims revealed that Mr. Hemingway's book, "The Fifth Column and the First Forty-nine," has been translated into 11,417 copies in the United States and Canada since its publication in October, 1938, and that the Guild's production of the play had netted $197,586 since its first performance in New Haven on January 26th.

FILE WARNER SUITS

Two plagiarism suits were filed against Warner Brothers in Hollywood by William Milan seeks $1,250,000, claiming his material was used in "The Angels Wash Their Faces." Haff Ratsch filed suit for $750,000 charging plagiarism in "The Life of Emile Zola." Institute Patent Action Frank C. Reilly, Ltd., filed a patent infringement suit Friday, June 21st, in federal court in New York against Moreduall Realty Corporation, owner of the Capitol theatre, in which an injunction, damages and accounting are asked. The plaintiff claims that the defendant is manufacturing, selling and using a pattern sheet controlled mechanism for illuminable signs which he charges infringes upon a device owned by the plaintiffs.

THEATRE WITT SUGHT

An action to restrain the revocation of a theatre license has been filed in New York supreme court by Quirral, Inc., operator of the Empire theatre, Brooklyn, against Paul Moss, New York commissioner of licenses. The revocation is threatened, the complaint states, on the charges that Quirrail permitted unattended children to sit in the balcony of the theatre.

GRANT TEMPORARY INJUNCTION

Bernard L. Schlenfag, New York supreme court judge on Monday, June 24th, granted in this temporary injunction restraining M. Lovenstein and Associates, Inc., and Alex Mills, Inc., from using the words "Information Pictures" and "radio symbols as patterns on fabrics, on the application of Dan Golenhausen Associates, owner of the radio program, the suit seeks a permanent injunction and an accounting.
THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions."

Lett's or parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (I) symbol indicates picture is of the 1939-40 season. Asterisk (*) after feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are announced by the home offices of the distributing companies.

When "in the Cutting Room" is reviewed in Hollywood, the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding it is indicated. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

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<td>Jean Harlow</td>
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<td>Boy Meets Blonde, The</td>
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<td>Joan Caulfield</td>
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<td>Bob Hope, Bing Crosby</td>
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<td>Buckskin, The</td>
<td>George 'Gabby' Hayes</td>
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<td>Ruthless Hudson - June Lang</td>
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<td>A. Durack-Mark-L. Lane-J. Dunne</td>
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<td>Burt Talbot-Bill Everson</td>
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<td>Peter Lora-Ruthless Hudson</td>
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<td>Barbara Pepper - Jean Sayer</td>
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<td>Men Without Sails</td>
<td>Jada Lita-Ruthless Hudson</td>
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<td>Muse Is My Heart (G)</td>
<td>Tony Martin - Rita Hayworth</td>
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<td>Jacqueline de Heer-Bruce Cabot</td>
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<td>Jack Holt-Noah Berry, Jr.</td>
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<td>Bill Elliott-Linda Winters</td>
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<td>Return of Wild Bill, The</td>
<td>Bill Elliott-Iris Meredith</td>
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<td><em>Stringer from Texas, The</em></td>
<td>Charles Starrett - Lena Grey</td>
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<td>Taming of the West, The</td>
<td>Bill Elliott-Iris Meredith</td>
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<td>Texas Stampede (G)</td>
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<td><em>Two Many Troubles</em></td>
<td>Jean Arthur-Fred MacMurphy</td>
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<td>Two Nights Together</td>
<td>Vivien Leigh-Laura Oliver</td>
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<td>Two Stilted Rascals</td>
<td>Charles Starrett-Lena Grey</td>
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**COMING ATTRACTIONS**

**Arizona.**

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<td>MAMIE DRESDEN</td>
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<td>Jack J. Cooper-Leila Ernst</td>
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<td>Arise My Love</td>
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**PRODUCERS RELEASING CORP.**

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<td>Jim the Muggler</td>
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<td>Texas Renegades</td>
<td>Tim McCoy</td>
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**Sawstretchy Farms West, Ltd.**

| The | Bobby Clark, Earto Hopey | Jan. 14, 40.|

**COMING ATTRACTIONS**

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<td>J. Howard</td>
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<td>J. Howard-J. Gordon Jans</td>
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<td>J. Howard</td>
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<tr>
<td>Grands Gags to Town</td>
<td>G. 102, James</td>
<td>Apr. 19, 40.</td>
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**REPUBLIC**

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<tr>
<td>In Old Missouri</td>
<td>J. Howard</td>
<td>Apr. 17, 40.</td>
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<tr>
<td>Jepsons Cooper</td>
<td>J. Howard</td>
<td>May 4, 40.</td>
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<td>Kansas Terror</td>
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<td>Main Street Lawyer</td>
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<td>One Man's Law</td>
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<td>Running Man</td>
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<td>Safari</td>
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<td>Texas Legion</td>
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**THE RELEASE CHART—CONT'D**
(THE RELEASE CHART--CONT'D)

**Universal**

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<tbody>
<tr>
<td>&quot;It's a Date&quot; (G)</td>
<td>4060</td>
<td>Johnny Mack Brown-Bob Baker</td>
<td>May 3, 1940</td>
<td>73 mins</td>
<td>7,40p.</td>
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<tr>
<td>&quot;Wide Open&quot; (G)</td>
<td>1940</td>
<td>John H. Johnston</td>
<td>June 3, 1940</td>
<td>65 mins</td>
<td>7,17p.</td>
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**Carroll**

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<tbody>
<tr>
<td>&quot;I'll Go for You&quot; (G)</td>
<td>4051</td>
<td>Johnny Mack Brown-Bob Baker</td>
<td>June 24, 1940</td>
<td>73 mins</td>
<td>7,40p.</td>
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**Nautilus**

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<tr>
<td>&quot;Wide Open&quot; (G)</td>
<td>1940</td>
<td>John H. Johnston</td>
<td>June 3, 1940</td>
<td>65 mins</td>
<td>7,17p.</td>
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**Wagner**

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<tr>
<td>&quot;I'll Go for You&quot; (G)</td>
<td>4051</td>
<td>Johnny Mack Brown-Bob Baker</td>
<td>June 24, 1940</td>
<td>73 mins</td>
<td>7,40p.</td>
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</tbody>
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**Warner Brothers--First National**

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<th>Title</th>
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<th>Running Time</th>
<th>Notes</th>
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<td>&quot;I'll Go for You&quot; (G)</td>
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<td>Johnny Mack Brown-Bob Baker</td>
<td>June 24, 1940</td>
<td>73 mins</td>
<td>7,40p.</td>
</tr>
</tbody>
</table>

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**Synopsis**

1. **Comings and Goings**
   - "I'll Go for You" (G)
     - Johnny Mack Brown-Bob Baker
     - June 24, 1940
   - "Wide Open" (G)
     - May 3, 1940

2. **Running Times**
   - "I'll Go for You" (G): 73 mins
   - "Wide Open" (G): 65 mins

---

**Notes**

- "I'll Go for You" (G) is a film featuring Johnny Mack Brown and Bob Baker.
- "Wide Open" (G) is from the same production.

---

**Additional Information**

- The release chart includes various films and their stars.
- It highlights the running times and release dates for different films.
- The chart is used to track the release of new films and their availability in theaters.

---

**Contact for Questions**

For more details or questions about the chart, feel free to contact us at 123-456-7890.
SHORT FILMS

[Columbia All Star Comedies]

**Title**: Columbia Tours

**Date**: May 31, 1940

**Duration**: 3 minutes

**Description**: The release chart for the following week.

**COLUMBIA TOURS**

**Title**: Beautiful Switzerland

**Date**: June 17, 1940

**Duration**: 30 seconds

**Description**: Columbia presents a travelog of Switzerland.

**Title**: Holland and the Promised Land

**Date**: June 23, 1940

**Duration**: 2 minutes

**Description**: A trip to Holland and the Promised Land is showcased.

**Title**: Life in Paris

**Date**: June 29, 1940

**Duration**: 30 seconds

**Description**: A glimpse of life in Paris is provided.

**Title**: New Hampshire

**Date**: July 5, 1940

**Duration**: 30 seconds

**Description**: A trip to New Hampshire is featured.

**Title**: India

**Date**: July 12, 1940

**Duration**: 30 seconds

**Description**: A trip to India is explored.

**Title**: Uruguay

**Date**: July 19, 1940

**Duration**: 30 seconds

**Description**: A trip to Uruguay is showcased.

**Title**: Transatlantic Songs

**Date**: July 26, 1940

**Duration**: 30 seconds

**Description**: Various transatlantic songs are featured.

**Title**: COMMUNITY SINGING

**Series**: 4

**Dates**: June 25, 1940; Sept. 8, 1940; Oct. 10, 1940; Nov. 10, 1940

**Duration**: 3 minutes

**Description**: Community singing sessions with different dates.

**Title**: SPECIAL (HAPPY HOUR)

**Date**: July 11, 1940

**Duration**: 30 seconds

**Description**: A special segment for happy hour.

**Title**: PHANTASIES CARTOONS

**Series**: 1

**Date**: March 15, 1940

**Duration**: 30 seconds

**Description**: Fantasies cartoons with different dates.

**Title**: SCREW SNAPS

**Series**: 19

**Date**: March 15, 1940

**Duration**: 3 minutes

**Description**: Screw snaps with different dates.

**Title**: Theater Tie-A-Else (5-16-40)

**Duration**: 2 minutes

**Description**: A segment of theater tie-a-else.

**Title**: The Motherly Kiss (5-23-40)

**Duration**: 2 minutes

**Description**: A motherly kiss segment.

**Title**: Skating the Weather (4-7-40)

**Duration**: 2 minutes

**Description**: A weather skating segment.

**Title**: The Talking Ship (4-10-40)

**Duration**: 3 minutes

**Description**: A talking ship segment.

**Title**: The Fashionable Tuxedo (5-15-40)

**Duration**: 3 minutes

**Description**: A fashionable tuxedo segment.

**Title**: The Groomsman (5-22-40)

**Duration**: 3 minutes

**Description**: A groomsman segment.

**Title**: The Bachelor (5-29-40)

**Duration**: 3 minutes

**Description**: A bachelor segment.

**Title**: The Happy Couple (6-5-40)

**Duration**: 3 minutes

**Description**: A happy couple segment.

**Title**: The Happy Day (6-12-40)

**Duration**: 3 minutes

**Description**: A happy day segment.

**Title**: The Happy Family (6-19-40)

**Duration**: 3 minutes

**Description**: A happy family segment.

**Title**: The Happy Homemaker (6-26-40)

**Duration**: 3 minutes

**Description**: A happy homemaker segment.

**Title**: The Happy Home (6-27-40)

**Duration**: 3 minutes

**Description**: A happy home segment.

**Title**: The Happy Campers (7-4-40)

**Duration**: 3 minutes

**Description**: A happy campers segment.

**Title**: The Happy Woman (7-11-40)

**Duration**: 3 minutes

**Description**: A happy woman segment.

**Title**: The Happy Child (7-18-40)

**Duration**: 3 minutes

**Description**: A happy child segment.

**Title**: The Happy Man (7-25-40)

**Duration**: 3 minutes

**Description**: A happy man segment.

**Title**: The Happy Couple (8-1-40)

**Duration**: 3 minutes

**Description**: Another happy couple segment.

**Title**: The Happy Girl (8-8-40)

**Duration**: 3 minutes

**Description**: A happy girl segment.

**Title**: The Happy Home (8-15-40)

**Duration**: 3 minutes

**Description**: Another happy home segment.

**Title**: The Happy New Year (8-22-40)

**Duration**: 3 minutes

**Description**: A happy new year segment.

**Title**: The Happy Mother (8-29-40)

**Duration**: 3 minutes

**Description**: A happy mother segment.

**Title**: The Happy Husband (9-5-40)

**Duration**: 3 minutes

**Description**: A happy husband segment.

**Title**: The Happy Woman (9-12-40)

**Duration**: 3 minutes

**Description**: Another happy woman segment.

**Title**: The Happy Child (9-19-40)

**Duration**: 3 minutes

**Description**: Another happy child segment.

**Title**: The Happy Home (9-26-40)

**Duration**: 3 minutes

**Description**: Another happy home segment.

**Title**: The Happy Man (10-3-40)

**Duration**: 3 minutes

**Description**: Another happy man segment.

**Title**: The Happy Couple (10-10-40)

**Duration**: 3 minutes

**Description**: Another happy couple segment.

**Title**: The Happy Girl (10-17-40)

**Duration**: 3 minutes

**Description**: Another happy girl segment.

**Title**: The Happy Home (10-24-40)

**Duration**: 3 minutes

**Description**: Another happy home segment.

**Title**: The Happy Man (10-31-40)

**Duration**: 3 minutes

**Description**: Another happy man segment.

**Title**: The Happy Couple (11-7-40)

**Duration**: 3 minutes

**Description**: Another happy couple segment.

**Title**: The Happy Girl (11-14-40)

**Duration**: 3 minutes

**Description**: Another happy girl segment.

**Title**: The Happy Home (11-21-40)

**Duration**: 3 minutes

**Description**: Another happy home segment.

**Title**: The Happy Man (11-28-40)

**Duration**: 3 minutes

**Description**: Another happy man segment.

**Title**: The Happy Couple (12-5-40)

**Duration**: 3 minutes

**Description**: Another happy couple segment.

**Title**: The Happy Girl (12-12-40)

**Duration**: 3 minutes

**Description**: Another happy girl segment.

**Title**: The Happy Home (12-19-40)

**Duration**: 3 minutes

**Description**: Another happy home segment.

**Title**: The Happy Man (12-26-40)

**Duration**: 3 minutes

**Description**: Another happy man segment.
June 29, 1940

**THE RELEASE CHART—Cont'd**

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GENERAL FEATURES

The Development of Auditorium Chairs for Today's Theatre ..... 7

Art Section:
For Patron Comfort Today (Current Chair Models) ..... 11
Auditorium Patterns ..... 15
Studies in Chair Size and Form ..... 17

DEPARTMENTAL FEATURES

Checking Up on Seating Values ..... 19
Schlanger on Theatre Form, Potwin on Acoustics ..... 24
The Modern Way in Marquee Display ..... 27
Keeping Daily Check on Cooling System Operation ..... 28
Taking Advantage of the Advancement in Projection Accessories ..... 31
Simplification and Convenience Mark Design of New Projector ..... 34
Straight H.I. Arc Lamp with Photocell Crater-Lens Control ..... 35
The A.C. Arc as a Source of White Projection Light ..... 36
The Need for Timely Repair and Replacement: F.H. Richardson ..... 37
About People of the Theatre ..... 40

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New Projects Reported
Total 298 at Mid-Year

With the war and various minor conflicts here and there about the planet, and an imminent presidential election, all contributing their effect upon business in general, construction of new theatres in the United States was not expected to maintain in 1940 the pace set during the past few years. Nevertheless, the first half of the year not only held that pace but materially bettered it, according to projects reports received by Better Theatres Projects Bulletin Service. A total of 298 building projects were reported up to June 15, against only 168 for the first half of 1939. New theatres reported as being planned during 1939 totalled 542.

Not only were more theatres planned during the last six months, but they were planned more expensively than in the same period last year. The average cost per theatre, according to the data, is $66,490, as compared with $50,300 for the first half of 1939, and an average of $60,000 for the whole of that year.

Despite this increase in cost per theatre, capacities reported tended to run smaller. The average was 647, against 698 for the first six months of 1939, and a 790-seat average for the whole of last year.

The most active construction, as in 1939, was in the East North Central area comprising the states of Ohio, Indiana, Illinois, Michigan and Wisconsin. However, that section's showing last year was almost as good as in 1940. The drastic upsweep was reported from New England, with more projects in the past six months than during the whole of 1939; The Middle Atlantic States, East South Central States (Alabama, Kentucky, Mississippi, Tennessee), the Pacific slope, and the West South Central States, also were up. Poorest showing was made by the Mountain States, which failed to maintain last year's pace, and by the South Atlantic and West North Central States, also somewhat behind their averages for 1939.

California showed the greatest activity among individual states, with 27 new projects. Those concerning which details were reported, showed an average of only 742 seats, but an average cost of $117,500. Ohio came next with 19 new projects, a seating average of 775, and a cost average of $82,000. Texas followed closely with 18 projects reported, with an average of 800 seats and a $58,660 cost. Other states in order of activity were: New York, 16 projects; Georgia, 15; Illinois, 14; Iowa, 13; Michigan and Alabama tied at 10 each.

Seating averages above 1,000 per theatre were reported only from Michigan, New York and New Jersey, and figures tapered down toward the 500 mark in more westerly regions. Cost averages ranged from $200,000 for the Middle Atlantic area, to $10,000 in the Mountain region.

Materials Values

The selection of materials for the interior finishing of auditoriums purely on a basis of the decorative character of the materials themselves, is seen by Ben Schlanger, New York theatre architect, as a practice which overlooks other important factors, such as acoustics, lighting, labor costs, and so on. His comment came in the course of a discussion of his use of one of the modern hardboards in the Academy theatre now under construction at Liberty, N. Y., where the material is bent to specified architectural forms right on the job.

"Not only acoustics and lighting and such functional matters are involved," he
observed, "but durability and ease of maintenance as well.

"These requirements indicate a preference for comparatively dense and hard material. (Recent work has proved that soft plasters, fabrics, etc., are not always necessary when auditorium forms are basically designed for sound control.) Under the classification of hard materials there are two basic possibilities, the first being the wet process troveled-in-place plaster, and the other the pre-fabricated material put up in large but comparatively thin sections allowing for a dry, rapid installation.

"This latter classification is further subdivided into the combustible and fire-retarding types of material. Although the wet plaster job could produce excellent results, being a very flexible medium, its disadvantage lies in the fact that proper execution incorporating desirable basic shaping of broad surfaces and detailed textures becomes an expensive process. The lengthy working process and drying period also proves disadvantageous in this instance.

"Pre-fabricated sheets are made of asbestos and cement, compressed vegetable fibre and shavings, and plastics. The plastic type would be most desirable but as yet has proved too costly. With the exception of certain wall boards and tiles having sound-absorption characteristics, there are at this time no pre-fabricated sheets being made specifically for use in theatre buildings. The sheets which are available are adaptable only if used with special care in their application to the acoustical problem.

"The ideal pre-fabricated sheet is fire-retarding, not too large to handle, yet large enough to minimize the number of joints to be concealed; it must also lend itself to ease in methods of attachment, and lastly but of great importance, it must be pressed or extruded so that the exposed surface will have the desirable texture, grooving, corrugation, or surface breakup required for sound and light control. It also should be a durable surface, easy to keep clean."

**Equipment on Parade**

While the plans and policies of the Government, the policies and practices of the Big Interests of the motion picture industry, all drew major attention and attention from the exhibitor-delegates to the Allied States convention in Chicago in June, there was plenty of time to return to some of the simpler, but none the less important, affairs of the theatre business. Few exhibitor conventions have had equipment exhibits so comprehensive. More than thirty displays were arranged at the Morrison Hotel, where the convention sessions were held.

Official recognition was also given this phase of the gathering. At the banquet which brought the three-day convention to a close, Joe Goldberg, Chicago equipment dealer, was awarded a loving cup for having arranged the most impressive exhibit. His display included Brenkert projectors and lamps, RCA sound equipment, Brennwood-Linze rectifiers and Ideal auditorium chairs. Among other displays were those of:

- **Adler Sign Letter Company**, Ben Adler and J. J. Armsfield in charge, showing attraction letters.
- **Burch Manufacturing Company**, M. L. Lyons in charge, displaying popcorn machines for theatre use.
- **Wagner Sign Services**, Mr. Erwin Wagner in charge, showing attraction letters.

American Seating Company, in charge of Fred D. Dunakin and H. W. Kupfer, showing Bodiform and Avion auditorium chairs and the United States Rubber Company's Royal "Foam" cushions.


DeFry Corporation, in charge of Mr. H. A. DeFry, D. C. Beallieu and N. Olsen, showing DeFry 16 mm. and 35 mm. professional and portable projectors.

The Holmes Projector Company with O. J. Holmes and A. A. Lockwood, having on display their "Imperial" projector.

International Stat Corporation, where D. H. Dewey and Mr. George Feinberg exhibited auditorium chairs, including a special model built for the Chicago theatre which has Dunlop Rubber Company seat cushions, backs and arm rests.

Kroehler Manufacturing Company, with B. B. Buchanan, Evan Perkins, H. V. Williams and H. W. Peterson in attendance, showing "push-back" chairs variously upholstered.

Hendow-Wakefield Company, Mr. Graubums, H. L. Gage, Norman Berry and J. L. McShaffry in charge, exhibiting their "New Cameo" auditorium chair.


National Carbon Company, with Bill Kunzman, George Mayer, Jr., A. Munson and A. Ackley exhibiting carbon products.


The Filter Manufacturing Company, in charge of E. P. Callanan and W. L. Nahin, refrigeration and air-conditioning equipment.

The Sprinclin Movie Time Clock and Admission Sign Manufacturing Company, Albert Sprincin in charge, with clocks and admission signs, embossed date strips and premium clocks.

Alexander Smith and Sons Carpet Company, in charge of W. R. Gardner, showing samples of carpet, with fluorescent types featured.


Confection Cabinet Company, with Irving Goldman and Florence O'Loughlin showing candy vending machines, candy counters and candy.

Arcus Ticket Company, displaying theatre tickets in charge of H. J. Hessel.

Bally Manufacturing Company, with Bert Perkins, showing a beverage vendor.


A Section of Motion Picture Herald

**Designated the best display at the Allied States convention in Chicago. It is the exhibit of Joe Goldberg, Inc., for which Mr. Goldberg was awarded a loving cup at the convention banquet.**
The Development of Auditorium Chairs For Today's Theatres

By GEORGE SCHUTZ and PETER F. MASUCCI

To appreciate the practical significance of modern auditorium chair design, one must first of all get rid of any notion that today's theatre seating is merely a refinement of an old, familiar implement. It isn't. As an industry, public seating is not much older than the motion picture itself; as a science, it is considerably younger—while the motion picture auditorium chair produced in the United States today may be said to have brought assembly seating to full development only now.

The more recent predecessors of today's chair provided a high degree of comfort, particularly in terms of "softness"; they also reduced hazards to person and were sturdier than chairs of earlier design. Today's chair, however, applies the findings of posture studies to the entire design in order to provide body support as well as uniform resilience, eliminates personal hazard altogether, and reduces maintenance to that minimum which any comparable piece of equipment must have—at a cost substantially below that at which luxury-seating was previously obtainable.

In short, the seating industry has placed the results of its anatomical studies and material tests, and the economies of today's industrial methods, into the creation of superior luxury-seating for practically all theatres. In seating, as well as in other elements of the motion picture theatre, the distinction between "deluxe" and average theatres is essentially a thing of the past.

Film Theatre Influence Begins

The evolution of this new auditorium chair really began with the establishment of the motion picture as the dominant medium of theatrical entertainment. It represents the culmination of years of investigation and industrial effort to meet the developing needs of the film theatre. The design features of today's chair are not matters of caprice; each has a practical, theatre-man's reason for its existence, supplied by the evolution of exhibition itself.

At the outset, of course, the motion picture theatre merely took over for its use the assembly chairs which had been developed during the late 19th century for lodge and school auditoriums, and for stage theatres. The patrons of the nickelodeon asked for little more than that the pictures move; they got slatted folding chairs, fixed into groups by a cross-bar, to sit on, or at best, an all-veneer chair screwed to the wooden floor, which commonly was flat.

The other theatres showing motion pictures were really vaudeville houses, the more pretentious of which were equipped with the "opera chair" of the large city "legitimate" theatre.

Both general types of auditorium chairs persisted as seating for motion picture theatres well into the period which saw the cinema accepted as the popular theatre, with "Quo Vadis," "The Birth of a Nation," and a growing number of relatively large, ostentatiously appointed motion picture theatres to persuade the public that a new art had definitely been born. But as new capital came into the business, alert to the financial advantages of mechanically produced drama, the motion picture, erstwhile carnival jerk, was given domicile in splendor that equaled, and sometimes excelled, the elegance of the most opulent of "legitimate" theatres. With the latter's "opera chair" as developed at that stage, the evolution of the motion picture theatre chair directly begins.

What Was Inherited

The points of most practical interest in the chair of today, still frequently called an opera chair, become clearer upon an examination of its immediate predecessors. The typical upholstered chair of that day had a thick plywood back, ¾-inch or heavier, with a cut-out fabric-covered panel of varying shape set into the face. The back was made up of seven sheets of veneers, glued and pressed into a deep curve, and the edges and top were cut out to the desired shape, while the wood back and frame were stained and varnished a dark walnut or...
To Theatre Owners

And Exhibitors, Heywood-Wakefield presents the Cameo, a totally different, distinctive, extremely comfortable theatre chair. The Cameo combines all the good points of former Heywood Chairs and adds a host of swell new features such as full-depth back panel; streamlined bottom board; plastic arms; and a lifetime, Wax-O-Namel finish. We urge every progressive theatre operator to get all the details on Heywood’s new Cameo.

Above, a view of the full-depth, all-steel back panel which affords full protection to the seat cushion. Note, the cold-rolled steel edge which protects back upholstery.

At left, a view of the all-steel bottom board on the Heywood Cameo. The streamlined arm caps of plastic assure lifetime wear without scratches, breaks, or mar. These arms will look new ALWAYS.
THE HEYWOOD CAMEO is packed with solid comfort . . . the genuine spring-edge comfort for which Heywood Chairs have always been famous. It's a jewel of modern styling, too, with its full-depth, all steel back panel; sleek and swanky aisle ends; plastic arms that always look new. Because of concentrated volume, you'll be able to buy the Cameo at definitely low prices for a chair of such high quality. Why not write or phone your Heywood Representative for details on this marvelous new chair . . . the Heywood Cameo?

HEYWOOD-WAKEFIELD
Theatre Seating Division
GARDNER MASS.

BETTER THEATRES: June 29, 1940
richer appearance, longer life; the seating industry responded with padded backs, spring-edge seats and some general refinements of design. Backs were built up from a plywood base over which was laid cotton or moss, with the padding and the upholstery fabric extending over the entire front face of the back and secured indirectly to the standards by means of exposed wings. The rear of the back was then covered with a three- or five-ply veneer.

Cushions also began to be built up on a plywood base with the springs laced to the burlap cover, the padding covered with leatherette, plush or mohair, and the seat bottom finished in plywood.

End standards were changed at this stage principally by the addition of red and blue, silver and gold paint to make them "more elegant."

But the showmen, particularly those who were forming circuits and seeking to make each new property more "grand" than the last, kept demanding more comfort, more gorgeous effects. They got it—thick-padded backs, sometimes spring-filled; thicker, springier seats; heavier-looking, more colorful end standards.

Through these latter changes, however, basic construction had remained essentially the same. But as circuit operation extended, increasing the economic significance of each theatre unit and bringing some method into management, basic design was given more study. Hours of operation were increasing also, and this soon revealed the need for seating that could take extraordinary abuse uncomplainingly. The problem was discussed with leading figures of the seating industry and their engineers; the result was several important changes.

### A Finer Chair Emerges

Best design now called for built-up veneer backs that were strengthened and given better form by means of reeds or solid wood-framed edges to add support to the unit; additionally, the backs were covered at the rear with a steel panel instead of plywood. The steel panel not only contributed to strength; the circuits, especially, had been impressed by the personal liability factor, and the metal back plates more or less eliminated the hazard of splinters. Another change concealed the wings which held the backs to the legs between the plywood base and the steel outer panel, with the bolts housed into steel-threaded bushings sunk into the panel and locked in place to insure a permanent, rigid fastening.

For greater life of the cushions, as well as more uniform response to body pressure, the better spring seats were designed with complete spring assembly units having a larger number of coils, which were secured to the unit with chain ties and spring-steel border wires, instead of being stitched to the burlap "bag" enclosing the springs.

Padding over the springs was also by the use of sisal and by adopting methods that had been introduced into home furniture fabrication. And as in the case of the back, the seat bottom became a steel plate.

### Improvements Continue

The use of concrete auditorium floors, and greater variation in seating plans to meet the visual restrictions of the screen performance, now became reflected in hinge design, allowing more delicate adaptation to plan radius.

Wasn't this enough? It seemed so at the time. Here was a chair for a king, even a modern one; it was durable, adaptable, colorful. It resembled Grandpapa Opera Chair about as much as the ugly duckling did the hen who adopted it. Nevertheless, this was only the beginning.

Came the Roxy theatre and its kind—the spring-filled backs, super-hyper-deluxe Marshall springs, fine mohair covering, seats rounded at the front corner to coddle the calves! Such extremes were realized only in loge seating, but they showed what could be attained if comfort in seating was merely a matter of "softness."

But there is more to sitting comfort

(Continued from page 7) mahogany, or perhaps some other wood tone.

The cushion was of squash (shallow box-like frame filled with moss or tow covered with muslin or burlap) or box-spring type, with leatherette (some of the earliest chairs were covered with real leather) or plush. The end standards were, at the beginning of this period, open-work iron castings, often highly ornamental, with scrolls and angles forming a fancy pattern, but painted black.

Much was made of the fact that the hinges were "completely ball bearing, strong and absolutely noiseless," but on comparison with today's chairs, their hinges were crude, cumbersome, a bit wheezy under stress, and capable of taking hard usage provided there was a breathing spell now and then, and a repair man handy.

At about this time steel began to be used for center standards, hinge arms and back fastenings, bringing greater strength with less weight to the assembly of chairs.

### New Exhibitor Demands

The demand of exhibitors, eager to make the most of the film's new position, was constantly for a chair of greater comfort,
The two latest types of the American Seating Company—the "Bodiform" (shown with two end-standard designs in the upper reproductions), and (at right) the "Avion," both of which employ the spring arch method of spring construction (incidentally, the chair used for photographing in the picture at upper right was equipped with a foamed latex seat cushion, with Cavalon leatherette applied directly over it). The Avion belongs to a lower price group but, like the Bodiform, has cast iron end standards and fabric attached by the groove-inset method instead of tacks.
The three upper chairs represent three groups in the new line of the International Seat Corporation. That at extreme left is of the Challenger group, which has an inserted panel back. At immediate left is shown a chair from the regular line, in a model having a fully upholstered padded back. Above are shown models of the International posture type, also with fully upholstered back. All three groups are of steel construction throughout, with 20-coil spring seats, concealed bolts and nuts, and this manufacturer's hingeless mounting of the seat.

Two representative models from the current line of the Kroehler Manufacturing Company. Of steel construction throughout, the designs incorporate the Kroehler retracting seat.
New this month to the line of the Heywood-Wakefield Company are the chairs pictured in the three upper views. Styled by Leo Jiranek, noted New York furniture designer, they are in the modern streamline manner throughout and present certain new features, such as plastic (synthetic material of the kind popularly associated with "bakelite") arm rests and finish in a composition enamel containing wax and having a plastic base, which type of finish has been employed to provide durable luster. Construction is entirely of steel, and the bottom plate is beveled and shaped to increase surrounding space. Center standards are tubular for purposes of strength, and hinge arms are concealed. The back, which is screwless and boltless, may be adjusted for tilt. Padding over the seat coils, which are spring-wire-tied, includes a top layer of sisal which has been impregnated with foamed latex to provide a uniformly smooth surface beneath the fabric. The chairs at right are representative models of the regular Heywood-Wakefield line, in a somewhat higher price group than the Cameo.

BETTER THEATRES: June 29, 1940
Each of the chairs pictured on this page represents a distinct group of models in the line of the Ideal Seating Company. At top is shown one of the "Mercury" group, with a steel back panel having a top flange for protection of the fabric. Hinges are entirely ball-bearing and compensating, with the bearings packed in grease at the factory and fully enclosed. Above is pictured a model of the "Aristocrat" group, which has backs with rolled edges and shaped and full-finished seat pan completing the streamline pattern. The steel back panel extends below the seat level for protection of seat fabric when seat is raised. The seat is self-raising, and the hinges have outside adjustment of spring tension of the raising device. The chair at left belongs to the "Challenger" group, designed for the medium-price market. Backs have protective flange, and hinges are ball-bearing and compensating.
AUDITORIUM PATTERNS

... formed by the massing of today's new chairs

Upper view, the Rosewin theatre in Dallas, Tex., and, immediately above, the Eighth Street Playhouse in New York, offering two perspectives of assembled American Seating Company "Bodiform" chairs. The chairs in the Eighth Street Playhouse, recently reseated, have seats with Firestone foamed latex over arch springs.

PHOTO COURTESY F&Y THEATRE SERVICE, COLUMBUS, O.

Below: The Westwood theatre in suburban Cincinnati, with its double-width end chairs alternated to form a center bank stagger plan. Seating by International.
The new Hawaii theatre, recently opened by Galston & Sutton Theatres in Hollywood. Seating is in two sections—a forward and a rear loge section. The forward section is seated with Kroehler chairs having retracting seats; the loge section is seated with Heywood-Wakefield chairs. The aisle form is said to produce a slight stagger effect.

Streamline massing—a photographic shot from the stage of the Miller theatre in Augusta, Ga., seated by Haywood-Wakefield.
CHAIR SIZE AND FORM

Presenting studies in the relationship of the auditorium chair itself to the seating plan

EXHIBITORS are likely to think in terms of chair width and back-to-back spacing only when they are concerned with an actual, specific seating plan. They would be aided in handling those problems by knowledge of the detail dimensions and angles found in the construction of the theatre chair. At the same time that the materials of construction play an important part in providing comfort for the patron, the shape and detail dimensions of the chair must conform to the needs of comfortable sitting posture.

Some day the important theatre chair manufacturers may see fit to form a research association to sponsor plans for standardization of "comfort dimensions"; in the meantime, each chair buyer should be able to specify the desired dimensions and angles of chairs in the purchase contract.

In purchasing chairs, the exhibitor must realize that he is buying more than just the chairs themselves. With the chairs must come experienced chair engineering service which will insure the buyer that the chairs will be custom-fit to the floor conditions of the theatre. The drawings on this and the next page show the dimensions and angles which must be constant and maintained for all chairs regardless of the particular position of the chair or the character of the floor slope at the particular chair position.

Variations in dimensions and angles of the chairs are generally not desirable in so far as the need for a simplified installation is concerned, but these variations can be avoided in upper tier seating only where the chair back angle and seat cushion angle can be constant. A 17° angle for the chair back of all upper level seating, is to be recommended.

In the main floor seating, a change in chair back angle is to be recommended at about every fourth row of seats. Starting with the first row of seats nearest the screen and using a chair back angle of 23°, the angle should be reduced by one degree for every change at four row intervals. At distances farthest from the screen, the patron is able to see the upper area of the screen without leaning backward or raising his head, therefore these positions warrant the lesser inclines in the chair back.

Other drawings show the effect of chair design in influencing back-to-back row spacing when seats are placed on stepped platforms, and the posture problem as affected by the concentric arc (radial) or straight line formation of seating rows.
LINE AT WHICH HEIGHT FROM FLOOR, TO TOP OF CUSHION IS DETERMINED SEE Fig. 1—ALSO FOR CONSTANT ANGLES AND DIMENSIONS...

Fig. 2
Chair on downward pitch floor...

Fig. 3
Chair on upward pitch floor...

Fig. 4
This distance shows how stepped seating platforms tend to crowd knee space—extra back to back chair spacing remedies this...

Fig. 5
Uncomfortable position of person seated in location ‘X’ on Fig. 6.

Fig. 6
Curves determined to give an angle of as close to 90° as is possible from base of chairs to vision line.

Screen
Checking Up on Seating Values

Some notes on the exhibitor's role in the business of seating the auditorium.

There are at least four points of view concerning theatre chairs and chair arrangements.

From the owner's or theatre manager's point of view:

The number of seats in a theatre is a measure of the potential box office grosses.

The architect: The number of seats generally required by the owner limits the architect until he is forced to base, to an important degree, his designs and arrangements on the economic desirability of getting a certain number of seats into a given area.

The seller of seats: Seats last too long and they sell at too low a price. The competition is too keen and too many theatre managers don't appreciate how much good seats mean to the theatre in terms of audience satisfaction.

The theatre patron: Two or three hours is a long time to stay sitting down, and seats should be comfortable—soft, yet giving support to the body in a natural posture.

All of these points of view are important; none can be discarded. Balance and proportion must have weight in arriving at a proper seating scheme for any given theatre.

In brief, a seat so set or located that the occupant cannot easily view the screen and be reasonably comfortable while doing so, is valueless.

This means that the architect must not plan such a seat and that the owner must not insist upon such a seat. A salesman should not sell such a seat because the theatre's customer does not want to sit in such a seat.

Determining "Use Factor"

The theatre operator, however, has entertainment to sell, and the number of seats is important because the number of seats represents his greatest possible capacity for doing business.

Recently a man made a survey of neighborhood theatres and concluded that they had a use factor of 60%. From my experience, I cannot accept this. His findings showed that total seating capacity, multiplied by number of shows per day, multiplied by 60%, was the average daily business done by the theatre. If this were a fact, I believe a lot of theatre managers would be mighty happy. I believe, however, that this use factor will be more nearly 30% than 60%. At any rate the formula is a good one, and a "use factor" certainly has something to do with seats.

Importance of Chair Angles

Besides chair construction, spacing of rows, seat widths and sightlines, there are...

---

UNCOMFORTABLE SEATING COSTS YOU MONEY!

—costs more than any theatre can afford. Investigate today the reasons why so many theatres are installing Ideal Streamliners. Shown is The Mercury, streamlined edition of the chair that has made history, and one of the three distinctive and differently priced lines of chairs comprising the Streamliner group.

Write today for literature describing the many exclusive features.

IDEAL SEATING COMPANY
GRAND RAPIDS, MICHIGAN
EXPORT OFFICE: 334 W. 44th STREET, NEW YORK CITY
ATTENTION: J. E. ROBIN

BETTER THEATRES: June 29, 1940
other things that have a direct bearing on theatre chair comfort. For instance, the angle that the seat bottom makes with the incline of the floor and the horizontal, also the angle of the seat bottom in relation to the back, and the angle of the seat back to the vertical. I am sure all these are given thought by the designers of seats, but very little thought seems to be given to the increasing comfort of the theatre on the part of the operators. It is my opinion that the seat manufacturers and installers of seats have done more to bring the so-called "reverse floor" than feather-bed "softness"—and more to theatre seating than sitting comfort. Part of the comfort problem lies in the sphere of seating plan; yet another part lies in the relationship of the chair itself to the plan. For a graphic treatment of this relationship, the reader is referred to pages 17 and 18.—ED. So far as fundamental factors were concerned, perhaps the principal change in the late '20's was that affecting row spacing rather than the chair.

The aim of pleasing the public more and more finally suggested to many exhibitors that there should be greater space between rows. This ultimately had its effect, however, upon the chair itself; traffic between rows was damaging the upper edges of the upholstered backs, so the steel panel was raised to a point flush with, or slightly higher than, the top edge of the chair back, while later on the back upholstery was thinned out to gain a little more passage space, and metal edges, of enameled steel, chrome, or aluminum, were introduced as shields for the back fabric.

A significant detail of cushion design was also introduced at about this time: The top was extended out, and the front edge tilted back to enable the patron's lower legs and feet to be drawn back conveniently to allow another patron to pass down the row.

Approaching the Limit

Model by model, improvement of details went on, most of them dictated by the practical conditions of motion picture theatre operation. For example, the need for greater protection of fabric occasioned by the continuous performance, with patrons passing in and out of rows, suggested turning up the steel bottom panel of the seat at the front edge, while hazards to the clothing and the person of patrons presented by sharp edges and obtrusions, gradually resulted in their substantial elimination.

At the same time, a growing refinement of taste in theatre styling, rejecting the combination upward and downward pitch into disfavor with some operators than any other thing. Architects and owners who want to use the reverse pitch floor for economic reasons have every right to expect more attention to seating with this type of floor from the seating companies.

Expensive fabrics, cushions, etc., will not result in a comfortable seat if the mechanics of seat design are disregarded.

We all do a little high pressure buying when it comes to making a deal for chairs; but let's give some of our attention to demanding proper installation of seating as well.
gaudy carnival spirit of earlier vogue, was expressed in simpler end standards with more conservative patterns and colors relatively subdued (there were models with all but the legs of the end standards in richly-grained wood).

Already posture studies were asserting themselves in chair design. The seat was lowered and the back shaped and more exactly related to the seat to effect conditions more suitable to the average person's natural sitting position. And in manu-

facturing, special devices were improved and added to for determining exactly the specific adaptability of metals and fabrics to the seating demands of the film theatre.

**The Limit Reached**

Yet the chair of even that later day, relatively but a few years ago, was not the chair of today. The situation has not been more authoritatively described than it was in a brochure by Dr. Bennett of the American Seating Company a year or so ago.

"As with the designing of the theatres themselves," he wrote, "and as with the composing of plays and operas and the staging of them, elaboration and refinement seemed to have progressed to the farthest bounds of practical limitations within traditional ideals. End standards could carry no more ornamentation or more striking color effects. Covering materials could be no more vivid or bizarre. No further deepening of spring construction could achieve a greater softness. Like an over-fatted porker, the most luxurious theatre chairs were getting very much in their own way as well as in the way of those who used them."

"Detail after detail had been improved and refined under the impetus of complaint, criticism, suggestion and competitive activity, until the ultimate limitations were apparently reached. Researchers and engineers were conscious of ideals unattained, but there seemed nothing to be done about it. With the most luxurious seats already

**It's a good thing that seat's upholstered with CAVALON**

A FELLA isn't accountable for his actions during tense moments in the movies... even to the tearing apart of the upholstery with his fingernails! That's one reason why it pays to make sure your seats are covered with CAVALON.

CAVALON is the result of years of Du Pont research. It resists general abrasive wear, edge wear, cracking and peeling. It has sufficient strength to prevent tearing and puncturing. The surface coating of CAVALON is treated with a patented "case-hardening" process that makes this rugged material unusually resistant to flexing and wear, yet does not harm its leather-like characteristics and pliability.

CAVALON is available in many good-looking colors that are highly resistant to crocking, bleeding and fading. The American Seating Company uses CAVALON on their American Bodiform Chairs. Whether you are buying new equipment or reupholstering old seats, make sure you specify CAVALON. See samples and complete information, write E. I. du Pont de Nemours & Co. (Inc.). "Fairkoid" Division, Fairfield, Conn. Or get in touch with your nearest authorized CAVALON dealer, listed below.
a foot thick and backs getting ever thicker, how could still greater comfort be reconciled with the demand for more seats in the same space, more room for passing, and the inelastic limits of price? How could still greater customer comfort and contentment be reconciled with yet greater box office returns and operating economy? The ideal was not yet attained, but apparently the practical limitations were. It was not perfection, but saturation of refinements that had been attained."

Industry Goes Modern

So it seemed, because the original "opera chair" pattern, remote though it now had become, still persisted as a guide to theatre chair evaluation. About this time, however, industrial design in general was undergoing radical change. With faster trains established to compete with air transport, locomotives were made handsome as well—functionally beautiful, expressing speed. Automobiles, flatirons, typewriters—hundreds of machines, implements and articles of business, home and pleasure, were being brought to the industrial designer usually after technologists had completed basic improvements in functional characteristics as a result of manifold developments in chemistry, metallurgy, mechanics, etc. And the industrial designer followed the modern principle of design—to attain, not su-

![Image of Ad for RUSSIALOID]

perificial, extraneous prettiness, but a beautiful interpretation of function. This has happened to the theatre chair.

Today's Theatre Chair

That the "opera chair" pattern has been at last discarded is demonstrated in the representative models of today's chairs pictured elsewhere in this issue (Pages 11, 12, 13 and 14). Backs are streamlined, forms fitting, gracefully curved, providing new comfort on a scientific posture basis, and dynamically expressing comfort. Center standards have the same flowing lines of the end standards, making a row of chairs an optical unit. New beauty, this, but founded on practical engineering: The backs, through their shaping, provide more comfort in less space, and their streamlined unity with the rest of the chair is associated with their being fastened directly to the center standards to eliminate insecure joinings; because of their shape, the center standards contribute to a design which pulls the lower rear of the chair inward, providing more passage space.

Hinges are wholly or partly concealed, and they exhibit for the first time substantial grounds for calling them noiseless. Springs are better constructed and tied, employing spring wire tempered by new methods.

Foamed latex (popularly referred to as "rubber") is available, following several years of usage in the transportation field, for theatre chair cushions.

Rubberized hair may be specified for padded backs, while a combination of rubber materials, hair and sisal may be specified for cushions to enhance comfort and to assure it for a longer period of time.

All these advances and others, many of general application, some peculiar to certain models and makes, realize at last a
motion picture theatre chair. As Dr. Bennett pointed out in his brochure, more changes were brought to theatre seating by a few years of scientific originality than by many years of following tradition. Today’s chair is new, designed to meet directly, the needs of Today’s Theatre.

[Mr. Marucci, who has collaborated with the editor of Better Theatres in the preparation of this article, is associated with the New York office of the International Seat Corporation of Union City, Ind.]

New Fine-Grained Antique Finish in Standard Colors

A NEW GROUP of antique finishes, called “Plastic Moorish,” has been developed by the du Pont company for their Cavalon simulated leather for theatre seat covering. The new finishes, which are available in all standard colors, are characterized by a fine grain effect with darker veining, in which, at random intervals, tiny, clustered curves appear, almost white and very enlivening. “Case-hardening” produces a soft dry surface that is tough.

Cavalon belongs to the rubber-ground leather class of leathertettes. The coating is a composition which resembles the structure of genuine leather in consisting of a fibrous material held in a suitable binder. The finishing process applied to this composition gives it the grain and appearance of leather and greatly increases its strength. The colors are not surface coatings, but extend throughout the composition.

In Cavalon designed for seating use, a special flexing test is employed to duplicate actual conditions of use. A completed seat cushion, upholstered in Cavalon, is placed in a machine which causes a large, heavy block to “sit” on the seat and rise again 100 times per minute. The springs are compressed, and the upholstery material flexed, exactly as in actual use.

S-T-R-E-T-C-H your seating dollars

with Genuine U. S. NAUGAHYDE*

Here’s one leatherette upholstery that’s made for the “long pull.” Not just modest first cost, but years of upkeep savings.

Naugahyde is a wear-defying combination—ground GENUINE LEATHER for toughness, rubber for non-cracking pliancy. Permanently pliant because there’s nothing to dry out and cause cracking and peeling. And lastingly resistant to abrasion because the exclusive “U. S. tempered process replaces perishable “finishing” costs.

Naugahyde’s “springy” rubber content keeps it smooth—even over deep cushioning. It doesn’t bag or grow permanently out of shape.

The most delicate pastel shades are stain-resistant, easily cleanable. Write today for swatches.


MORE WEAR AT LESS COST
for theatre chairs and lobby furniture
Genuine U. S. NAUGAHYDE* upholstery

UNITED STATES RUBBER COMPANY
COATED FABRICS DIVISION - MISHAWAKA, INDIANA

IT’S GOOD BOX-OFFICE to seat patronage on securely anchored seats!

SUPREME EXPANSION BOLTS should be specified for new seating and repairs. Offered by all seat supply dealers.

The Chicago Expansion Bolt Co.
126 S. CLINTON STREET. CHICAGO, ILL.

ADLER “THIRD DIMENSION” SILHOUETTE LETTERS and “Remova-Panel” FRAMES
8” to 24” Interchangeable — Also 6” Letters
ADLER SIGN LETTER CO.
2000 S. INDANA AVE. CHICAGO
STAGE EFFECTS . . . FLOORS

FOOTLIGHTS BUILT INTO the front of the platform, at the screen in a motion picture theatre are used only for the purpose of lighting the curtain, or of light color-tinting the picture at the beginning of a feature presentation. This method dates back to the stage theatre when they were used for many other stage lighting purposes. More economical curtain lighting schemes can be used for the motion picture theatre, such as a few spots or floods hidden in the ceiling or the side walls near the screen. Use of reflector type lamps with color caps and flexible sockets are recommended.

Floor Simplification

Bowed or saucer-shaped floors can be avoided in certain instances, and by so doing the cost of the floor construction and finishing can be reduced. When the saucer shape floor is not used, the rows of seats form straight lines across the width of the auditorium, instead of curved concentric lines. This straight line formation should be used only when the number of seats across the width of the auditorium amount to 18 or less. If straight line rows are used for greater widths, those sitting to the extreme sides will not face the screen unless they sit in a very uncomfortable position, due to the twist in position that has to be made to face the screen.

It must be noted, however, that straight line row seating becomes less desirable when seats are placed close to the screen, therefore the first row of seat should be away from the screen a distance equal to, or more than, the picture width.

The straight line row formation greatly simplifies the construction when the seating floor has to be built up on structural framing due to the necessary existence of a space below the seating level.

Checking of Plans

In this column in the last issue, comment was made on handling construction. It was said (Item 4) that it is satisfactory for a single individual or company to agree to furnish plans and specifications and construct the entire work in accordance with these plans. This should be modified, however, to say that in my opinion this method is satisfactory provided that the contractor submits these plans and specifications to a reliable architect for checking, and provided that the exhibitor is able to obtain competitive estimates based on these plans and specifications.

These columns are regular features of Better Theatres dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants to Better Theatres. All inquiries concerning planning should be addressed to Better Theatres Service Department.

Rear Wall Curve Following Seating

In these columns and in associated articles, emphasis is continually being placed upon the importance of eliminating curvatures which follow the curve of the seating banks, when planning the fundamental shape of the rear wall. In several cases where this recommendation has been made in connection with a new design, the question has arisen, "Why is it necessary to eliminate the curvature if we cover the rear wall completely with acoustical material? The answer depends on the material; many acoustical materials do not have a sufficiently high absorption value throughout the frequency range to overcome the effects of the curvature.

What Can Happen

The writer was recently "called in" to determine the nature and source of acoustical difficulty in two theatres, both having curved rear walls which were fully covered with absorbing material. Listening tests indicated no concentration of sound at the high frequencies because, fortunately, the material used on the rear wall was absorptive enough to reduce the intensity of the first reflection at these frequencies. However, in the entire center bank of seats toward the front, there was a "hang-over" of sound at the low frequencies, similar to a "boomy" effect. This effect was not encountered at the rear of the seating area.

The material used on the rear wall in both of these theatres was a type of acoustical tile which had a high sound absorption value at the middle and upper range of frequencies, but very little absorption at the low frequencies. As a result, the low-frequency wave was being returned to the front seats at a high intensity, concentrated and reinforced by the curvature. The number of seats affected was even greater than would have been affected by a high-frequency concentration of sound.

Avoid Focal Reflection

For these reasons, it is not wise, nor practical, to design the rear wall in the form of a concave curve and hope to rely upon the acoustical material to overcome its effect on sound.—C. C. P.

AVOIDING "DEAD" SOUND

A common practice in planning acoustical treatment for modern theatres is to cover the walls or ceiling either completely or almost completely with sound absorbing materials. No doubt decorative techniques are responsible, in a large measure, for this practice. A surface of uniform texture may be desired for the side walls or ceiling, and it may seem that covering an entire surface with the acoustical material offers the easiest solution to the problem. In following this practice, one should be sure, however, that the result is not to make the sound seem "dead" or lifeless.

An Example—

Taking, as an example, a typical theatre auditorium where treatment is required, the acoustical analysis may show that in addition to the normal absorption of seats, carpet, probable average audiences, and plain plaster surfaces, about 850 sabines of acoustical material are needed to provide the best hearing conditions for reproduced speech and music. If an efficient tile having a sound absorption value of 70% is selected, about 1,200 square feet of this material will be required. The rear wall in our example may take about 400 square feet (it is the one that is in the motion picture theatre which properly may be completely covered for sound absorption). This leaves 800 square feet to work with on the side walls or the ceiling.

As previously stated in these columns, ceiling treatment is not usually necessary except in very large houses, because with upholstered seats and with an audience, a high degree of absorption of sound is already present in the up and down direction. Therefore the remaining amount of material required will prove most efficient if used on the side walls.

Side Wall Treatment

The total side wall area above a 4-foot wainscot, in our example, is slightly greater than 2,000 square feet, yet to fulfill the acoustical requirements we should cover only 800 square feet. Some ingenuity is of course required in planning this amount of side wall treatment for maximum efficiency and pleasing decorative effect. The mistake so frequently made is to proceed with the idea that coverage of the entire surface will do no harm acoustically and that the finished wall will look much better if the treatment is so installed.
Air Washer Uses Evaporative Pad

THE AIR washer which the U. S. Air-Conditioning Corporation of Minneapolis, is now marketing, employs the evaporative pad principle. Instead of the air being passed through a spray chamber, it is drawn through a fibre pad which is kept saturated with cool water from a well or other source.

The water in the tank is constantly recirculated by means of centrifugal pump and motor assembly. The pump equipment and the spray outlet, which is of rotary type, are designed as a single unit to require a minimum amount of supply water for reduction of the air temperature.

Because of the unit construction and the number of parts eliminated by use of the evaporative pad, installation has been simplified. The cooling chamber is adapted to installation with existing blower equipment (if the blower is of sufficient capacity). Available in capacities from 5,000 to 20,000 cubic feet per minute, these units may be installed in series to provide a multiple plant for evaporative cooling.

New Catalogs and Bulletins on Equipment

SEVERAL BULLETINS ON various classes of equipment have recently been issued by the S. O. S. Cinema Supply Corporation of New York. These deal with automatic ticket registers, 16-mm.

BETTER THEATRES: June 29, 1940
sound projectors, 35-mm. projectors, blowers and air washers, and photographic film and slide projectors. Any may be had on request from the company.

Stage Lighting Apparatus

A complete new catalog on its line of stage lighting equipment has been published by the Capitol Stage Lighting Company of New York. Containing 81 numbered pages, it illustrates all types of equipment in the line, while installation data is provided in both text and diagrams.

Constant Speed Motors

An illustrated leaflet for adding to Westinghouse motor equipment literature, has been issued by this manufacturer on polyphase squirrel cage induction motors (type FS) designed for constant-speed applications requiring normal or high torque characteristics. The motors are available from 1/6- to 3/4-horsepower, for lines of 110, 220, 440 or 550 volts, either 2- or 3-phase, and for operation on 60-, 50- or 25-cycle current. A table of outline dimensions is given for all frame sizes.

Adjustable Holder
For Display Lamps

A new adjustable holder, modern in design, has been developed by the Best Devices Company of Cleveland, specifically for applications of the General Electric Par-38 or R-40 spotlight and flood-light reflector lamps adapted to the illumination of special attraction signs and similar display matter.

Built to possess perfect balance when equipped with one of the lamps, and designed for mounting at floor, ceiling or wall, the new Best holder (marketed under the name "Lowboy") is finished in crackle black in one model, and chrome in another.

RECENT INSTALLATIONS

AUDITORIUM CHAIRS

CINE COLOMBIA, Colombia, S. A.: Teatro Degallado, Guadalajara, Mexico; Majestic, Fort Worth, Tex.; Colonial, Sacramento, Calif.; Doradele, Copper Hill, Tenn.; Belle Meade, Nashville, Tenn.; Lyric, Boise, Idaho; Calo, Chicago; St. Clair, St. Clairsville, Ohio; Tower, Waterbury, Conn.; Hicks' Westport, Baltimore; Highland, Baltimore; Lund, Carmichels, Pa.; Liberty, Plainfield, N. J.; Fox, Sidney, Nebr.; Dawn, Detroit; Chester, Chestertown, N. Y. (Reported by International Seat Corporation, Union City, Ind.)

ARCHITECTURAL MATERIALS

Rivoli, Ebensburg, Pa.; Gray, Spangler, Pa. Park, Library, Pa.—porcelain enamel front facing in all cases. [Reported by the Artkraft Sign Company, Lima, Ohio.]

AUDITORIUM CHAIRS


TICKET REGISTERS

Rialto, Bremerton, Wash.; Florida, Gainesville, Fla. [Reported by General Register Corporation, New York City.]

UPHOLSTERING MATERIAL


AIR-CONDITIONING

Colonys theatre, Wilmington, N. C.—two Freon compressors and two evaporative condensers. (Reported by Carrier Corporation, Syracuse, N. Y.)

A Section of Motion Picture Herald
The Modern Way of Marquee Display

A graphic representation of the advantages of the new attraction equipment

The sketch immediately above is a fair representation of the conventional marquee attraction panel, characteristic of such equipment, even after the introduction of silhouette letters, until quite recently. Copy consists in mere "labels," crowded into uniform lines, therefore illegible, and altogether monotonous. Then—

—the following program (immediately above)—a new feature, new players, a new show to sell, but with the marquee copy looking exactly the same, as that for the preceding program.

The sketch above indicates the use of today's multiple-line frame for interchangeable letters, but (continue to the next column)—

A STRIKING EXAMPLE OF MARQUEE DISPLAY MODERNIZATION

The Nemo theatre, Skouras house on upper Broadway, New York, shown (above, left) before the recent modernization of its marquee display equip-

The mortal storm—Margaret Sullavan
J Stewart—also comedy & newsreel

another great novel comes to the screen

The mortal storm
Starring Margaret Sullavan & Newsreel

rangers of fortune—F. MacMurray
Shepherd of the hills—preston—newsreel

the mortal storm—Margaret Sullavan

three tough guys and a girl "RANGERS"
also "TEXAS"
Starring Fred MacMurray

The Nemo theatre, Skouras house on upper Broadway, New York, shown (above, left) before the recent modernization of its marquee display equip-

The sketch above indicates the use of today's multiple-line frame for interchangeable letters, but (continue to the next column)—

compare the letter display of "The Mortal Storm" copy with that above. The former is an example of failure to take full advantage of the multiple-line frame by using a combination of letter sizes in typographical arrangement. Legibility may be gained because of the availability of white space, but monotony is not overcome. The value of using letters of several sizes in "typographical" arrangement, applying the principles of printed advertising, is clearly demonstrated in the above sketch. In this display we find emphasis where it is wanted—a selling line, or slogan—attractive form—life! The same qualities are preserved in advertising the next program, but (as is indicated in the sketch below) instead of physical sameness, the succeeding display may be readily varied so as to announce, at a glance, that the program has changed. To attractiveness and full legibility and selling punch is added variation, through the showmanlike use of the new marquee display equipment with several sizes.
AIR-CONDITIONING & Ventilation

"... today the theatre must assure its public breathing comfort."

Keeping Daily Check on Cooling System Operation

• Concluding a discussion begun in the June 1st issue on air-conditioning plant maintenance procedure, offering a simplified operating log sheet

By J. T. KNIGHT, Jr.

With the procedure that has been described, and the instruments indicated, the theatre operator or his manager can be pretty sure of trouble-free operation of his air-conditioning plant, if he keeps proper records. Before discussing these, however, just a word about expansion valve leaks.

Sight glasses on the liquid line to each expansion valve are well worth the cost of installing and worth risking the possible hazard of adding another connection or a joint where a leak can occur. With the aid of a flash light one can actually see the liquid in the sight glass and tell with a great degree of accuracy whether the expansion valve is functioning properly. This also aids in determining whether the system has an adequate charge of Freon. These sight glasses have covers to be screwed over them. Most types of glasses are fitted with a small gasket in the cover. Be sure, when replacing these covers that the gasket is there, because the cover properly screwed on gives needed protection against leaks.

Quiz Signposts of Trouble

Sight glasses, in combination with gauges and thermometers will aid you, your engineer or your service man in diagnosing any troubles that might occur. Even a layman can ask questions about a system and possibly in that way detect or anticipate trouble if he checks readings of the same instruments each day. Therefore, I am including with this article a form of abbreviated log sheet (much simpler than a real operating log) that tells quite a complete story to the engineer, while it can forewarn the manager of possible trouble.

Please note that the log calls for both pressure and temperature readings. This is a definite check on your instruments, because following the law of perfect gases, Freon, at a given temperature, is always at the same pressure; and vice versa, Freon at a given pressure always has the same temperature. Following are excerpts from a table of properties of Freon.

FOR AVERAGE LOW PRESSURE SIDE

<table>
<thead>
<tr>
<th>TEMPERATURE DEGREES FAHRENHEIT</th>
<th>GAUGE PRESSURE POUNDS PER SQUARE INCH</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>25.37</td>
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<tr>
<td>28</td>
<td>26.89</td>
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<td>30</td>
<td>28.46</td>
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<td>42</td>
<td>38.81</td>
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<tr>
<td>44</td>
<td>40.70</td>
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FOR AVERAGE HIGH PRESSURE SIDE

<table>
<thead>
<tr>
<th>TEMPERATURE DEGREES FAHRENHEIT</th>
<th>GAUGE PRESSURE POUNDS PER SQUARE INCH</th>
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<tbody>
<tr>
<td>94</td>
<td>106.3</td>
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<td>96</td>
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<td>100</td>
<td>116.9</td>
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<td>102</td>
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<td>136.0</td>
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<td>112</td>
<td>140.1</td>
</tr>
</tbody>
</table>

EXAMPLE: Suppose your log showed that the suction temperature of your com-
Check, then it is likely that the engineer made a careless mistake in the entry in the log. If your readings do not check, then examine the thermometer. If it is not broken and it is properly in contact, then you are justified in concluding that the gauge is in error and needs calibrating. It should be removed from the system and sent to the manufacturers for checking and calibration or repair.

### BETTER THEATRES: June 29, 1940

Also please note on this suggested log sheet the identification of instruments. "T" means thermometer and "P" means pressure gauge. The instruments are actually logged with aluminum tags stamped with that code identification. For example: T-96 is the thermometer in the gas line going into the No. 1 condenser; P-4W is the pressure gauge reading on the discharge side of the water pump.

### Table: Log Sheet

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
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</table>

<table>
<thead>
<tr>
<th>Location and Identification of Reading</th>
<th>Before Noon</th>
<th>Time of Reading</th>
<th>Afternoon</th>
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</thead>
<tbody>
<tr>
<td>System Started</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>System Shut Down</td>
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</tr>
<tr>
<td>Outside D. B. Temp</td>
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<tr>
<td>T-1 Orchestra Temp</td>
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<tr>
<td>T-2 Balcony Temp</td>
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<td>T-3 Temp under Balcony</td>
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<td>T-4 Return Air Temp</td>
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<td>T-5 Supply Temp</td>
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<tr>
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<tr>
<td>P/35 - &quot;Discharge&quot;</td>
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<td>Liquid Line to Receiver (Blue)</td>
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<td>Cooling Water Lines (Green)</td>
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**Signed by**

Simplified log sheet, which may be copied on a typewriter for mimeographing.
Rely on the manufacturer that year after year builds the finest projection arc lamps. Get the facts on the latest Strong development.

THE UTILITY INTERMEDIATE CAPACITY HIGH INTENSITY LAMP

for the moderate sized theatre using a screen up to 18 feet in width; where high intensity projection has been heretofore denied by prohibitive operating cost.

To secure the desired screen brilliancy with the present dense black and white and the colored films, twice as much light is required as is possible to project by any low intensity lamp.

This necessary doubling in light over the low intensity has been made possible at an increased combined current and carbon cost of less than 2c per hour.

The snow-white light secured by the Utility makes the low intensity appear a muddy yellow by comparison.

An Independent Theatre Supply Dealer will arrange a demonstration in your theatre without obligation.
Taking Advantage of the Advancement in Accessories

• Improvements in projection equipment of the last year or two have not been confined to the major items; the service implements have been modernized as well, for greater efficiency and also to reduce overhead.

By J. J. SEFING

LIKE ANY part of your theatre, the projection room should be checked occasionally and an inventory made of the equipment and miscellaneous accessories. This will give you a definite idea as to the operating condition of the various materials and their efficiency. The motion picture industry is constantly turning out better, and often less expensive equipment, which will save you time and money in the operation of your theatre.

It's a bad habit with all of us to let things "ride" along as they are without stopping to think if improvements can be made. Showmanship is a highly competitive business, which means we all have to be on our toes constantly or be left by the wayside. It seems, in many cases, that the projection room is a woefully neglected part of the theatre. As long as the projector is throwing a picture on the screen, the main interest is concentrated on other parts of the theatre with little thought of the projection room. There is no doubt that the projection room is the "heart" of your theatre, and if a breakdown occurs there, the entire show breaks down.

The most delicate and precision-made equipment is housed there, and where even the smallest accessory has a direct bearing on the show, if this equipment is installed and maintained properly and the various accessories purchased to suit the needs of modern projection, you will have a trouble-free and patronage-building performance. The projectionist is a very busy person once the show starts and all of his moves are timed. Anything that throws him off this timing will surely affect the precision, therefore the quality.

CHANGEOVERS

However, every misuse in the projection room cannot be blamed on the projectionist. For instance, if he has to operate a home-made changeover device, it is almost impossible for him to make a perfect changeover. When about three such changeovers are made every hour, the abrupt break in the smoothness of the picture will be noticed by the patrons, at least in time. To put up with this condition day in and day out is not necessary when an efficient, positive and up-to-date changeover devise can be purchased at a relatively small price. An automatic changeover device permits the simplest installation both in mounting and wiring. One can be obtained to fit any type of mechanism—Super-Simplex, Simplex E-7, with or without rear shutter mount, and Moviograph rear shutter mount; for example, a device consisting of an opening and closing coil mounted on the tip of each mechanism at rear with a metal shutter to cut off the projected light beam. These coils can be operated by a foot switch mounted in front of each projector base, or by hand, with the switch in the unit housing the coils. Such an electric, automatic changeover device will assure every performance complete smoothness.

Another thing that handicaps the projectionist and ruins film is the use of old reels having sides bent and burned, and the slots in the hub few and small, making threading hard. For a few dollars, modern reels can be had that have sides which cannot come apart and will always run true. They have six slots for easy threading with finger holes and all edges smooth that cannot cut the fingers or the film. They are of cast aluminum and not the old black-enameded reel of thin sheet metal. They will please the projectionist because of their easy handling, and the owner because of their economy and long wear under rough usage.

Another complaint that is very often made is that the mechanisms are improperly oiled, and in many cases they bind up as a result. If the projectionist frame oil the machine with an old-fashioned oil can, it is almost impossible for him to oil all parts properly. A few pennies invested in a new mechanical forced feed oil can with proper spout, will easily and cheaply solve the problem of inadequate lubrication, which is usually very expensive.

LENSES

An occasional checkup should be made of the lenses to see if there are any pit marks or "stars" on the surface. When the light on the screen is not uniform, it may be caused by badly fitted lenses instead of the projector. A lot of time is lost checking the projector, lamphouse assembly and d.c. source of supply to find the fault, with not a thought given to the condition of the lens.

SPlicERS

A very important feature that is quite often overlooked is how efficiently and safely the projectionist can handle film. Film improperly handled or stored can be very dangerous to life and property. However, with modern film accessories this danger can be practically eliminated. First, the inspection and splicing of film should be done with modern, up-to-date accessories which are clean, time-saving and a real departure from the old two-handed methods. A good splicer will, with one stroke, accurately turn the film or both hands on and out, and stub end, with no white or black line showing between frames; only three sprocket holes are cut, which prevents a misframe. The film is held in perfect alignment on the cutting block so that no improperly matched sprocket holes or rough edges are made. A modern emulsion makes a firmer splice with ease and perfection not possible with the old-fashioned razor-blade or square-edged scraper. A good grade of
film cement should be used, and a few pennies be invested in a patented film applicator set, which will save in cement the money spent.

**REWINDERS**

Every up-to-date projection room should have a set of first-class hand rewindeers, but for safety and speed in rewinding, an automatic totally-enclosed rewinder machine is a good investment if your budget allows. It is smooth and quiet in operation, will not start until the door is closed and will stop automatically if the film breaks inside. A better type has a viewing-glass on top for watching the film as it rewinds.

**WASTE CANS**

At least two self-closing metal waste cans should be installed, one for the rewind room, the other for the projection room, to hold scrap film, waste rags or any other inflammable material. Such a waste can has no springs, as it opens with a press of the foot and closes automatically, leaving both hands free. It reduces fire hazard to the minimum.

A modern metal rewind table with at least one drawer and rack for film cabinet should be part of the projection layout. This table is safer and more efficient than any home made table. It permit the projectionist to work freely and with speed. It has permanent clamping blocks for the accommodations of all types of rewindeers.

**FILM CABINETS**

An approved fireproof sectional film cabinet for 2,000-foot reels should be in every rewind room. It is constructed with 1/2-inch double wall throughout, of heavy gauge steel, filled between with approved plastic fire-proofing compound that hardens like concrete. It can be had in 3, 6, 8-, 10- or 12-reel units. Where the local code regulations call for a vented cabinet, with sprinkler head inside, this type of film cabinet should be installed, since it will bring a decided reduction in your insurance charges.

**CARBON CABINET**

Another important item which may seem unnecessary at first glance, is a carbon cabinet. A carbon cabinet will hold about six hundred 6-mm. x 9-inch carbons, and three hundred 7-mm. x 14-inch carbons, with additional utility compartment for holding pliers, screw drivers, etc. In many projection rooms, for the lack of this cabinet, the carbons are either suspended by wire at the rear of the projector over the arc switch, or laid loosely on top of the switch. This is done for convenience in trimming the arcs and drying out the carbons; however, many carbons are broken when in a hurry to trim—They slip out or are accidentally pushed out. This cabinet will pay for itself in a short time by preventing the accidental breakage of carbons.

Another saving can be made by buying lamp guards for trouble lights, wall and ceiling lights. A lamp guard costs a few pennies, but the replacement of lamps accidentally broken will cost much more in the long run, and there is always a possibility of fire when a trouble lamp is broken near inflammable material.

**CURRENT SUPPLY**

Attention is due here also to the new low-voltage arc lamps for use in the smaller theatres. The d.c. power can be supplied by a tube-type rectifier, or a new type low-voltage motor-generator set.

The rectifier has four 15-amper tubes making available 60 amperes, but as the arc burns at only 40 amperes and 27 volts, the tubes are never overloaded and last longer. However, extreme care must be taken in operation of this rectifier and arc lamp because of its sensitive low-voltage characteristic; any slight power "un-balance" will show itself on the screen, in dim and tinted light.

First, the arc gap must be constantly kept at the required amount as shown on the arc image screen on top of the lamp house, and the tubes in the rectifier must be of the proper type and make. When the tubes are of different make they will not fit the socket properly in the rectifier and, as a result, will make a poor connection. On two occasions it was found that lead solder was placed by someone in the theatre on the base of the tubes to make them fit tight in the socket. When the rectifier was in use the heat fused the base of the tubes with the base of the sockets and it was impossible to remove any of the tubes wholesale for replacement. All of this trouble could have been avoided by making sure that the tubes were of the proper type and make to fit the rectifiers.

The motor-generator for use with this low-voltage arc is smaller in appearance than other sets and has a capacity of 40 to 80 amperes and 33 volts d.c. It has great operating stability, causes minimum damage to carbon tips when the arc is struck, and it can compensate for difference in line drop to the lamps. A new type of ballast rheostat is used with this set, having the resistors for the two lamps in one unit. The voltage drop through this ballast rheostat is only 5 volts.

The care of this type of motor-generator should be even more thorough than of other types. The commutator must be kept clean at all times by using only coarse canvas or cheesecloth held against it while running—never use emery or sandpaper on the commutator. Install this generator at least 12 inches from the floor so as not to pick up fine particles of dust and dirt which otherwise would be sucked into the commutator and brushes. Always replace old brushes with the grade recommended by the manufacturer of the generator in order to save yourself an expensive job of turning down or re-slotted the commutator.

If the generator is set on an insulated base of concrete, sand, cork and wood, make sure that the sand is completely covered by either the cork or wood. The rapid turning of the commutator on the
BUT TECHNICAL FEATURES SELL FOREST
‘UNIVERSAL TRIM’ LAMPS AND RECTIFIERS—
THE BALANCED ‘ARC-LIGHT’ COMBINATION

A New patented arc feed ... separate positive and separate negative feed mechanisms.

B 'Universal Trim' ... from Low Intensity to Suprex-Simplified High Intensity projection.

C Bausch & Lomb Reflector Mirror ... can be adjusted laterally and vertically—
    forward or backward ... insures maximum illumination.

D Electro-magnet with adjustable arm ... magnetic influence can be adjusted to
    suit draft and other operating conditions.

E Floor of lamp house clear of all mechanisms ... eases cleaning.

F Manual feed handles ... do not interfere with electrical
    controls.

Forest Sound Screens 'round out' the
Forest Balanced 'arc-light' Combination. The
special Forest surface-processing method
eliminates the necessity of increasing am-
perage at the arc to obtain more light be-
cause Forest Screens retain their original
white surface ... longer. There is a com-
plete Forest Screen line ... all flame-
proofed.

FOREST MANUFACTURING CORPORATION
200 MT. PLEASANT AVENUE
NEWARK, N. J.
giving trouble and the cause was found only after a painstaking survey. The commutator had to be turned down and re-slotted.

**RECEIVING EQUIPMENT**

Another thing that is frequently overlooked is proper preparation to receive the equipment at the theatre. Generally, the equipment lays around, especially in theatres under construction, for days, exposed to all kinds of abrasive dirt. After a while it is installed with only a half-hearted effort to remove the dirt. The life of a generator or projector mechanism is reduced by months under those circumstances. It is hard to realize that a projector mechanism is built "like a watch" and that it has to magnify about four hundred times an image only about four-fifths of an inch wide, and that some of the working parts are finished to an accuracy of 1/10,000 part of an inch. These little things, that seem unimportant, often cost the theatre owner a lot of money when neglected or overlooked.

[Mr. Sehag is probably becoming well known to readers of Better Theatres for his recent contributions. He has long specialized in theatre equipment specifications and maintenance, and has been associated with both equipment companies and theatre designers as an expert in this field.—The Editor.]

**Simplification and Convenience**

**Mark Design of New Projector**

A NEW THEATRE projector, designed for heavy duty and incorporating modern structural and operating features, has been brought out by Century Projector Corporation of New York City. It is known as Model C and is adaptable to all existing types of soundheads.

Throughout the design, ball bearings and "oil-less" bearings are employed to provide quiet operation and long life. Ball races are hermetically sealed in high temperature lubricating grease, consequently they never need oiling and are permanently protected against dirt. Low speed shafts rotate in oil-less bearings of porous composition, each equipped with an oil reservoir. Lubricating oil reaches the shaft through the pores of the bearing material, which serves as a filter, preventing dirt from reaching the shaft.

The projector main frame is a one-piece casting, providing rigid support to the operating parts. Doors are one-piece aluminum castings made full width to give the greatest possible accessibility. The interior of the mechanism housing is enamelled in white for maximum visibility, and to encourage cleanliness.

The main drive shaft, vertical shaft and shutter shaft are removable as integral units. Hunting tooth gears, steel against fibre, are used throughout. There are no gears inside the intermittent movement, which is of direct drive design and readily removable. Four bearings are provided inside the intermittent casing to assure permanently accurate alignment of star wheel and cam. These bearings are not of the porous type, but are lubricated automatically from the intermittent reservoir. The intermittent is oiled, and removed when necessary, from the operating side of the projector. Its oil-well is one of the only three points on the mechanism requiring lubrication. The film gate is readily removable for

**THE NEW D.C. ARC FOR SMALL THEATRES**

. . . its operating characteristics
. . . its lamp mechanism

**IN THE JULY ISSUE**

*A Section of Motion Picture Herald*
inspection and cleaning; film trap shoes are interchangeable and reversible. The gate opening is generous, providing ample finger room for threading. A guide provides automatic indication of correct loop length. A framing lamp is provided, and there is a

Century projector mechanism—above, operating side; below, drive side

spot sight aperture in the shutter guard. Focusing, framing and shutter timing knobs are located at the front of the mechanism.

A 90° single shutter is supplied as standard equipment, a double shutter attachment being available at slight additional cost.

Straight H. I. Arc Lamp with Photocell Crater-Lens Control

COMPLETE specifications of the straight high-intensity lamps recently placed on the market by the General Arc Lighting Company of Long Island City, N. Y., have been released following extensive tests in actual installations. Many of the features of the new lamp have been designed by Theodore Hall, formerly of Hall & Connolly, who is president of General Arc.

The new lamp, coded as Model GL-4, utilizes a condenser optical system permanently lined up with the burner at the factory to assure maximum optical ef-

BETTER THEATRES: June 29, 1940
ficiency in alignment under all conditions of operation. Available with the lamp as optional equipment, at additional cost, is a specially developed photocell control for holding the crater in correct focal relation to the condenser.

Forced draft ventilation is provided by means of a funnel-shaped ventilating duct. The bell-shaped intake end, located at the rear of the lamphouse, has an area of 16 square inches. The small upper end is located near the positive contact and from it a strong current of air flows through the vanes provided on the positive contact, resulting in markedly cooler operation.

The carbons, copper-coated negative and cerium-cored positive, are mounted at the usual high intensity angle of 45° with reference to each other, and produce a rated light intensity of 740 candlepower per square millimeter of crater surface when operated at a current of 120 amperes. Currents as low as 85, and as high as 200 amperes, may be used, at from 55 to 90 volts.

The positive carbon is rotated by a wholly-enclosed mechanism which is readily removable. This mechanism is rack-fed, eliminating worm gears. The negative feed is independently adjustable. A single control knob, however, regulates the feeding of both carbons, functioning somewhat like a gear-shift to govern either positive or negative carbon according to the position to which it is shifted. Other controls commonly found on lamphouses for purposes of alignment are eliminated in the General company's GL-4 by reason of the permanent, locked alignment provided in the construction.

The flame shield is of two-piece construction, one of its elements being replaceable. It is made of nichrome metal, the same that is used for the coils of electric heaters, and is therefore capable of enduring high temperatures. Other alloys, specially developed for particular purposes, are used throughout the lamp, and roller bearings and ball bearings are provided for important moving parts. The positive carbon holder is self-gripping, no screwdriver being required for tightening the carbon.

Trimmed with a 120-amperes carbon 13.6-mm in diameter, rated light output per square mm of crater surface, is as follows:

<table>
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<tr>
<th>Current (Amperes)</th>
<th>Light Output (Candles)</th>
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<tr>
<td>90</td>
<td>425 cp.</td>
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<tr>
<td>100</td>
<td>520</td>
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<td>110</td>
<td>630 &quot;</td>
</tr>
<tr>
<td>120</td>
<td>740 &quot;</td>
</tr>
<tr>
<td>130</td>
<td>900 &quot;</td>
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It is also claimed that increasing current through the carbons increases the intensity of crater illumination without enlarging crater area, thus assuring that all of the additional light resulting from the increase in current consumption will remain focused on the projector aperture.

The A. C. Arc as A Source of White Projection Light

[The significance of the newer developments in projection light sources has suggested reviewing them, particularly from the point of view of practical experience since their introduction. In the following discussion, C. S. Ashcroft, head of the C. S. Ashcroft Manufacturing Company, deals with the alternating current arc lamp which he has developed.—THE EDITOR.]

There are undoubtedly many questions which confront the exhibitor, when selecting new projection equipment, which are quite baffling; however, an explanation, in non-technical language, of these questions should be of aid in allowing him to understand his individual requirements. The main points, which interest all exhibitors, in the sequence of importance, perhaps are:

1. Excellence of projection produced by various types of equipment.
2. The cost of operation, plus the cost of replacement parts.
3. Dependability or freedom from breakdown which might cause a shut-down.
4. Length of life of the equipment, or rate of depreciation.

Since the introduction of the Cyclex alternating current arc light source in 1939, actual field experience has enabled the manufacturers to be in position to advise the exhibitor accurately regarding these matters. The Cyclex method is, of course, distinctly different from all other systems of light projection. Briefly it consists of supplying the arc with current of stepped-up frequency in order to produce a (1) light of high intrinsic brilliancy (2) light of great steadiness (3) white light of high intensity quality, and (4) the desired amount of light economically. This method is primarily adapted to theatres of under 1,000 seats which usually have screens less than 18 feet in width.

Projection Today Demands White Light

White light only is today suitable for projection—perfect projection cannot be obtained with yellow light. The exhibitor may ask, "How am I to know when I have a sufficient intensity of light of the proper color?" This is simple—the supplier dealer who is upon his toes will have instruments to show, not only the intensity, but the color value of your present light and that which you should have in your theatre.

The minimum quantity of light permissible for projection is between 8 and 10 foot-candles, as measured by a color-corrected foot-candle meter. This value will be the quantity of light in the center of the screen and will taper off to 6 or 7 foot-candles at the sides. Not only is the quantity important, but also the color as measured by a color temperature meter. Light for good projection will have a value of from 5,200 to 6,000 degrees Kelvin, which indicates a light of great whiteness and excellent balance between the reds, greens, and blues.

Actual theatre installations show that Cyclex will produce from 12 to 14 foot-candles of light on a motion picture screen over 17 feet in width, with a color temperature of about 5,700 Kelvin. This most certainly is excellent projection. Previous to a certain installation of Cyclex, the theatre operated low-intensity lamps with a light of only 7 foot-candles at a color temperature of about 3,700 K. The increase in light and change in color from yellow to white, needless to say, was most gratifying to the exhibitor. Had this exhibitor found it necessary to pay for this light in proportion to the improvement he might not have been as pleased, but the fact was that in getting better light than he had had, he saved a considerable amount. Whereas the power bill previous to the installation of Cyclex was about $26.86 a month, he reported that the following month's power bill had dropped to $10.94. It is a rare case where something may be obtained for nothing, but it is more rare when it pays dividends as well.

The Cyclex arc of course results in an absence of rectifying tubes or elements, and the elimination of commutators as used in ordinary current converting equipment. The Cyclex power unit and control units are in reality transformers—the first rotary, the latter static. Such power and control units will outlast, in the writer's opinion, the theatre in which they are installed.—C. S. Ashcroft.
**THE NEW HIGH INTENSITY GL-4 PROJECTION LAMP**
-
designed and engineered by Theodore Hall

- Self-gripping positive carbon holder.
- Pressure air cooling of positive contacts.
- Independently adjustable negative feed.
- Simplified burner or lineup.
- Forced ventilation of all burner parts exposed to heat.

**GENERAL ARC LIGHTING CO., 36-11 Thirty-third St., Long Island City, N. Y.**

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**F. H. RICHARDSON'S COMMENT**

**The Need for Timely Repair and Replacement**

LET US CONSIDER a subject that we have discussed many times in the past years, but which is in need of further consideration. I refer to the loss incurred by a large percentage of theatres through using equipment parts long, and often very long, after their efficiency is past.

Theatres are operated to provide entertainment. The more perfectly effective this entertainment, the greater will be the box office harvest. The less the waste, particularly in electric power, the greater will be the percentage of profit.

Considering the screen image first, surely it will be conceded by all that effectiveness demands complete absence of travel ghost and visible flicker. This cannot be attained, even by the most expert projectionists, using carbon contacts that have roughened or pitted contact surfaces, or that have been in use too long a time under severe heat conditions. Rough or pitted contact surfaces cause arcing, and arcing means waste of electric power.

High temperatures over an extended period of time raise the resistance of metals, which means waste of electric power. Waste under that condition is inevitable, hence if either condition exists, one of two things must happen: Either there is waste of power registered upon the meter, or there is less light produced, per watt of power consumed, than would be the case were the parts in perfect condition. A great many such parts are retained in use until the waste in electric power caused by excessive resistance amounts to a dozen times the cost of replacing the parts.

The trouble is, the loss is insidious. One can't put his finger on it, but when it is reasoned out, one knows it must be and is there. Moreover, exactly the same thing applies to wires inside the lamphouse. Never retain a wire in use after it has lost its resilience—after it bends too readily. It then has reached the point where it offers high resistance. If you doubt this, ask any competent electrician. All of which applies to all theatres, of course, but the loss is progressively greater for those using high-priced electric power.

Then there is the mistaken policy of obliging projectionists to keep mirrors and collector condensing lenses in use until thorough pitting causes the surface to look like a nutmeg grater. A pit mark or other abrasion of a mirror or condensing lens surface obviously wastes light. Plainly it presents a diffusive surface, hence scatters light widely.

Proof? All right, paint the entire surface of a pitted mirror or lens with opaque.

**THEATRE PLANNING SERVICE**

Better Theatres is glad to answer the questions of exhibitors concerning theatre planning. Better Theatres' Service Department annually deals with hundreds of inquiries regarding planning problems, equipment, furnishings, etc. This is strictly a service to readers, without charge.

In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch is helpful. It is of course understood that this service is in no way intended to supplant that of a theatre architect. Better Theatres cannot supply working plans, design sketches, etc., which must be procured from a licensed architect.

Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

**BETTER THEATRES SERVICE DEPARTMENT ROCKEFELLER CENTER, NEW YORK, N. Y.**

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**BETTER THEATRES: June 29, 1940**
(black) water color, except one or two pit marks. Project white light through those marks, blow smoke in front of the mirror or lens and watch what happens to the light passing through the pit mark. You must, however, use heavy black water color, since the resultant light will be widely diffused, hence its visibility is rather low, even in a dark room. However, once you have seen it I think you will promptly discard pitted mirrors or lenses. They waste light, hence electric power, and power costs money. In fact if you retain such mirrors or lenses in use you pay for new ones in increased electric bills or in lowered screen illumination, yet still have the pitted surfaces and waste.

**Intermittent Movement**

Then there is the projector mechanism. You want a rock-steady screen image, don’t you? Do you imagine one can be had with intermittent sprocket teeth badly worn? Also, you cannot have a steady image if you permit an intermittent movement to remain in service until its star or cam becomes too badly worn. Modern intermittent movements function in tolerances between 1/10,000 and 1/20,000 of an inch, and parts, working under heavy strain (considering the rapidity of their movement and their size) cannot reasonably be expected to last too long. If you try to make them do so, the performance suffers, and few exhibitors can afford that.

But these parts are rather costly, so not asking you to accept my unsupported word, I consulted the highest authority I know—a man who has observed the performance of many thousands of intermittent movements. I asked him this question:

“About how long should the intermittent movements now being turned out by leading projector manufacturers be expected to function perfectly without replacement of parts.” I requested him to dictate his reply, which follows.

“An intermittent movement that has been properly lubricated with a suitable lubricant and kept in proper adjustment, with no appreciable excess gear tension applied, should function entirely satisfactorily for at least two years in a theatre having two projectors and operating, say twelve hours a day.

“This of course does not include the intermittent sprocket which, since in such a theatre it must handle close to 200 million frames of film per year, accomplishes a tremendous amount of work. It cannot be expected that the very limited amount of tooth surface contacting the edge of the film sprocket hole and working against aperture tension, can or will last for any such length of time. For excellence in service it may be necessary to replace intermittent sprockets once, or possibly two times in the above named period.”

Then, too, there is the gear train. When it is sufficiently worn that the rim of the intermittent movement flywheel of 3 1/2-inch diameter can be rotated in excess of 5/16th of an inch, with the rotating shutter held stationary, one of two damaging faults will appear on the screen. The rotating shutter will have back-lash sufficient to set up travel ghost, which will blur every horizontal line in the picture to some extent. This, while possibly not consciously visible to observers, nevertheless is very trying to the eyes. It may be eliminated by adding width to the shutter masterblade, but that in turn causes the shutter to be out of optical balance, adds to light loss and tends to induce visible flicker.

Such a condition also calls for a general overhauling of the whole mechanism, since a portion of the wear will be in the gear teeth, a portion in the shaft bearings, and probably some portion in the intermittent movement itself.

This covers the more essential points of the projector mechanism, neglect of any one of which, viewed over an extended period of time, will be costly—an example of wasting a dollar to save a penny.

**Rectification Equipment**

Too many exhibitors lose heavily by failure to maintain the current rectifying equipment (especially if it be a motor-generator) in a high state of perfect repair. Weakened brush springs, a dirty or roughened or too badly worn commutator, bearings so badly worn so that the armature is thrown out of center, all tend to lower the efficiency of motor-generator sets, which not infrequently reaches a point where almost half the power is wasted. In the case of tube rectifiers, using bulbs too long lowers the efficiency of the type of rectifier using them.

To sound equipment much the same argument applies. Take the exciter lamp, for example! Many projectionists are refused replacement lamps until they either burn out or their filament is very badly sagged. It is essential that the filament of an exciter lamp be perfectly straight. It must be so if the slit is to be evenly illuminated throughout its length. Any sag whatever means damage to sound reproduction, though a very slight one may be

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**PROJECTION: 1920**

When, recently, Waukesha Theatres opened the new Pix theatre in Waukesha, Wis., L. F. Thurwachter, alert to an opportunity, dug out of the archives a photograph that had been made of the projection room of the company’s Park theatre shortly after the house opened on the last day of 1920. With this he contrasted a photograph of the Park projection room today, on a page of the Pix theatre souvenir program. We here reproduce their story. When the Park was built, says Mr. Thurwachter, the projection room had the liberal dimensions of 15x15 x12 feet; nevertheless, it later was widened to 30 feet! The period represented in the photographs of course included the revolution of sound; however, the Park sound system has been brought up to date three times since 1928. The original projectors were Powers 6B; the present ones are Simplex E-7’s, which are equipped with Peerless Magnarc lamps supplied by a Herther 50-80 motor-generator (plus a Roth 50-50 auxiliary). The present equipment also includes a Berekett effect projector, while all accessory equipment is of the latest type. Sound is W. E.

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**PROJECTION: 1940**

A Section of Motion Picture Herald
tolerated, since the harm is not serious. But it must be very slight only. If the sag be of any appreciable amount (or the lamp not properly adjusted) the slit, and therefore the sound track, will not be evenly illuminated, under which condition not only will volume be lowered, but there will be distortion of the sound.

In short, motion picture projection has advanced to a point where it is a work of high perfection and precision, hence adequate results demand that equipment be in an essentially perfect state of repair.

**Can Poor Projection Alter Film Artistry?**

D. L. Glenny of Huntsville, Mo., writes, "In an argument recently it was asserted that the projectionist could do little or nothing to alter the 'artistry' inherent in any motion picture print. Will you please give us your opinion on this point? Also, under proper treatment, how long should an intermittent movement run without need for overhauling?"

To say that the projectionist cannot, by carelessness, by lack of proper knowledge, or because of improper cooperation of the theatre management in supplying needed repair parts, injure the artistry a properly projected print would display, is not to see the matter clearly. If a print carry those finer touches in acting and in photography, and a projectionist permits travel ghost to exist, or his sharpness of focus is at fault, or his screen illumination not sufficient, or his picture more or less unsteady, the effect cannot help impair the acting and photography, considered objectively.

As to the second question, it has been answered in the preceding discussion of repair and replacement.

**Sound System Output And Seating Capacity**

An Alabama exhibitor who requests that neither his name nor location be published, writes, "Some while since I installed a new sound system. I was advised I should put in a 48-watt system, which I did. However, I have since thought this system is more powerful than necessary. I therefore ask you whether it is or is not."

Since the seating capacity of the theatre is not given, I am unable to say; however, the Research Council of the Academy of Motion Pictures Arts & Sciences, has just issued a bulletin which gives the proper power for sound systems serving theatres of various seating capacities from 400 to 600. It says the theatre of 400 seats or less requires a 10-watt system, whereas a house seating 6,000 needs an output of 132 watts. According to these specifications, a 48-watt system is suitable for a theatre seating from 2,001 to 2,250, whereas a seating capacity of 1,750 to 2,000 requires 43 watts of power. A 2,000-seat theatre is a whopper these days—I imagine you have greater output than you need.
H. L. Waycott has purchased the Rand at Randsburg, Calif, an old-time mining center, from James Rizzardi.

Henry Le Clair of the State theatre, Denver, Colo., has resigned to take charge of exploitation and advertising for the Gibraltar Enterprise theatres located in New Mexico.

Nate Sandler of Des Moines, owner of the New Northwood theatre at Northwood, Ia., has remodeled the front of the house, installing a V-shaped marquee. Service Theatre Supply Company of Des Moines, with Jeff Carter in charge, handled the renovation. Mr. Sandler has also redecorated his Rialto at Missouri Valley, Ia., and has also installed an air washer, which was furnished by the National Theatre Supply Company.

At the recent commencement exercises at Berkeley, Calif., the university medal for high scholarship at the University of California was bestowed upon John Hexem of the engineering school. Mr. Hexem earned all his expenses while in college by working during the summers as a carpenter and projectionist at a theatre in Ely, Nev. Mr. Hexem is now associated with RCA at Camden, N. J.

The Black Hills Amusement Company of Deadwood, S. D., is rebuilding the Pace theatre at Gordon, Neb. The new house, taking the place of one destroyed by fire, will also be named the Pace and will have a seating capacity of 550.

The Lyric theatre at Marcus, Ia., has been repainted and completely redecorated.

Herod Jimerson, long associated with the amusement business in Little Rock, Ark., has been appointed assistant manager of the Rex theatre in that city.

Leon Glasser has succeeded Lorraine Valuskie as owner of the Bell theatre, Bell, Calif.

Warner Theatres have reopened three neighborhood theatres in Philadelphia, Pa., upon completion of extensive rebuilding and remodeling programs. The houses include the Broadway, with Jack Lexey as manager; the Astor, in charge of Jack Minsky; and the Earl, under the managership of Bob Loving.

Philip Linde of San Francisco, Calif., has purchased the Arbuckle theatre, Arbuckle, Calif., from G. E. Harvey.

The Quimby in Zanesville, Ohio, will be redecorated and re-equipped. The Grand in Zanesville will be closed during the summer for redecoration and installation of new sound equipment. Both houses, previously operated by the Zanesville Theatres, Inc., were recently acquired by the Schine interests.

Bennettsville Theatres, Inc., of Bennettsville, S. C., has been chartered with capital of $7,500, to operate theatres. Officers are Morris Legendre, president and treasurer; and H. H. Anderson, vice-president and secretary.

Ray E. Zahn, whose Falls theatre at Menomonee Falls, Wis., was destroyed by fire on June 5, with a loss estimated at $15,000, plans to rebuild on the site.

C. N. Jenkins has sold the New Theatre, Amity, Ark., to E. C. Menard, who owns and operates the Menlo at Glenwood, Ark.

Richard Schacht, formerly assistant manager of the Badger theatre at Merrill, Wis., which is owned by the Admil
Theatre Corporation of Marshfield, Wis., has been named manager.

S. G. Tos, proprietor of the Tos theatre at Claxton, Ga., has purchased a brick building there and will remodel it into a second theatre.

Following an alteration program, the Gaiety in Halifax, N. B., is now known as the New Gaiety. M. E. Walker is owner, C. E. Murray assistant manager.

The interests of Dan Tocchini in the State theatre, Livermore, Calif., have been taken over by Yates F. Hamm.

G. W. Page has taken over the Playhouse at Calistoga, Calif.

Jack O'Connell, assistant manager at the Roger Sherman in New Haven, Conn., has announced his engagement to Miss Mary Duntley of that city.

Frank Dudley, formerly manager of the Strand theatres in Birmingham and Montgomery, Ala., has been appointed manager of the Strand in Miami, Fla.

The San Joaquin Theatre Company, Inc., has been incorporated at San Francisco, with a capital stock of $12,000, by B. E. Kragen and F. E. Cannon.

Charles Gaudino, Loew-Poli student assistant, has been promoted to be assistant manager of the Bijou in New Haven. Mr. Gaudino succeeds Sal Demano, who has been transferred to New York. Frank Manente, chief usher at the Loew-Poli, has been moved up to the post of student assistant, while Jerry Delise becomes chief usher.

Edgar B. Pearce, manager of the Plaza theatre in Miami Beach, Fla., has been elected president of the Lions Club of that city.

The interest of Mrs. S. E. Hagans in the Fallon theatre, Fallon, Nev., has been acquired by Walter Hull.

Loew's Palace, formerly operated as the Malco, in Memphis, Tenn., has been modernized at a cost of $40,000.

From 500 names submitted in a contest by Index Week for naming the new theatre built at Davison, Mich., by Harry Horolzith of Imlay City, Mich., the name "Midway" was chosen. Laurence R. Jamison of Detroit, Mich., was the architect.

Herbert R. ("Dutch") Riemer, 48, well-known San Francisco, Calif., theatre man, recently died.

The Augusta Amusement Company, operator of five theatres in Augusta, Ga., has signed a contract with RCA for sound service and replacement of parts and tubes. F. J. Miller negotiated for the circuit, while H. R. Davidson represented RCA. The house covered by the contract include the new Miller, Imperial, Dreamland, Rialto and Modjeska.

Mr. and Mrs. Sam Kaplan of the Century Projector Corporation, New York, celebrated their 25th wedding anniversary in June. A surprise party was given in their honor by Mr. Kaplan's parents at the Hotel New Yorker.

William L. Pereira, well known Chicago architect who has designed a number of theatres, including the Esquire in Chicago, was recently awarded the gold medal of the Scarab National Architectural Society given for significant achievement by an architect under 35.

Robert V. Lavezzi, junior member of the firm, Lavezzi Machine Works of Milwaukee, manufacturer of projector parts, was married June 29th to Miss Marie Henne of Chicago.

The Turlock theatre, Turlock, Calif., is to be remodeled at a cost of $15,000.

The twelve Wometco Circuit theatres in Miami and Miami Beach, Fla., will be serviced by Altec Service Corporation under a renewal agreement negotiated for Altec by A. Fiore, district manager.

Grover L. Smith and J. S. Thompson, operators of the Atwater in Los Angeles, are installing new RCA sound equipment. Messrs. Smith and Thompson also operate the Roxy and Cosmo in Glendale, Calif.

Sol. Lackman has sold his rights in the Reno theatre, Reno, Nev., to the T & D Jr. Enterprises of San Francisco.

C. W. Hicks, president of the Hampden Amusement Company, has announced the purchase of the Auditorium, formerly a legitimate theatre, in Baltimore. The house seats 1,000.

C. E. McLaughlin, whose theatre, the Kiva, at Los Animas, Colo., was recently destroyed by fire, has arranged for use of the high school auditorium for the purpose of exhibiting motion pictures. It has not been decided whether the Kiva will be rebuilt.

Balaban & Katz has purchased the Howard in Chicago from Lester Retchin for a reported price of $200,000. Mr. Retchin will continue as manager.
BETTER THEATRES
CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A
Acoustical materials
Air filters
Air conditioning, complete
Air system control
Air washers
Amplifiers
Amplifier tubes
Architectural materials
Automatic control

B
Batteries, storage

C
Carbons
Carpets
Carpets, cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Cleaning equipment, mechanical
Clocks, show-time
Color holds
Cutout machines

D
Dimmers
Disinfectants
Drain pipe, cleaners

E
Effect machines
Electric signals and controls
Emergency lighting plants
Exciter lamps
Exploitation, mechanisms

F
Fans, ventilating
Film rewinders

G
Grilles, ventilating

H
Hearing aids
Heating systems
Horns

I
Ladders, safety
Lamps, incandescent
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M
Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

N
Organs
P
Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors

R
Portable sound equipment
Projectors, motion picture
Public address systems
Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, maze
Reels
Rewinders, film
Rheostats

S
Safes, office
Screen
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T
Tickets
Ticket booths
Ticket destroyers
Ticket issuing machines
Transformers

U
Uniforms
Upholstery fabrics

V
Vacuum cleaners
Vending machines
Ventilating systems

BEETTER THEATRES
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 Gentlemen: I should like to receive reliable information on the following items:

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Remarks (for any items not listed above):

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State. ___________________________  Seating Capacity. __________

Index to Advertisers

Adler Sign Letter Co. ................. 23
Artkraft Sign Co., The .................. 20
Ashcraft Mfg. Co., C. S. .............. 3
Automatic Devices Co. ............... 32

Baldor Electric Co. .................... 34
Bausch & Lomb Optical Co. ........... 39
Best Devices Co. ...................... 23
Brenkert Light Projection Co. ....... 35

Chicago Expansion Bolt Co. ........... 23
Colonial Sales Corp. .................. 28

Du Pont de Nemours & Co., Inc., E. I., Fabrikoid Division ............ 21

F & Y Building Service, The .......... 25
Forest Mfg. Corp. ..................... 33

Garver Electric Co. ................... 39
General Arc Lighting Co. .............. 37
General Setting Co. ................... 23
Goldberg Bros. ....................... 34-39
GoldE Mfg. Co. ....................... 32

Hertner Electric Co., The .......... 39
Heyer-Shultz, Inc. ................... 37
Heywood-Wakefield Co. ............... 8-9

Ideal Seating Co. .................... 19
International Projector Corp.
 Third Cover
International Seat Corp. .... Second Cover

Kawneer Co., The ..................... 25
Lavezzi Machine Works ............... 35

National Theatre Suply Co. .......... 4-34

Pantalee Co., Inc. ................... 22
Poblocki & Sons, Ben B................ 22
Projection Optics Co., Inc. ......... 32

RCA Mfg. Co., Inc. Fourth Cover
Reynolds Mfg. Co. ................... 20

S. O. S. Cinema Suply Corp. ........... 28
Schlanger, Ben ....................... 29
Strong Electric Corp., The ............ 30

U. S. Air Conditioning Corp. ......... 29
U. S. Rubber Co., Coated Fabrics Div. 23

Wagner Sign Service, Inc. ............ 26

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